

JULIA STOSCHEK FOUNDATION

JULIA STOSCHEK FOUNDATION ANNOUNCES INAUGURAL ADVISORY BOARD

SEPTEMBER 2021



Clockwise from top left: Arthur Jafa, photo: Robert Hamacher. Courtesy the artist and Gladstone Gallery, New York and Brussels. / Udo Kittelmann, photo: Juliane Eirich. / Meriem Bennani, photo: Sunny Shokrae. / Andrea Lissoni, photo: Max Geuter. / Chrissie Iles

JULIA STOSCHEK FOUNDATION is proud to announce its first-ever Advisory Board. The board's inaugural members are Meriem Bennani, Chrissie Iles, Arthur Jafa, Udo Kittelmann, and Andrea Lissoni.

Consisting of five individuals, the Advisory Board brings together some of the most respected artists and curators working in the field of time-based media art today. By creating a platform for the exchange of knowledge and ideas, and by promoting institutional collaboration, the Advisory Board will extend the scope of the JULIA STOSCHEK FOUNDATION, which is dedicated to the presentation, mediation, conservation, and scholarship of media and performance practices.

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The JULIA STOSCHEK FOUNDATION was established in 2017 and supports the public activities of the JULIA STOSCHEK COLLECTION, one of world's most comprehensive private collections of time-based art.

"Thinking about the future and the potential of the collection, it felt vital to bring together a group of highly qualified individuals to be part of its development. I am eager as ever to foster its growth and impact as a place of intellectual freedom and cultural exchange. But it also feels absolutely necessary to widen the breadth of the collection so as to reflect current global developments in art and society. With the installment of an Advisory Board consisting of some of the most distinctive artists and curators in the field, it is my goal to strengthen the evolution of the JULIA STOSCHEK FOUNDATION, which I hope in turn continues to play a crucial role in the field of time-based art and ultimately on an even larger scale. I am extremely honored to have such an incredible group of individuals join me on this journey!" (Julia Stoschek)

Meriem Bennani (b. 1988 in Rabat, Morocco) is an artist who lives and works in Brooklyn, New York. Juxtaposing and mixing the language of reality TV, documentaries, phone footage, animation, and high production aesthetics, she explores the potential of storytelling while amplifying reality through strategies of magical realism and humor. Bennani has developed a shape-shifting practice of films, sculptures, and immersive installations, composed with a subtle agility to question our contemporary society and its fractured identities while exploring gender issues and the ubiquitous dominance of digital technologies. Bennani's work has been shown in New York at the Whitney Biennial, MoMA PS1, the Public Art Fund, The Kitchen, as well as at CLEARING (New York and Brussels), Art Dubai, The Vuitton Foundation (Paris), and in a solo exhibition at JSC Berlin in 2020.

Her animated series *2 Lizards*, a collaboration with director Orian Barki, premiered on Instagram in spring 2020 and was described by Jon Caramanica in the *New York Times* as "hypnotic . . . both poignantly grounded in actual events and also soothingly fantastical."

Chrissie Iles (b. 1967 in Beirut, Lebanon) is the Anne and Joel Ehrenkranz Curator at the Whitney Museum of American Art in New York. Her curatorial focus is moving-image art from the 1960s to the present, and she oversees the Whitney's collection of film and video. Past exhibitions include co-curating the 2004 and 2006 Whitney Biennials, *Into the Light: The Projected Image in American Art, 1964–1977*, *Dreamlands: Immersive Cinema and Art, 1910–2016*, *Alan Michelson: Wolf Nation*, and *Cauleen Smith: Mutualities*.

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She is a member of the Graduate Committee at the Center for Curatorial Studies at Bard College, a faculty member of the Curatorial Practice MA at the School of Visual Arts, and Visiting Critic in the Fine Art Department at Columbia University.

Arthur Jafa (b. 1960 in Tupelo, Mississippi) is an artist, filmmaker, and cinematographer. Across three decades, Jafa has developed a dynamic practice comprising films, artifacts, and happenings that reference and question the universal and specific articulations of Black being. Underscoring the many facets of Jafa's practice is a recurring question: How can visual media, such as objects and static and moving images, transmit an equivalent to the "power, beauty, and alienation" embedded within forms of Black music in US culture? Jafa's films have garnered acclaim at the Los Angeles, New York, and Black Star film festivals and his artwork is represented in celebrated collections worldwide including those of the Metropolitan Museum of Art, Museum of Modern Art, Tate, San Francisco Museum of Modern Art, Studio Museum in Harlem, High Museum Atlanta, Dallas Museum of Art, Museum of Contemporary Art Chicago, Stedelijk, Luma Foundation, Perez Art Museum Miami, Los Angeles Museum of Contemporary Art, Hirshhorn Museum and Sculpture Garden, Smithsonian American Art Museum, and JULIA STOSCHEK COLLECTION.

Jafa has recent and forthcoming solo exhibitions at the Pérez Art Museum Miami; Berkeley Art Museum and Pacific Film Archives; Galerie Rudolfinum, Prague; Moderna Museet, Stockholm; and Louisiana Museum of Art, Denmark. In 2019, he received the Golden Lion at the 58th Venice Biennale, *May You Live in Interesting Times*.

Udo Kittelmann (b. 1958 in Düsseldorf, Germany) is a curator and museum director based in Berlin. Over the course of his career, he has investigated curatorial practices and institutions' relationships with art. He focuses on the processes of art, its implicit laws and potential display configurations. Kittelmann has based his curatorial approach on close collaboration with artists, moving beyond the aesthetic dimension and focusing on the artwork's specific sociopolitical context. From 1994 to 2001 he was the director at Kölnischer Kunstverein. In 2002 he became the director of the Museum für Moderne Kunst (MMK) in Frankfurt, which he led for six years. From 2008 to 2020, Kittelmann was the director of the Nationalgalerie in Berlin, which comprises six museums among them Alte Nationalgalerie, Neue Nationalgalerie, and Hamburger Bahnhof. In 2021 he took on the position of the artistic director of the Museum Frieder Burda in Baden-Baden. Kittelmann was commissioner and curator of the German Pavilion at the 49th Venice Biennale in 2001 and was awarded a Golden Lion for Gregor Schneider's *Totes Haus u r*.

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Past projects include *The Boat is Leaking. The Captain Lied* (2017), Fondazione Prada, *George Condo – Confrontation* (2017), Museum Berggruen, and Anne Imhof's opera *Angst II* (2016/17) as well as Adrian Piper's project *The Probable Trust Registry: The Rules of the Game #1–3* (2017). In 2018 he worked on the exhibition project *HELLO WORLD. Revising a Collection* and curated the exhibition *Jack's Jacks* with Jack Whitten (2019) all of them at Hamburger Bahnhof. For the reopening of the Mies van der Rohe's Neue Nationalgalerie Kittelmann initiated the exhibition *Alexander Calder. Minimal/Maximal* (2021).

Andrea Lissoni (b. 1970 in Milan, Italy) has been artistic director of the Haus der Kunst, Munich, since April 2020. Formerly Senior Curator, International Art (Film) at Tate Modern, London, and previously curator at Pirelli HangarBicocca in Milan (2009–13), cofounder of the independent artistic network Xing, and codirector of the international festival Netmage in Bologna. In 2012 he cofounded Vdrome, an online screening program for artists and filmmakers, which he has since co-curated.

Lissoni's research concerns liveness, cinematic aspects of time-based artworks, the perception of time and forms of transmitting, sharing, and engaging with contemporary arts. He explores these through transdisciplinary approaches to exhibition-making, focusing on artistic contexts across non-dominant cultures and subcultures, especially those related to music and sound.

At Tate Modern he launched a yearly Cinema Program conceived as an exhibition unfolding throughout the year working with more than 100 artists. He cocurated the display and the live program at the opening of the new building in 2016, the 2017 and 2018 *Live Exhibition*, the 2016 Turbine Hall Commission by Philippe Parreno, and the expanded exhibition devoted to the work of Joan Jonas (2018). He was the cocurator of the Biennale de l'Image en Mouvement, *The Sound of Screens Imploding*, Centre d'Art Contemporain Genève/OGR Torino, 2018. In 2019 he contributed to the international launch of the CCA Tashkent, the first public contemporary art center in Uzbekistan, where he curated a solo show by Saodat Ismailova, *Qo'rg'on Chiroq*. More recently, he curated the exhibition *Bruce Nauman* at Tate Modern (2020–21; traveling to the Stedelijk Museum, Amsterdam, and HangarBicocca, Milan).

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ABOUT THE JULIA STOSCHEK COLLECTION & FOUNDATION

Established in 2002, the JULIA STOSCHEK COLLECTION is one of the world's most comprehensive private collections of time-based art. With over 870 artworks by 290 artists from around the world, the collection's contemporary focus is rooted in artists' moving-image experiments from the 1960s and '70s. Works in the collection span video, film, single- and multi-channel moving-image installation, multimedia environments, performance, sound, and virtual reality. Photography, sculpture, and painting supplement its time-based emphasis.

Public access to the collection is made possible through the support of the JULIA STOSCHEK FOUNDATION. Established by Julia Stoschek in 2017, the foundation is dedicated to the public presentation, mediation, advancement, conservation, and scholarship of media and performance practices. It is a non-profit organization committed to enabling institutions, researchers, and artists around the globe to produce ambitious programs and pioneering projects in the field of time-based art. The foundation also guarantees the long-term conservation of the collection.

GENERAL INFORMATION

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