FOR IMMEDIATE RELEASE

SITE SANTA FE ANNOUNCES CURATORIAL TEAM FOR SITELINES.2018
THE THIRD EDITION OF SITE'S BIENNIAL FOCUSED ON NEW ART FROM THE AMERICAS
OPENING SUMMER 2018

AUGUST 3, 2018 - JANUARY 6, 2019

Photo: Recording of Stephanie Taylor's
Casa tomada Press Release Song #1,
Stones Throw Studios, Los Angeles, August 2017.

Santa Fe, NM, NOVEMBER 15, 2017 - SITE Santa Fe is pleased to announce the curatorial team for the 2018 edition of SITElines, SITE's biennial exhibition dedicated to new art from throughout the Americas. Titled *Casa tomada* (*House Taken Over*), this iteration will be curated by a three-member team:

- **José Luis Blondet** (b. Caracas, Venezuela; lives in Los Angeles) Curator of Special Projects, LACMA, Los Angeles.

- **Candice Hopkins** (b. Whitehorse, Yukon; lives in Albuquerque), Independent Curator, Albuquerque.

- **Ruba Katrib** (b. Baltimore; lives in New York), Curator, MoMA PS1, New York.

With significant experience across the Americas, the team is supported by Curatorial Advisor **Naomi Beckwith**, Marilyn and Larry Fields Curator at the Museum of Contemporary Art Chicago, and by the curatorial team at SITE Santa Fe.

The title of SITElines.2018 references Argentine writer Julio Cortázar's 1946 short story "Casa tomada," which follows two shut-in siblings devoted to the care of their ancestral home. As a mysterious and unnamed presence begins to occupy parts of the house, they are eventually forced out onto the street without any material possessions. The exhibition plays off the ambiguities of this story, addressing the reciprocal and complex relationship between the ones who stay and the ones who leave, and those that belong and those that are outliers.

Casa tomada / House Taken Over

To feel the anxiety of authenticity.

To invent others as well as the self.

To deviate and to align.

To be the host or the proprietor.

To be the guest or the trespasser.

Questioning notions of private property—of the body, mind, land, and culture—the exhibition asks how boundaries are dissolved and/or violated. Why do we create these divisions? What marks the difference between guest and trespasser? Who is the host and who is the visitor, and when are these roles reversed?

Stephanie Taylor, *Press Release #1*

Stephanie Taylor (USA) is a Los Angeles–based artist who explores the relationships between sounds and objects, creating songs amidst installations, which connect various subjects within stories. For SITElines, the press release is formulated by Taylor in the form of a song. She enlists a chorus of five vocalists to highlight underlying vowel sequences and repeating sounds within the text of the release. The resulting song delivers accurate information about the upcoming biennial through an awkward combination of institutional promotion, language exploration, and communication strategies. Following the release of *Press Release #1*, Taylor will record additional songs that will be issued leading up to and throughout the run of the exhibition. At the closing event, Taylor's songs will be performed in a live concert.

Microsite
The SITElines.2018 team has engaged the graphic design studio Venezia-Bronk to design a microsite that hosts information and artwork related to the biennial. Launching in fall 2017, the site is an essential component of the exhibition and will create a continuous connection of feedback between its physical location, time-based programs, and content produced specifically for the Web. The platform will provide early details about the show and ongoing information about programming and events, and will function as a digital repository for commissioned texts.

Artists in the Exhibition
The exhibition will feature works by approximately twenty-five artists, many of whom will develop new commissions that include gallery-based works and time-based performances.

About the Biennial Curatorial Team

Curators
José Luis Blondet is Curator for Special Initiatives at LACMA (Los Angeles County Museum of Art), where he has been the curator for the exhibitions *Maria Nordman: FILM-ROOM Smoke, 1967- Present* (2011) (with Stephanie Barron); *Compass for Surveyors* (2013), *Various Small Fires (Working Documents)* (2015); and *Liz Glynn: The Myth of Singularity (2016)*. For the Getty's initiative Pacific Standard Time: LA/LA, Blondet is the co-curator of the exhibition *A Universal History of Infamy*, on view until February 2018. Also at LACMA, Blondet has been the curator for performance projects by La Ribot, Cindy Bernard, Fallen Fruit, Asher Hartman, Rachel Mason, and Emily Mast, among others. As a guest curator, Blondet has organized the exhibitions "[SIC] Contemporary Nosography" (2016) at the CAPC-Museum, Bordeaux, France; and more recently, "Chalk Circles" (2017), co-curated with Ruth Estevez at REDCAT. Prior to moving to Los Angeles in 2010, Blondet worked at the Boston Center for the Arts, and the Dia Art Foundation, New York. Blondet is currently on the curatorial team of the MDE 19, an international quadrennial organized across the city of Medellin by the Museo de Antioquia, Colombia.

Blondet has taught at Calarts and at the Center for Curatorial Studies, Bard College. In Caracas, he was faculty on the faculty at the School of Literature in the Universidad Central de Venezuela (1997-2001), and served as Director of Education and Public Programs of the Museum of Fine Arts, Caracas (1996-2001). He received a fellowship from the Patricia Cisneros Collection to complete curatorial studies at Bard College.

Candice Hopkins, a citizen of Carcross/Tagish First Nation in Yukon, Canada, is an independent curator and writer based in Albuquerque, New Mexico. She is a curator for

documenta 14. Her writing has been published widely including by MIT Press, BlackDog Publishing, and the National Museum of the American Indian, among others. Her recent essays and presentations include “Outlawed Social Life” for the documenta 14 edited issue of *South as a State of Mind* and *Sounding the Margins: A Choir of Minor Voices* at Small Projects, Tromsø, Norway.

In 2014 she co-curated the SITElines.2014 biennial exhibition, *Unsettled Landscapes* with Lucía Sanromán, Irene Hoffman and Janet Dees and returned in 2016 as Managing Curator of SITElines.2016. She has held curatorial positions at the IAIA Museum of Contemporary Native Arts, National Gallery of Canada, Western Front Society, and Walter Phillips Gallery at The Banff Centre. In 2015, she received the Hnatyshyn Foundation Award for Curatorial Excellence in Contemporary Art.

Ruba Katrib is Curator at MoMA PS1 in New York City. From 2012 she was Curator at SculptureCenter, where she will serve as Adjunct Curator until spring 2018. At SculptureCenter she has produced the group shows "The Eccentrics" (2015), "Puddle, Pothole, Portal" (2014) (co-curated with artist Camille Henrot), "Better Homes" (2013), and "A Disagreeable Object" (2012). Recent solo shows organized include exhibitions with Nicola L., Kelly Akashi, Sam Anderson, Teresa Burga, Charlotte Prodger, Cercle d'Art des Travailleurs de Plantation Congolaise (CATPC) (all 2017), Cosima von Bonin, Aki Sasamoto, Rochelle Goldberg (all 2016), Anthea Hamilton, Gabriel Sierra, Magali Reus, Michael E. Smith, Erika Verzutti, Araya Rasdjarmrearnsook (all 2015), Jumana Manna, and David Douard (both 2014). In 2010, Katrib was awarded a curatorial Fellowship from the Andy Warhol Foundation in 2010 to support research on artist-run educational platforms throughout Latin America that included a symposium and publication. Katrib regularly contributes texts for a number of museum catalogues and periodicals including *Art in America*, *Artforum*, *Cura. Magazine*, *Kaleidoscope*, *Parkett*, and *Mousse*. She frequently presents lectures and participates in panel discussions in universities and other institutions.

Curatorial Advisor

Naomi Beckwith is the Marilyn and Larry Fields Curator at the Museum of Contemporary Art Chicago, where her exhibition and book projects focus on the impact of identity and multi-disciplinary practices for shaping contemporary culture. Prior to the MCA, Beckwith held positions at the Institute of Contemporary Art in Philadelphia and the Studio Museum in Harlem. Her numerous exhibitions include *The Freedom Principle: Experiments in Art and Music, 1965 to Now* and *30 Seconds off an Inch*, both considering the persistent resonance of black cultural practices across contemporary art internationally. She has been an early champion of such rising artists as Rashid Johnson, Jimmy Robert, Keren Cytter, The Propeller Group, and Lynette Yiadom Boakye. Beckwith is a frequent contributor to numerous publications and served on the jury of the 56th Venice Biennale in 2015. She is a grantee of the Andy Warhol Foundation for the Visual Arts and was presented with the 2015 New Leadership Award by ArtTable

where she is also a trustee. Beckwith holds a BA in History from Northwestern University, an MA with Distinction from the Courtauld Institute in London, and was a recent fellow with the Center for Curatorial Leadership in New York.

About *SITElines* Team at SITE Santa Fe

Working with the *SITElines* guest curators, the team at SITE includes **Irene Hofmann**, *SITElines* Director; **Brandee Caoba**, Assistant Curator; and **Joanne Lefrak**, SITE Center Director.

About *SITElines: New Perspectives on Art of the Americas*

SITElines is a radical rethinking of SITE Santa Fe's signature biennial exhibition. When SITE Santa Fe opened in 1995, it launched what was then the only international biennial of contemporary art in the United States, and one of only a handful of biennials around the world. In the over 20 years since, the landscape of the international contemporary art world has expanded, bringing a proliferation of biennials worldwide.

Looking to reinvigorate the biennial model, in 2011, SITE reimagined SITE's biennial exhibition to focus on the Western Hemisphere, bring new perspectives to the curatorial table, and build a new infrastructure at SITE to support long-term research and new artist commissions. Many layers of history are embedded here in New Mexico. First Native American land, then a Spanish Kingdom, a Mexican Province, and a US Territory, all before statehood, New Mexico is a microcosm of the Americas. SITE is uniquely situated to explore this territory of the Americas—it is a direction that is specific to our vision, place, and history.

SITElines launched in 2014 with its first exhibition titled *Unsettled Landscapes,* organized by Janet Dees, Irene Hofmann, Candice Hopkins, and Lucia Sanroman. *SITElines.2016*'s edition *much wider than a line*, was organized around ideas brought together by a team of five curators–Rocío Aranda-Alvarado, Kathleen Ash-Milby, Pip Day, Pablo León de la Barra, and Kiki Mazzucchelli. *SITElines* is a dynamic part of SITE Santa Fe's year-round exhibition and public programming.

SITElines Programming:
Four years ago, SITE established SITE Center—an expanded activity of SITE's Education Department that generates programming and special projects related to our SITElines biennial exhibitions. SITE Center programs create continuity between biennials, host artists for residencies, and develop community-based projects that create meaningful engagement with local audiences. SITE Center programming for *SITElines.2018* is being planned throughout the run of the show and will include a

range of public programs (lectures, performances, panels) and artist-led community engaged projects intended to expand the experience and reach of the exhibition.

About SITE Santa Fe
SITE Santa Fe opened in 1995 to present what was then the only international biennial of contemporary art in the United States, and one of only a handful of biennials around the world. From the very beginning, SITE established a commitment to a risk-taking and visionary perspective that continues to drive its programs today. Year-round exhibitions and educational programs encourage the creative and intellectual potential of the audience and uphold the region's tradition of fostering avant-garde art.

As an institution with a year-round contemporary art program, SITE hosts an Art & Culture series of lectures and performances, as well as an extensive education and outreach program for local schools, all of which attract over 20,000 local, national and international visitors annually. Since its launch, SITE has presented over 100 exhibitions — including ten biennials — of works by over 750 international artists.

sitesantafe.org

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