



SOUND

AND

VISION

THE CONVERSATIONS

Curated by Douglas Fogle

APR.25-27 2014

WALEAD BESHTY

Walead Beshty (b. 1976, London, UK) is an artist and writer working in Los Angeles, and Associate Professor in the Graduate Art Department of Art Center College of Design. Recent solo exhibitions include, *Selected Bodies of Work* at Regen Projects, Los Angeles; *Fair Use* at The Power Station, Dallas, *Securities and Exchanges* at Ullens Center for Contemporary Art, Beijing; and *A Diagram of Forces* at Malmö Konsthall, Sweden / Centro de Arte Dos de mayo, Madrid; among many others. Beshty's work is held in permanent museum collections worldwide, including the Armand Hammer Museum, Los Angeles; The Guggenheim Museum, New York; The Museum of Contemporary Art, Chicago; The Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; Victoria and Albert Museum, London; and the Whitney Museum of American Art, New York, among others. Monograph on his work include, *Walead Beshty: Selected Correspondences 2001-2010* (Damiana Editore), and *Walead Beshty: Natural Histories* (JRP/Ringier). Beshty is represented by Regen Projects, Los Angeles; Petzel, New York; Thomas Dane Gallery, London; Galerie Rodolphe Janssen, Brussels; and Capitain Petzel, Berlin.

SIMON CASTETS

Simon Castets is the Director and Curator of the Swiss Institute, New York. Along with Hans Ulrich Obrist, he is also the co-founder of the research project 89plus, which investigates the generation of artists born with the introduction of the World Wide Web, and was first introduced at DLD13. He holds an MA in Curatorial Studies from Columbia University, New York and a MA in Cultural Management from Sciences Po, Paris. Recently, he co-curated the group exhibition Champs Elysées with Julie Boukobza and Nicola Trezzi, at Palais de Tokyo, Paris. Other recent projects include a solo exhibition of Sarah Ortmeyer at Federico Vavassori, Milan, the group exhibitions *Cherry Picking* at Karma International, Zurich, *A Stone Left Unturned* at Yvon Lambert, Paris, and *Aftermath* at Taka Ishii Gallery, Kyoto. His writing has appeared in numerous catalogues and periodicals including Mousse, PIN UP, Artforum, Flash Art and Kaleidoscope.

DORYUN CHONG

Doryun Chong is Chief Curator of M+, a museum for visual culture scheduled to open in 2017 in Hong Kong. He oversees all aspects of curatorial activities, including collection, exhibitions and symposiums, and learning and interpretation, while being involved in the team working on the design of the museum building by the Swiss firm Herzog and de Meuron.

Prior to joining M+, Chong was Associate Curator of Painting and Sculpture at The Museum of Modern Art (MoMA) in New York from 2009 to 2013. At MoMA, he acquired contemporary works for the collection as well as organized special exhibitions, including solo presentations of Ernesto Neto, Bruce Nauman, and Henrik Olesen, and *Tokyo 1955-1970: A New Avant-Garde*, selected by the New York Times and Artforum as one of the best museum exhibitions of 2012. He also co-edited, with Michio Hayashi, Kenji

Kajiya, and Fumihiko Sumitomo, MoMA International Program's *From Postwar to Postmodern, Art in Japan 1945 - 1989: Primary Documents* (2013). Chong began his curatorial career at the Asian Art Museum of San Francisco, served as the coordinator for the Korean Pavilion exhibition at the 2001 Venice Biennale, and worked as curator at the Walker Art Center in Minneapolis between 2003 and 2009. During his time at the Walker, he organized a number of exhibitions including major retrospectives of Huang Yong Ping (2005) and Tetsumi Kudo (2008). Chong has also contributed writings to a wide range of contemporary art periodicals such as *Artasiapacific*, *Artforum*, *Parkett*, *Afterall*, *The Exhibitionist*, and *Bijutsu Techo* (Japan) and *Art in Culture* (Korea), and also in exhibition catalogs published by museums and biennales, including *Gwangju Biennale*; *Auckland Triennale*; *Plateau*, Seoul; *Artsonje Center*, Seoul; *Musée d'art contemporain*, Lyon; and *Portkus*, Frankfurt-am-Main.

CHARLOTTE COTTON

Charlotte Cotton is currently a visiting scholar at CCA, San Francisco. She has held positions including curator of photographs at the Victoria and Albert Museum in London and head of the Wallis Annenberg Department of Photography at the Los Angeles County Museum of Art. She is the author of *The Photograph as Contemporary Art* and founder of *Words Without Pictures* and *Eitherand.org*.

DOUGLAS FOGLE

Douglas Fogle is an independent curator and writer based in Los Angeles. From 2009–2012 he served as Deputy Director, Exhibition and Programs, and Chief Curator at the Hammer Museum in Los Angeles where he organized a variety of exhibitions including *Ed Ruscha: On the Road* (2011), an international group exhibition *All of this and nothing* (curated with Anne Ellegood, 2011), *Mark Manders: Parallel Occurrences/ Documented Assignments* (curated with Heidi Zuckerman Jacobson, 2010), and *Luisa Lambri: Being there* (2010). Previously, he served as curator of contemporary art at the Carnegie Museum of Art in Pittsburgh from 2005–2009 where he organized *Life on Mars*, the 55th Carnegie International in 2008. Prior to that, Fogle was a curator in the Visual Arts Department of the Walker Art Center in Minneapolis from 1994–2005 where he curated a wide array of exhibitions such as *Painting at the Edge of the World* (2001), *The Last Picture Show: Artists Using Photography 1960–1982* (2003), *Andy Warhol/Supernova: Stars, Deaths, and Disasters 1962–1964* (2005), and solo exhibitions with Catherine Opie and Julie Mehretu. Also a writer, he has published widely in exhibition catalogues and journals such as *Artforum*, *Flash Art*, *Parkett*, and *frieze* where he is currently a contributing editor. Douglas Fogle is curating Paris Photo's Sound and Vision program for the second time.

CLARA KIM

Clara Kim is an independent curator based in Los Angeles. She was senior curator at the Walker Art Center from 2011-14 where she was charged with the programmatic and administrative functions of the Walker's visual arts department. Prior to that, Kim was the gallery director/curator at REDCAT in Los Angeles where she commissioned and presented new work by artists and architects from around the globe. Recent curatorial projects include *Album: Cinematheque Tangier*, a project by Yto Barrada; a mid-career survey of Abraham Cruzvillegas's work which tours internationally; and co-curator of the 2010 Media City Seoul. Kim received a BA at the University of California, Berkeley and a MA at the University of Chicago. She sits on the advisory board of the Rockbund Art Museum in Shanghai; and is consultant/curator of the Asian Cultural Complex opening in September 2015 in Gwangju, Korea. She has also served on juries for Hugo Boss Asia Art Award, Sundance Film Festival, Creative Capital Foundation and United States Artists.

LEIGH LEDARE

Leigh Ledare is an artist living and working in New York City. Ledare's methodology is both conceptual and performative.

His work maps socio-psychological relations inscribed within the various orders of photography, language, and public and private social constructions. Ledare's work crosses disciplines but regularly utilizes photography, the archive, text and film. His nuanced negotiation of the relationship between artist and subject gives rise to a complex and thoughtful body of work, revealing shifting asymmetries in human agency relative to social frameworks and systems of communication, and the affective means they use to reproduce themselves.

Born in Seattle, Washington in 1976, Leigh Ledare received his MFA from Columbia University in 2008. His work has been widely exhibited internationally, the subject of solo surveys at Kunsthall Charlottenborg (2013); WIELS, Brussels (2012); and solo exhibitions at Mitchell-Innes and Nash, New York (2014); The Box, Los Angeles (2012); Pilar Corrias, London (2012); The Garage Centre for Contemporary Culture, Moscow (2010); Les Rencontres d'Arles, Arles (2010, 2009); Rivington Arms Gallery, New York (2008). His work has appeared in group shows at Metro Picture Gallery, New York (2014); Shirn Kunsthalle Frankfurt (2012), PS1/MoMA, New York (2010); Swiss Institute, New York (2009); Deutsche Guggenheim, Berlin (2008). Publications include *Ana and Carl and some other couples* (in collaboration with Nicolas Guagnini), *Andrew Roth* (2014); *Leigh Ledare et, al.*, Mousse Publishing, Milan (2012); *Double Bind*, MFC-Michel Didier, Paris (2012); and *Pretend You're Actually Alive*, PPP Editions, in collaboration with Andrew Roth, (2008).

FLORIAN MAIER-AICHEN

Florian Maier-Aichen (German, b.1973) is a photographer best known for his personal interpretation of classic landscape images. After spending many of his formative years in a Germany, entrenched in the Dusseldorf school of photography and the doctrine of subject matter, typology and typical grey German lighting, he moved to the United States and earned an MFA from the University of California in Los Angeles. In Los Angeles Maier-Aichen was drawn to a more conceptual use of photography and to the instantly rewarding and dreamy Western landscape, pictured extensively by early photo pioneers and the entertainment industry. Unlike exotic trophy hunters, Maier-Aichen is interested in common scenes and

well-charted genres of photography and - strongly influenced by American visual culture in his native Germany - California feels equally familiar and foreign. Maier-Aichen is not a documentarian and imagines pictures that tend to be factually wrong but visually right, incorporating romantic ideas in a formerly obscure medium, offsetting its technical and transparent nature. Similarly, Maier-Aichen - in the artist's atelier versus the photo studio - has recently turned his focus towards studio work, basic sets, copy stands, obsolete photo and film processes and the handmade, in opposition to synthetic and imitative trends in photography. He is represented by Blum & Poe, Los Angeles, 303 gallery, New York and Gagosian, London. His upcoming show at 303 gallery opens on June 5th, 2014.

JEAN-LUC MOULÈNE

1955, lives & works in Paris.
Galerie Chantal Crousel, Paris
Thomas Dane Gallery, London
Galerie Greta Meert, Bruxelles
Galerie Pietro Sparta, Chagny,
Galeria Désiré Saint Phalle,
Mexico City

2014: Jean-Luc Moulène,
Galerie Greta Meert, Bruxelles

2013: *Endwards*, Extra-City,
Antwerpen
Jean-Luc Moulène, Galeria Désiré
Saint Phalle, Mexico

ERRATA, organized by Galeria
Désiré Saint Phalle & produced by
collección Jumex, Mexico
Jean-Luc Moulène, Works, Beirut
Art Center, Beirut

2012: Jean-Luc Moulène,
Modern Art Oxford, Oxford, UK
Fénautrigues, Galerie Chantal
Crousel, Paris
Jean-Luc Moulène, Thomas Dane
Gallery, London, UK

2011: *Opus + One*, Dia:Beacon, New-York

2009: *Jean-Luc Moulène*, Galerie
Pietro Sparta, Chagny, France
Ce que j'ai, Galerie Chantal
Crousel, Paris, France
Jean-Luc Moulène, Carré d'art-
Musée d'art contemporain, Nîmes

2007: *Jean-Luc Moulène*,
Galerie Chantal Crousel, Paris
Œuvres, Galerie Greta Meert, Bruxelles
Opus (1995-2007) / Documents
(1999-2007), Culturgest, Lisboa
Produits de Palestine,
Thomas Dane Gallery, London

2006: *Werkshau*, C/O, Berlin
Jean-Luc Moulène]Papiers
imprimés (1982-2006),
La Compagnie, Marseille
Closer, Thomas Dane Gallery, London

2005: *Le Monde, le Louvre*,
Musée du Louvre, Paris
Jean-Luc Moulène, Jeu de Paume, Paris

AMANDA ROSS-HO

Amanda Ross-Ho holds a BFA from the School of the Art Institute of Chicago and an MFA from the University of Southern California. Solo exhibitions include *Cherry and Martin*, Los Angeles; *Hoet Bekaert*, Belgium; *The Pomona Museum of Art*, Mitchell-Innes and Nash New York; *The Visual Arts Center*, Austin, TX; *Shane Campbell Gallery*, The Museum of Contemporary Art Los Angeles; and *The Approach*, London. Group exhibitions include *Artists Space*, New York; *The Henry Art Gallery*, Seattle; *The Orange County Museum of Art*; *The Museum of Contemporary Art*, Los Angeles; *The Yerba Buena Center for the Arts*, San Francisco; *The Museum of Contemporary Art*, Chicago; *The New Museum*, New York; *The Museum of Modern Art*, New York; and the 2008 Whitney Biennial. Recently she debuted her first large-scale public work at *The Museum of Contemporary Art*, Chicago, as well as a solo exhibition in *The Suburban* at *The Museum of Contemporary Art Cleveland* in the context of Michelle Grabner's survey *I Work From Home*. Ross-Ho's work has been featured in *Artforum*, *The New York Times*, *ArtReview*, *Modern Painters*, *Art in America*, *Flash Art*, and *Frieze*. She lives and works in Los Angeles.

STEPHEN SHORE

Stephen Shore's work has been widely published and exhibited for the past forty years. He was the first living photographer to have a one-man show at the Metropolitan Museum of Art in New York since Alfred Stieglitz, forty years earlier. He has also had one-man shows at the Museum of Modern Art, New York; George Eastman House, Rochester; *Kunsthalle*, Dusseldorf; *Hammer Museum*, Los Angeles; *Jeu de Paume*, Paris; and *Art Institute of Chicago* and has received fellowships from the Guggenheim Foundation and the National Endowment for the Arts. Books of his photographs include *American Surfaces*, *A Road Trip Journal*, *The Book of Books*, *Uncommon Places* and, most recently, *From Galilee to the Negev* (April 2014, Phaidon). His work is represented by *303 Gallery*, New York; and *Sprüth Magers*, London and Berlin. Since 1982 he has been the director of the Photography Program at Bard College, where he is the Susan Weber Professor in the Arts.

TARYN SIMON

Taryn Simon's artistic medium consists of three integrated elements: photography, text, and graphic design. Her works demonstrate the impossibility of absolute understanding and investigate the space between text and image, where disorientation occurs and ambiguity reigns. Simon's works have been the subject of monographic exhibitions at Ullens Center for Contemporary Art, Beijing (2013); Museum of Modern Art, New York (2012); Tate Modern, London (2011); Neue Nationalgalerie, Berlin (2011); and Whitney Museum of American Art, New York (2007). Permanent collections include Metropolitan Museum of Art, Tate Modern, Whitney Museum of American Art, Centre Georges Pompidou, and Museum of Contemporary Art, Los Angeles. Her work was included in the 54th Venice Biennale in 2011 and the Carnegie International in 2013. She is a graduate of Brown University and a Guggenheim Fellow. Simon lives and works in New York.

AGNÈS SIRE

Agnès Sire is the director of the Fondation Henri Cartier-Bresson in Paris since its creation in 2003. After studying philosophy at the Sorbonne University, she became art director at Magnum Photos in Paris. She initiated many group projects, exhibitions and books for the famous cooperative, and also collaborated with photographers for individual projects. Sire has curated approximately 30 exhibitions for the HCB Foundation; several of which have circulated abroad. In 2013, she finalized a long-term project on Chilean photographer Sergio Larrain with an internationally published book and travelling retrospective.

FRANCES STARK

Frances Stark (b. 1967, Huntington Beach, CA) is an artist and writer working in Los Angeles.

She holds an MFA from the Art Center College of Design and is and a tenured Associate Professor at the University of Southern California. Stark has been exhibiting since 1993. Recent solo exhibitions include MoMA PS1 (New York, NY, 2011); Julia Stoschek Collection (Dusseldorf, Germany); Gavin Brown's enterprise (New York, NY, 2012); Performa 11 (New York, NY, 2011); Mills College Art Museum (Oakland, CA, 2011); The Banff Centre (Alberta, Canada, 2011); Institute of Contemporary Art (London, United Kingdom, 2011); Marc Foxx Gallery (Los Angeles, CA, 2011); Hammer Museum (Los Angeles, CA, 2011); MIT List Visual Arts Center (Cambridge, MA, 2010); Centre for Contemporary Art (Glasgow, Scotland, 2010); Nottingham Contemporary (Nottingham, United Kingdom, 2009); Portikus (Frankfurt/Main, Germany, 2008); Wiener Secession (Vienna, Austria, 2008); Van Abbemuseum (Eindhoven, Netherlands, 2007); Culturegest (Lisbon, Portugal, 2008); FRAC - Bourgogne (Dijon, France, 2007). In 2010, she guest curated an exhibition at the Hammer Museum in Los Angeles from the Museum's permanent collection. Stark's work is held in permanent museum collections worldwide including the Museum of Modern Art (New York, NY); Metropolitan Museum of Art (New York, NY); Hammer

Museum (Los Angeles, CA); Museum of Contemporary Art (Los Angeles, CA); Los Angeles County Museum of Art (Los Angeles, CA), Tate (London, United Kingdom), San Francisco Museum of Modern Art (San Francisco, CA), Carnegie Museum of Art (Pittsburgh, PA), Art Institute of Chicago (Chicago, IL); Museum of Contemporary Art (Chicago, IL); La Collección Jumex (Mexico City, Mexico); Stuetgarter Galerienverein (Stuttgart, Germany); Art Gallery of Ontario (Toronto, Ontario) and Deutsch Bank Kunst (Frankfurt, Germany). Monographs on Stark's work include *Frances Stark, Collected Works* (Walther König, 2007); *This could become a gimmick [sic] or an honest articulation of the workings of the mind* (MIT, 2010); *But what of Frances Stark, standing by itself, a naked name, bare as a ghost to whom one would like to lend a sheet?* (Nottingham Contemporary, 2009); *A Torment of Follies* (Walther König, 2008); and *The Architect & the Housewife* (London, 1999). Her essays have been published together as *Collected Writing: 1993-2003* (Walther König, 2007). She is represented by Galerie Buchholz in Cologne, Gavin Brown's enterprise in New York, greengrassi in London, and Marc Foxx in Los Angeles. Upcoming solo exhibitions include the Hayward Gallery (London, United Kingdom) this month, Kunsthalle Zurich (Zurich, Switzerland) in November of this year, and the Art Institute of Chicago (Chicago, IL) opening May 2015.

KEVIN TENT

Kevin Tent is an Academy Award nominated film editor known for his work on feature films by director Alexander Payne such as *Nebraska* (2013), an Academy Award nominee for best picture this year.

He has edited a number of other notable films including *The Descendants* (2012), for which he received an Academy Award Nomination for Best Editor, as well *Sideways* (2005), *About Schmidt* (2004), *Election* (2000), and *Citizen Ruth* (1997). Tent began his career in Roger Corman's New Horizons studios located in Venice, California, where he cut countless classics such as *Not of This Earth* (1988) and *Hollywood Blvd. II* (1990). Some of his early editing credits include *Homage*, a 1996 Sundance Festival premiere; Tamara Davis's underground hit *Guncrazy*; and *Since You've Been Gone* (1998) directed by David Schwimmer. Some of his other editing credits include Pieter Jan Brugge's psychological kidnapping drama *The Clearing* (2004) starring Robert Redford, Helen Mirren and Willem Dafoe, and the late Ted Demme's drug epic *Blow* (2001), starring Johnny Depp and Penelope Cruz. He also cut James Mangold's *Girl Interrupted* (1999) starring Winona Ryder and Angelina Jolie. He has been nominated for numerous Eddie Awards for Best Edited Feature Film given by the American Cinema Editors. He lives and works in Los Angeles.

KERRY TRIBE

For over a decade, Kerry Tribe has explored questions of consciousness and its relationship to representation through carefully structured, conceptually dense works in film, video and installation. Her work has been the subject of solo exhibitions at the Institute of Modern Art, Brisbane; The Power Plant, Toronto; Modern Art, Oxford; and Camden Arts Centre, London. Tribe's films have screened in the International Film Festival Rotterdam; BFI London Film Festival; and the New York Film Festival. She received a Creative Capital Foundation Grant and a USA Artists Fellowship in 2012. Tribe lives and works in Los Angeles, where she is represented by 1301pe.

SARA VANDERBEEK

Sara VanDerBeek lives and works in New York City. Recent projects have included a solo exhibition at Cleveland Museum of Contemporary Art (March -June 2014) and participation in the 12th Bienal de Cuenca, Ecuador. She has had solo exhibitions at the Hammer Museum, Los Angeles, the Whitney Museum of American Art, Metro Pictures, New York, Altman-Siegel, San Francisco, and The Approach, London. Her work has also been included in various group exhibitions including; *Amazement Park: Stan, Sara and Johannes VanDerBeek* at the Tang Museum, Saratoga Springs, New York, *Haunted: Contemporary Photography/Video/Performance* at the Guggenheim Museum, New York, as well as The Museum of Modern Art's annual exhibition, *New Photography*.

JEFF WALL

Jeff Wall is an artist working in photography. He has exhibited internationally for the past 35 years. His pictures, in both black and white and colour, are usually large in scale and done in collaboration with performers. He calls his process 'cinematography'. He is considered to be one of the artists who has led the way in emphasizing the affinities between photography, painting, and cinema. His work is included in many major public and private collections. Including the Centre Georges Pompidou, Paris, Tate Modern, London, and the Museum of Modern Art, New York. He was born in Vancouver, Canada, and lives and works there.

Douglas Fogle is a Los Angeles-based Writer and Independent Curator.

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"Sound & Vision: The Conversations" are recorded on video and made available online. Past editions including talks, panels, and performances from both the Sound & Vision series as well as the Platform from our November fair in Paris are available via our website.

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