

# Guest lectures

The School's teaching staff is formed by Italian and international professionals, scholars, historians and art critics of recognized experience. Among them:

**Julienne Lorz** started out as a contemporary dancer and choreographer in the UK in the early 1990s. After completing her MA in Curating Contemporary Art at the Royal College of Art in London, she worked as assistant curator at the Kunstverein München in 2004. From 2008 to 2017, Lorz curated and co-curated various international projects, monographic and thematic exhibitions at the Haus der Kunst in Munich: among other with Jennifer Allora, Guillermo Calzadilla (2008) Haegue Yang (2012), Joëlle Tuerlinckx (2013), Tilo Schulz (2014) and Laure Prouvost (2015). Since 2018 Julienne Lorz is the curator at the Gropius Bau in Berlin, where last year she curated the exhibition “And Berlin Will Always Need You Art, Craft and Concept Made in Berlin”.





**Louise McKinney** is the founder of A-I-R. Recent and current projects she has been part of include: devising 3-year development strategies for Louvre Abu Dhabi, Porthmeor Studios, St Ives and the Royal Academy of Dance; sales team restructuring and best-practice protocol implementation for Victoria Miro Gallery; vision and programme development for GRAD and Culture& (which specialises in training opportunities for BAME arts professionals) and; proof of concept for a new concert hall and conference centre for The University of Buckingham. Flagship place-making projects included the group exhibition, Genius Loci for 2014 Architectural Biennale, Venice which showcased acclaimed British and International artists' projects in the urban realm. Between 2000 and 2014 Louise was Head of Development at the Serpentine Gallery and the Whitechapel Gallery, where she led the development teams on all aspects of fundraising, high-profile events, capital campaign auctions and other income generation activities such as artists' limited editions. As an independent project manager Louise delivered a range of projects artforms, including the annual architectural competition Concept with RIBA to find architecturally designed solutions to volume house building. The winning schemes were constructed at The Ideal Home Show.

**Matt Williams** is currently a PhD candidate (AHRC) at Manchester Metropolitan University, and Curator of Public Programme at Camden Arts Centre. He was Curator at ICA, London (2010-17), curating the exhibitions *Beat* by Stuart Middleton (2017), *A House to Die In* by Bjarne Melgaard with Snohetta and group exhibitions *Journal* (2014) and *Remote Control* (2012) with Simon Denny. During this period, he regularly collaborated with artists and international organisations including Ed Atkins, Kai Althoff, Keren Cytter, Zhang Ding, Blackest Ever Black, NON-Worldwide, NTS Radio, PAN and Warp on a range of experimental audio visual projects. He was Artistic Director of the International Project Space, Birmingham (2008-10), presenting an interdisciplinary programme of exhibitions including Anna Barham, Michaela Eichwald, Megan Fraser, among others. Williams is co founder of NOVEL, an itinerant curatorial and publishing platform that functions as a commissioning agency for artists writing, texts and poetry. He is also curatorial advisor to Thirty Three Thirty Three, a non-profit organisation that seeks to engage globally with the rapidly changing cultural, social and material conditions of contemporary sound based practices.



**Nicola Lees** is the director and curator of 80 WSE a non profit exhibition space for contemporary art located in New York. Recent exhibitions include among others Duane Linklater, Lyle Ashton Harris, Lutz Bacher, Damien Davis, Diamond Stingily, John Giorno, Peter Gidal. From 2012 till 2015 Lees was the curator for Frieze Project, leading the annual not for profit program featuring artist commissions, film and music at Frieze London. In 2015 Lees was also curator of the 60th anniversary edition of the Biennial of Graphic Arts in Ljubljana. Previously, she was senior curator at the Serpentine Gallery in London, where she oversaw interdisciplinary, time based and performance projects and artist commissions as well as Park Nights, initiating the Serpentine Cinema series, and the Serpentine Gallery marathon (co curated with Hans Ulrich Obrist) from 2008 till 2012. Lees has also curated exhibitions at Malmö Konsthall in 2015 and “as Left Pop bringing it Home” at the Second Moscow Biennale of contemporary art in 2007. Moreover, over the last ten years she has edited and produced a number of catalogues and artist books.





**Alessandro Rabottini** is an art critic, independent curator and since 2017 the artistic director of Miart, the international fair of modern and contemporary art, held in Milan every year. Before that he has been a member and collaborator of a large number of public institutions. He has been the head curator GaMeC-contemporary and modern art gallery of Bergamo from 2001 till 2012 and curator at Madre, the museum of contemporary art of Napoli, from 2012 till 2015. Furthermore he is a member of IK T, international association of curators of contemporary art. In 2010 he curated an exhibition for Gemine Muse in Villa Necchi. He has also collaborated for institutions such as PAC and triennale.



Saim Demircan is a curator and writer based in Berlin. Between 2012 and 2015 he was a curator at Kunstverein München. Previously, he curated a two-year program of offsite projects, as well as an exhibition of works by German artist Kai Althoff, at Focal Point Gallery in Southend-on-Sea. Most recently, he was curator-in-residence at the Academy of Fine Arts in Munich. Saim has published on numerous artistic practices. His writing regularly appears in periodicals such as frieze and Art Monthly and he is a contributing editor to Art Papers. Saim Demircan was the 2017 Curatorial Resident at Ludlow 38.



**Alexia Boro** is the director of Communication for the Peggy Guggenheim Collection in Venice. After a PhD in Indian and Eastern Asian Civilisations at Ca' Foscari University, she has held classes of translation from Japanese to Italian from 2002. In the meantime, she started working in communication for the press-office of the Biennale of Visual Arts and Architecture. From 2004 she is Head of the Press and Communication Office of the Peggy Guggenheim Collection, and from 2007 she is also in charge of the museum's external relationships.





**Andrea Goffo** is head of the press office of the Fondazione Prada in Venice and Milan. After graduating in 2006 in Communication Sciences at the University of Padua, he specialized in the cultural and artistic fields. In 2007, after attending the School for curatorial studies Venice, he has worked for the AplusA Gallery, taking care of the promotion of the Slovenian pavilion of the Venice Art Biennale. Between 2008 and 2011 he worked at the press office of the Venice Biennale following the relations with the media for the Art Biennale curated by Daniel Birnbaum and Bice Curiger and for the Architecture Biennale directed by Aaron Betsky and Kazuyo Sejima. Since 2009 he has collaborated art magazines and such as Arte, Vogue. it and Pig. After working for a year at the Galerie Perrotin in Paris at the press office, from February 2013 he is responsible for the press and communication of the Prada Foundation in Milan.





**Aaron Cezar** is the director of Delfina Foundation in London. Before that he was the managing director at Metal, an artistic laboratory space. It was there that he met Delfina Entrecanales, the founder of Delfina Studios, whose foundation he now runs. Furthermore he has been serving on various juries (such as the Jarman Award in 2012, and the LIVE WORKS Performance Act Award in 2016 and advisory groups (including All Change Arts and Alserkal Avenue), as well as working on curatorial projects in partnership with other organisations, such as *Echoes Reverberations* at Hayward Gallery (23 June-16 August 2015) and Delfina in SongEun: Power play at SongEun Art Space in Seoul (30 August-1 December 2018). Most recently, Cezar codevised the performance programme of the 58th Venice Biennale, *May You Live In Interesting Times* (11 May-24 November 2019), which was commissioned by Arts Council England and co produced by the Delfina Foundation.



**Chiara Barbieri** is the Director of Special Projects and US Pavilion Manager at Peggy Guggenheim Collection, studied at Ca' Foscari and at the Berkeley University in California. From 1991 she has been working as Internships Co-ordinator, Director's Assistant, Manager of Publications and Special Project at the Peggy Guggenheim Collection in Venice.



**Vincenzo De Bellis** started his interest in the arts during high school, whereafter he decided to study conservation of cultural heritage at the University of Lecce. Thereafter, in 2006 he studied a master degree in the center for curatorial studies, Bard College in New York. After different positions inside the art world he founded Peep-Hole in Milan, a non-profit independent art space. Furthermore he has been the director of different editions of Miart, the international fair of modern and contemporary art, held in Milan every year. In 2016 Vincenzo De Bellis resigned from this position, as he was nominated curator of the visual arts at the Walker Art Center of Minneapolis, where he since 2018 became the associative director.



**Filippo Lotti** graduated as a philosopher but dedicated his career to the arts. In 1887 he started working at Sotheby's as responsible of the department of ancient books and in 1993 he conducted his first auction. In 2000 he is the director of Sotheby's section in Milan, Rome and Torino. Now he holds the position of director and administrator for the Italian section of Sotheby's, coordinating various departments of the Italian section such as: Modern and contemporary art, ancient painting and of the XIX century, jewelry, books and drawings. Furthermore he is in charge of deciding which art works are to be sold in Italy and which ones are better for the international market.



**Filipa Ramos** is an art critic based in London. She has lectured at several universities and educational institutions in Europe and is currently teaching in the Department of Visual and Performing Arts of IUAV-University of Venice and in the Experimental Film MA program of Kingston University, London. She coordinated “The most beautiful Kunsthalle in the world” research and editorial project at Fondazione Antonio Ratti, Como, and collaborates with the Swiss Institute of Rome. Ramos is currently curator of *Vidrome* a programme of screenings of films by visual artists and filmmakers. She is former Associate Editor of *Manifesta Journal*, former curator of the Research Section of *DOCUMENTA (13)* and co author of the book *Lost and Found-Crisis of Memory in Contemporary Art* (Silvana Editoriale Milan, 2009). She has been a guest curator at several public and private art spaces and is a regular contributor to several international publications.



**Alain Servais** is an art collector based in Bruxelles. He has been collecting art since 1997. His collection is among the most important worldwide. In 2000, he moved into a 900-square meter old factory which he transformed into a three-storey loft, located in a working class neighborhood of northern Brussels. This is where he lives and works, as well as showing his contemporary art collection.





**Pedro Barbosa** was a currency and bond trader. Now he is full time dedicated to his art collection. He bought his first piece in 1999, a work by Jesus Rafael Soto. Today his collection ranges from young Brazilian artists including Jonathas de Andrade, Andre Komatsu, Clara Ianni to new international discoveries like the Americans Park McArthur, Martine Syms, Cameron Rowland and established names such as, Andre Cadere, On Kawara, Lawrence Weiner, Lygia Pape, Sergio Camargo.



**We Exhibit** is a venetian company that offers dynamic art services, dealing with every organizational aspect of the challenge of planning an exhibition or event. They provide assistance on design, project management logistics and transports; trained art-handlers and craftsmen manage art pieces from antiquity to contemporary. Their mission is to innovate the process of exhibiting, from concept to display, bringing innovations into the process of cultural production. They make projects happen in Venice, respecting the specificity of the city and his fragile heritage, but aiming to international resonance



**Stephanie Weber** is the curator of Contemporary Art at the Lenbachhaus in Munich. She studied Art History, Romance philology and Cultural Studies in Münster and Bordeaux, and Museum Studies at the École du Louvre in Paris. While at MoMA in New York, Weber curated a solo show of Mark Boulos and film series of Charles, Simonds and Christoph Schlingensiefel all the while commissioning performances by Tom Thayer and C. Spencer Yeh and adding to the collection works by Vito Acconci, Valie Export and Martha Rosler.



**Karsten Schmitz** is an art collector, art philanthropist and social entrepreneur. He developed one of one of Germany's largest contemporary art spaces, the internationally renowned Leipziger Baumwollspinnerei. In 2000 he started the foundation Federkiel for promotion of contemporary art and culture. He is also committed to the areas of ecology and education since 2007 he supports the integrative Montessori School Monte Balan in Munich.



**Alun Rowlands** is a London based curator, focuses on curatorial questions, publishing and exhibitions paradigms, exploring the different rhythms and narratives demanded by critical practices. With emphasis on textual and editorial practice, this research traverses critical and fictional modes of writing. These subjunctive scenarios manifest themselves in exhibitions and events such as “The Glass Bead Game” (2006) and “Aspen 11” (2007). He recently co-curated “The Dark Monarch” (2010) at Tate St Ives and Towner Eastbourne.



**Luca Racchini** has worked as counselor for the exhibition design and logistics for many editions of the Venice Biennale of Art and Architecture. He has curated settings and productions for the Venice International Film Festival from 2008 to 2013. In 2009 he was nominated head of the Services for the designing of Padiglione Venezia. He was manager of the set up phases for the exhibition Report from Cities Conflicts of an Urban Age curated by Ricky Burdett, and Ruin in reverse organised by the Victoria Albert museum in partnership with La Biennale.





**Carlos Marsano** is an art collector from Peru, started to collect with a focus on Pre-Columbian art. Later, in 2003 when he was living in Brazil, he became engaged with and began collecting contemporary art. As he likes to see the evolution of the artists over time, his collection focuses on young emerging artists. He is the co founder of Artus a new Peruvian platform aiming to support local artist through residency programs abroad. He is part of the contemporary art Acquisition Committee at MALI and a member of the International Leadership Council at the New Museum in New York.



**Eva Fabbris** is a curator and art historian, got her Ph.D. in Humanities at University of Trento. From 2016 she collaborates with the Research Department of Fondazione Prada in Milan. She has been curating *Black to the Future* for Artissima Turin, as well as solo and group exhibitions for international institutions, such as the Nouveau Musée National de Monaco, Galerie de l'Erg in Bruxelles, Triennale di Milano and Fondazione Morra in Naples. She now contributes to Mousse Magazine, Domus and Spikemagazine.



**Tommaso Amedeo Calabro** is a young Italian gallerist. He studied at Bocconi University Milan, at Courtauld Institute and King' s College London. In London he worked for Sotheby' s, and from 2016 directing Nahmad Projects. In 2018 he openend his own gallery in Milan. He is lecturer in the art market at Bocconi University.