

Newsletter of the Arts Administration Program
of the School of the Art Institute of Chicago
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The Collaborative Projects class created the MAAA Enrichment Project, seen here with instructor Annie Morse, April 12, 2006



What is the Enrichment Project?

The **Enrichment Project** is a drive to raise \$25,000 to start an endowment for the Master of Arts in Arts Administration program at the School of the Art Institute of Chicago. Monies raised would primarily be used to fund academic projects and travel experiences for MAAA students each year.

Who are we?

The current first year graduate students in the Arts Administration department have joined together through their *Collaborative Projects* course to organize and implement the Enrichment Project campaign. The students are working with a variety of school and community partners to realize their goal of raising \$25,000 for the department.

Why do we need the Enrichment Project?

In coming years, the Arts Administration program will require all students to travel abroad as a part of their curriculum. Additionally, many students curate exhibitions, submit papers to academic conferences, attend professional development conferences, and take internships outside of Chicago. These important academic and professional experiences are often costly and can be a financial burden. The Enrichment Project will provide some of these students with grants, which will help to alleviate this financial strain and encourage students to be a part of larger scholarly and professional arts communities.

Inspiration for the Project

The Enrichment Project was born in a time of transition in the Master of Arts in Arts Administration program. The class of 2007 will be the last class to graduate with the Master of Arts in Arts Administration (MAAA) degree. All of the classes to follow will have a Masters of Arts in Arts Administration and Policy (MAAAP). As part of the restructuring of the program, the *Collaborative Projects* course requirement—a class that requires the students to work with each other and an outside entity on a collaborative project—collaboration will be implemented into all aspects of the curriculum. Additionally, a travel study requirement will be added to the curriculum.

Our First Fundraiser

Embrace Uncertainty, an April Fool's Day benefit, was the first fundraiser organized by the Enrichment Project, and was an upbeat, informal and lively way to kick start the project. Thanks to the generosity of Sovereign owners John Barton and Tom Foran, who donated their bar for the night, the Project was able to have an incredibly successful event. Bartenders James Porter Mason and Justin Boyer also contributed greatly to the success of the event by donating their time and tips.



The party went from 8:00 p.m. to 3:00 a.m. and never saw a dull moment. The Sovereign was full to capacity the entire night. There were over fifty raffle prizes that ranged from a Bollywood poster, to Cubs tickets, to an oil painting of the *Family Ties* cast. The raffle kept the energy up and the spirit of giving in the air. Thanks to everyone's hard work and donations we exceeded our goal, and raised \$1,650 for the endowment!

Note from the Chairs

For over ten years there has been an arts administration program at the School of the Art Institute in Chicago. Established at a time when a changing professional terrain prompted a series of questions about the roles of administrators and managers in the arts, it's curriculum has since then developed in ways that not only reflects practice in administration, but also embraces critique. To this end the addition of the word "policy" to the program title explicitly signals the position of critical studies in cultural policy at the core of the program.

Critical study in cultural policy assumes that artistic practice and arts management are continuous and integral aspects of the landscapes of the production, consumption, dissemination, and management of contemporary culture. At SAIC the masters program in Arts Administration and Policy (MAAAP) recognizes this by fore-fronting an approach that studies the interplay between institutions and policies, and artistic products and audiences, and questions how this shapes culture. By contrast, we are also equally committed to investigations into the ways in which cultural and artistic practices, alongside modes of reception and distribution networks, have taken up these very questions.

It is now possible to interlink or even interchange the term artist with seemingly any other traditionally defined role; curator, critic, collector, educator, administrator, manager, etc. The needs and logics of artistic practice, and necessities brought to the fore by economics in the arts have precipitated a number of evolving roles for the artist. As the market has expanded, the expectations of studio arts graduates have increased. In tandem with this, the effects of an expanded cultural field has been pushed and shaped by ever-increasing global mobility and communicability, that by degrees also has spawned an ever more complex and hybridized policy environment. It now becomes almost impossible to speak accurately about the role of the administrator as anything but an interdisciplinary one. So artists and administrators who formerly might have followed separate training and subsequently separate career paths are now more likely to be either one and the same person or at least working together collaboratively. Equally, questions typically identified as policy concerns, especially pertaining to the institutional organization, support and distribution of art and culture, have been taken up as aspects of artistic practice over the past few decades.

With this in mind the MA in Arts Administration and Policy continues to invite extended and focused theoretical and practical explorations into culture, policy, institutions, and their practice.

—Rachel Weiss, Professor and Chair,
Interdisciplinary Area of Exhibition Studies
—Nicholas Lowe, Assistant Professor and Chair,
Arts Administration and Policy

Because the 2007 class will be the last group to take the *Collaborative Projects* course, the students unanimously decided to work together as a whole class on one project that would aid the transition into a new curriculum, while at the same time capturing some of the course's original objectives. Creating an endowment satisfied a range of requirements and interests that resulted from taking the final Collaborative Project class; among them is providing scholarship money for the new study trip requirement, thus connecting the 2007 graduates to future classes. The endowment will help ensure the longevity and success of the SAIC MAAA program and its significance in a rapidly developing Arts Administration field. Beyond raising money, the group plans to enrich the MAAA program by connecting its students with other arts administrators and artists. Through endowing the MAAA program and raising awareness about the arts administration field, the Enrichment Project hopes to build bridges between administrators, artists, and the public, so that the connections that inspire and facilitate collaboration remain part of the framework of the MAAAP program.

Anticipated Use of the Endowment Fund

The money available for use each year, the interest on the endowment, will be divided and granted to students by a committee consisting of Arts Administration staff and faculty. Interested students will write a proposal outlining their plans for a project that will both enrich the academic experience and connect the student and the department to a larger community. Students may submit proposals as individuals or as groups. Judging on the merit of the student's proposal, as well as other factors such as financial need, the committee will divide the available funds as appropriate. There will be no set number of grants awarded, and chosen proposals may be awarded only a percentage of the total amount of money requested. After the student has used the grant money to complete a project, the student will be required to share his or her experiences with the department. The committee will set proposal deadlines and award grants at least once a year, and possibly once a semester. Any current MAAA student may apply for a grant.

SPOTLIGHTS

AJ Reading is currently in the process of completing his second year in the dual degree program. AJ became interested in Art History and Arts Administration while pursuing his BFA in Design from Minnesota College of Art and Design. Through his education in design, AJ realized that he was passionate about combining text and image to communicate ideas, and he began to focus more on Art History. In his senior year of college, he began interning at The Phipps Center for the Arts, and was able to get of hands-on experience designing exhibitions. At the end of his internship he curated the spring show at the gallery.

From there AJ moved to Chicago where he worked as a designer and administrator for Artists Frame Service, and interned at the Museum of Contemporary Art Chicago in the curatorial department. Since enrolling in the MAAA and MAAH dual degree program, AJ has worked as a teaching assistant for the MAAA program, and is also in charge of developing a database for a local private collection of Chinese art, curating its over 5,000 pieces.

Branwen Jones graduated from Vassar College with a BA in Art History. Directly following Vassar, she worked on a number of book projects for artists, museums, and galleries, including the exhibition catalogue for Francesco Clemente's exhibition at the Guggenheim; a special edition catalogue of Hiroshi Sugimoto's theatre works for the Sonnabend Gallery; and other projects for the Grey Art Gallery and the Costume Institute at the Metropolitan Museum of Art. From there she went on to work at Sotheby's as the Senior Manager of Catalogue Production and produced the sales catalogues for the Post War and Contemporary Art Department, the Impressionist and Modern Department, Old Master Paintings Department, while supervising the production of all other sales catalogues.

During Branwen's career at the School of the Art Institute she interned at Rhona Hoffman Gallery, Creative Time in New York City, and worked at Donald Young Gallery. At Creative Time she worked on the Dreamland Artist Club project in Coney Island and coordinated a number of Board events and retreats. These projects helped inform her thesis about public spaces, *Repositioning the Pervasive Public: Conditions of Agency and Intervention*.

Since graduating, Branwen has been working as one of the directors at Andrea Rosen Gallery. She works on programming and exhibition planning, artist management, liaison with clients, generating sales, and day-to-day gallery management. She worked on the current Wolfgang Tillmans exhibition at PS 1 entitled *Freedom from the Known*; Wolfgang's traveling retrospective, which opens at MCA Chicago in May 2006; and Andrea Zittel's touring retrospective *Critical Space*, among others.



John Corbett, SAIC faculty member since 1988, is currently teaching *Current Issues in Art Theory* in the MAAA program, as well as *Improvisational Sound* course in the Sound department, where he has been a member of the faculty since 1988. In addition to teaching, his many varied roles at SAIC include serving as Chair of the Sound department; Chair of the Exhibition Studies program, as well as

Part-Time Faculty Representative on the Academic Steering Committee. Born in Chicago, John completed his undergraduate work at Brown University and his graduate studies at Northwestern University. While academia is at the heart of John's career, his great love of music has shaped a tremendous part of his career. His respect for music began as a fascination with records, and developed over his formative years, culminating into the topic of his graduate dissertation. John mixed theory and raw interviews to discuss how recorded music has shifted thinking on music as a whole. While working in academics, John had a successful business booking live music, and although he officially "retired" from that in 2005, John continues to produce a series of records, fifty-five so far, of archival, never published recordings from the 1940s through the 1980s. Far from slowing down, he recently opened the Chicago gallery Corbett vs. Dempsey with his partner Jim Dempsey. The gallery focus is on finding and exhibiting vintage works of art, much of it specific to Chicago-based artist movements artists. In his last few moments of spare time he works on projects as an independent curator. His next exhibit, two years in the making, *Thomas Kapsalis and Kenneth Nack: Parallels & Tangents*, will open at the Betty Rymer Gallery in April of 2006.

BIOGRAPHIES

Maissa Alsuwaidi (BA Arts Administration, Simmons College, 2003) is from the United Arab Emirates. After graduation, she worked for the Sharjah Art Museum as Exhibitions Coordinator and then went on to work for Sharjah Biennial 7 as Artist Coordinator.

Emma Balazs (Graduate Diploma in Film and Television, Victorian College of the Arts; BA University of Melbourne) has screened her films at festivals in Australia, Europe and the USA. At SAIC she created 2 collaborative curatorial projects, *I Saw You* and *All That is Solid Melts into Air*.

Chiara Bernasconi (BS Art Management, Bocconi Business School, Milan-Italy, 2004) has worked in commercial art galleries, consulting for a research center on art and business, and working for an insurance company which specializes in art. Her main focus has been on the art market and the value of art. Now her interests intersect in the fields of cultural policy, museum studies, and public art.

Elizabeth Blackburn (BA Art History, Davidson College, 2000) Originally from East Lansing, Michigan, for the past five years Elizabeth has worked with a variety of contemporary art institutions including: Sperone Westwater (New York), Fluent – Collaborative (Austin) and Arthouse at the Jones Center (Austin).

Karen Chen (BA Art History, Northwestern University, 2004) interned at the Field Museum of Natural History, Mary and Leigh Block Museum of Art, Getty Research Institute, and the Los Angeles County Museum of Art. Her main focus is developing innovative curatorial practices.

Elizabeth Chodos (B.A. Sarah Lawrence College, 2004) lives and works in Chicago, IL. She currently works as the Books Archivist at Rhona Hoffman Gallery, and as a Development Assistant at Three Walls gallery.

Hillary Cook (BS Museum Education & BFA Painting, Penn State University, 2004) is currently a dual degree candidate, a teaching assistant, and a gallery assistant at Kasia Kay Art Projects gallery. She is interested in (among other things) contemporary art, museums, tourism, education, and culture as commodity.

Dace Demir (BA, International Cultural Relations, Latvian Academy of Culture, 1999) she has focused on cultural policy and exhibition studies. Dace interned at the Museum of Contemporary Art in Chicago and at The Renaissance Society at the University of Chicago. She is currently on staff at Gallery 2 and Project Space.

Rick Erwin III (BA Art History and Studio Arts, Westminster College, 1998) Prior to SAIC, Rick was the Vice President of Technology for a manufacturing company in Atlanta, GA, and traveled with a group of doctors to the Middle East, filming their work.

Stephanie Greene (BA Art History, Skidmore College, 2003) is a first year dual degree candidate and works for SAIC's Visiting Artists Program; her current academic interests include community art initiatives and university art museums.

Lauren Grundhofer (Boston College, 2003) worked for IM Chait Gallery/Auctioneers, and feels the dual degree program compliments her desire to work in either the for or non-profit sector of the art world.

Colleen Hogan (BA Studio Art, Fordham University, 2000) Prior to pursuing graduate studies in Arts Administration, she worked in a variety of art organizations in New York

City and Chicago. At SAIC, she has focused on public art practices. Colleen interned at the Chicago Cultural Center.

Eun Young Ju (BA Korean Language and Literature and BBA Business Administration, Ewha Women's University, Korea) Her main interest in arts administration is creating public space as a cultural center. Also, she is interested in mapping of multiculturalism.

Yong-Su Lee (BA Art History, University of Missouri-Columbia, 2002) worked with The Sackler Museum, Harvard University, and has worked at the Asian Art Department at the Art Institute since December 2003 as an intern and academic researcher on Korean art. He has organized a special exhibition based on *Mo-Am Collection, Seoul* in collaboration with The National Museum of Korea. He recently published the book on Korean art, *Chu-Sa-Jin-Muk*.

Melissa Matusak (BFA Graphic Communications, Northern Michigan University, 2002) Shortly after graduation, she co-founded and co-directed a nonprofit exhibition and live space, Two Thirty One: House of Muses in Marquette, Michigan. She moved to Chicago in 2003 where she worked for Walsh Gallery, a contemporary Asian art gallery until 2006. Melissa is now working as Programming and Promotions Manager for the Betty Rymer Gallery at SAIC.

Kathleen McGovern (BS French, Georgetown University, 1999) worked in media relations at the Smithsonian before moving to Chicago. Also working towards an MA in Art History, she plans to work in collections management or continue her studies at the PhD level. She was an intern in the AIC Prints and Drawings department and now teaches an art history survey course to SAIC freshmen.

John McKinnon (BS Art, UW-Madison) has worked as the director of the Wendy Cooper Gallery in Chicago. Currently a dual degree student, he curates and co-curates many exhibitions locally, contributes to an Art Market website (www.foldingchair.org), travels to international art fairs as a gallery representative, and writes as a freelancer for *TimeOut Chicago* and other publications.

Megan McMullen (BA Art History, Western Michigan University, 2002) Before coming to SAIC, Megan worked as an assistant director at Traverse Area Arts Council in Northern Michigan. She has also worked with the SAIC's Office of Development and Alumni Affairs, and at Experimental Sound Studio, focusing her studies on art and technology.

Jessia Musselwhite (BA Art History; minor in Theatre Production, University of Louisville) Since arriving in Chicago, she has curated 1 exhibition, completed 3 internships, lived in 4 apartments in 2 cities, and is hoping to get 1 good job following graduation.

Andrea Paasch (BA Art History, Iberoamerican University, Mexico City, 2005; BA German Literature, National Autonomous University, Mexico City, 2005) Past experience includes assistant director at Atrio Gallery; curator of the exhibition *FOTORAMA* at Camera #1 Gallery; and participation in *23/sites*, a contemporary art project sponsored by UNESCO and the National Institute of Anthropology and History. She is interested in relating contemporary art manifestations with the cultural heritage.

Andrew (AJ) Reading (BFA Graphic Design, Minneapolis College of Art and Design, 2002) Prior to beginning the dual-degree program at SAIC, Andrew worked as a freelance designer and intern for the MCA in Chicago's curatorial department. His primary interests are curatorial practice, architecture, and photography.

Bevin Ross (Spanish and Performing Arts, Washington University) is originally from Tempe, Arizona. She is interested in dramatic artists, communities, and the spaces that present new risk-taking art.

Kerry Schneider (BA English Literature and Urban Studies, Brown University, 2000) Kerry has toured the U.K., United States, and Canada as a musician. She currently works for Intuit: the Center for Intuitive and Outsider Art. She also works as a consultant grant writer for individual artists and organizations.

Maria Stea (English and Cinema Studies, University of Toronto, 1999) After graduating in 1999, Maria worked at the Art Gallery of Ontario for four years in various administrative capacities. Interests: cultural studies, film studies, cultural programming.

Chris Taylor (BFA Sculpture; BA in Religious Studies, Indiana University of PA, 1999) Before coming to SAIC, Chris ran a summer arts festival, conducted a tourism study for the Northside of Pittsburgh, and ran his own arts consulting business, TaylorArts Group. He is currently employed by Center on Halsted, Chicago's premiere LGBT organization, in a development capacity. Chris has recently been invited to sit on the Chicago Transit Authority's public art committee for the Brown Line "El" expansion.

Amanda Tillstrom (BA Photography, Bard College, 1998) Since 1999 Amanda worked at the Oregon Historical Society, in both the Photographs Department and the Artifacts and Exhibits Department. She has also done work with the Photographs Department at the Portland Art Museum, and curated a photography exhibit for the Oregon Council for the Humanities.

Katherine Tuttle (BA Honors in International Studies and Fine Art from Loyola University Chicago) While at SAIC, Katie established the student organization Arts Administration Professional Development Association, and organized a panel of guest speakers entitled *The Work of Art: Gender and Professional Practice*. Her main interests currently lie in advancing professional standards for nonprofit organizations in the U.S.

Brennan Wadlington has worked in fundraising and development for the Hyde Park Art Center and the Museum of Contemporary Art, Chicago, as well as in areas of curatorial research and collections management in the Art Institute of Chicago's Department of American Art. Presently, Brennan works as a gallery assistant at the Donald Young Gallery in Chicago and volunteers with several art organizations in the city.

Caroline West (BFA Photography, Arizona State University, 1998) worked as a photographic printer and photographer's assistant in New York City and Nashville, respectively, and spent eighteen months teaching English in Prague, Czech Republic. Caroline aims to fuse her interests in the arts and in education with issues relating to cultural diversity and understanding both nationally and internationally.

Heidi Wirth (BA Economics, Cornell University, 1997) served as gallery outreach coordinator for the Tufts University Art Gallery in Massachusetts prior to returning to SAIC. Here she is exploring issues of interdisciplinary program planning and audience development for cultural institutions through her studies and work at the Chicago Department of Cultural Affairs.

IN THE FIELD

SAIC School of the Art Institute of Chicago

On March 4, 2006, **Kerry Schneider**, **Chiara Bernasconi**, and **Dace Demir** participated in the Claremont Graduate University Conference *Trends, Concepts and Approaches in Arts and Cultural Management*. Kerry, previously a touring musician, presented her paper *Mindful Music-Syndicalism: Seeking Alternative Music Landscapes Amidst Disappearing Airwave Diversity*. The paper discusses the recent F.C.C. media deregulation and its negative impact on local music communities, and explores a nonprofit model to encourage on-site residencies at music venues. Chiara presented her paper on socially engaged art practices and immigration in Italy, and Dace's paper dealt with cultural policy changes in Eastern Europe. The trip to the conference was supported by a grant from SAIC Student Government.



Kathleen McGovern presented her paper, *Commodifying America: Public-Private Exportation of Culture in the U.S.* at the Social Theory, Politics, and the Arts conference at the University of Oregon in October, 2005.

Inspired by the *Chicago Reader's* personal classifieds, **Emma Balazs** and **Jessia Musselwhite** co-curated *I Saw You*, a collaborative exhibition project, at Gallery 2, Chicago, in November 2005. The project involved over thirty artists in different roles, including a core curatorial/design team, artists contributing artwork and other artifacts, and collaborators for the intensive installation.



Installation view of *I Saw You*, Gallery 2, Chicago, 2005

On March 13–14 **Chris Taylor** participated in the Nineteenth Annual National Arts Advocacy Day in Washington, D.C. Coordinated by Americans for the Arts, this two-day event featured a lobbyist training session, the annual Nancy Hanks Lecture in the arts at the Kennedy Center, and a full day of lobbying on Capitol Hill. In total, some 88 organizations from around the country met with 300 members of Congress to discuss key issues of funding for the National Endowment for the Arts, National Endowment for the Humanities, Institute of Museum and Library Services, as well as tax policy for artist donations and non-itemizing taxpayers. Taylor was supported by a grant from SAIC Student Government Travel Grants.

On March 22, 2006, **Kerry Schneider** organized the Arts Administration and Policy Department Colloquium *Technology, Art, and Authorship*. The panel discussion (photo at right) was designed to unpack some of the most relevant issues for artists and administrators working in new media today. Featured topics included how technology changes the authorial position, and how distribution changes reception.

As a summer 2006 intern at the National Gallery of Art in Washington, D.C., **Kathleen McGovern** will be working in the Registrar's Office cataloguing art objects and completing condition reports on works of art that rotate among U.S. embassies around the world as part of the museum's National Lending Service. Her previous internship was with the Art Institute of Chicago's Prints and Drawings department (with 80,000 works on paper in the collection) in the fall of 2005, where she also assisted the curator in preparing for the AIC Girodet exhibition.

Bevin Ross participated in the University of British Columbia's Department of Art History and Visual Art Twenty-Fifth Anniversary Graduate Symposium on April 7 and 8, 2006. Along with six other international students, she presented her paper *In Search of a Cultural Belonging* (a look into the architecture of cultural centers) along with six other international graduate students, two South American artists (Antonio Dias and Luis Camnitzer), and Cuban curator Antonio Eligio Fernández (Tonel).

Technology, Art, and Authorship panel from left to right, Jeff Talman, Jeff Zimbalist, and Catherine D'Ignazio (March 22, 2006).

