

## **Rachel Weiss**

### **Professor, Department of Arts Administration and Policy, the School of the Art Institute of Chicago**

#### **Academic Appointments**

Fall 1994 – present      Department of Arts Administration and Policy, The School of the Art Institute of Chicago, founding Chair

Fall 1998 – Spring 2005 Interdisciplinary Area of Exhibition Studies, The School of the Art Institute of Chicago, founding Chair

Fall 1992 - Spring 1994 Program Director, MA in Arts Administration, Lesley College/School of Management, Cambridge MA

Fall 1990 - Spring 1992 Gallery Director, Plymouth State University, Plymouth NH.

Fall 1985 – Fall 1989      Director, Student Exchange Program, Instituto Superior de Arte (Havana, Cuba) and Massachusetts College of Art (Boston).

Fall 1984 – Spring 1989 Director, Visiting Artists Program, Massachusetts College of Art, Boston.

Guest teaching Goldsmiths College (London) Creative Curating Program (2000), China National Academy of Fine Art (Hangzhou) Department of Art History (2000), Royal College of Art (London) Program in Visual Arts Administration: Curating and Commissioning Contemporary Art (1999, 2000), Curtin University (Perth, W. Australia) Humanities Division Fellow (1999).

#### **ACADEMIC SERVICE**

Fall 1994 – present      Strategic Planning Action Group (co-chair), Full-Time Faculty Representative-at-Large, Faculty Senate (Chair), Fiscal Affairs Committee, Curriculum Committee (Chair), Exhibitions and Events Committee (Chair), Exhibitions Policy Committee (Chair), Faculty Search Committees (Arts Administration Dept. (Chair), Art Education Dept., Writing Dept., Art and Technology Dept., Visual & Critical Studies Dept., Liberal Arts Dept.), Roger Brown Study Collection Advisory Board, Full Professor Promotion Committee, Community Initiatives Committee (ad hoc), Evaluation Review Committee (ad hoc), SAIC Institute Committee (ad hoc), SAIC Press Committee (ad hoc), Exhibitions Practices Review Committee (ad hoc; Chair).

#### **OTHER PROFESSIONAL EXPERIENCE: Organizational**

Founder/Director, Polarities, Inc., Boston and Chicago, 1985-1998. Establishment, leadership and development of non-profit, 501(c)3 organization specializing in contemporary visual arts exhibitions, conferences and publications. Responsibilities included curating, design, planning, production, fundraising and management of international projects.

#### **OTHER PROFESSIONAL EXPERIENCE: Consulting, Boards, etc.**

Berezdivin Collection, San Juan, PR. Consultant (2010)

Task Force on Editorial Practices and Safeguards, College Art Association, NY, (2010).

Art Journal, College Art Association, NY. Editorial Board, (2009- 2012).

Caribbean Museum Center for the Arts, Frederiksted, St. Croix USVI. Consultant (2009- present).

Arts Development Council: Arts and Cultural Indicators Project, Hong Kong. Consultant (2002).

Cuban Art Fund, New York. Advisory Committee and Awards Selection Committee (2001).

Center for Arts and Culture, (Washington, DC), The Research Center for Arts and Culture (Columbia University) and The National Arts Journalism Program (Columbia University). Participant in cultural policy studies initiative (2001).

University of Stockholm, Magasin 3, Liljevalchs Kónsthall, Stockholm. Consultant to curatorial studies initiative (2001).

On BOARD leadership training institute, Arts and Business Council Chicago, Co-Founder (with Joan Gunzberg), 1999.

Art Nexus, Bogotá, Colombia. Contributing Editor (1998- present).

Chicago Center for Arts Policy. Executive Committee (1996- 2001).

Chicago Arts Partnerships in Education (CAPE). Board of Directors (1995- 2001: President, 2000-2001).

Randolph Street Gallery, Chicago. Program Committee (1995- 1997).

Technical Assistance Providers Group, Chicago Dept. of Cultural Affairs, (1994-2001).

Chicago Cultural Network, (1994-2001).

Getty Center for the History of Art and Humanities. Archive of Cuban Art International Resource Committee (1994).

Institute of Contemporary Art, Boston. Board of Overseers (1994- 1997).

The Theatre Offensive, Boston. Board of Directors (1993- 1994).

Inquilinos Boricuas en Acción/Villa Victoria Cultural Center, Boston. Community Board (1992).

Massachusetts Department of Public Health. Consultant to HIV/AIDS education initiative (1990- 1993).

Massachusetts Foundation for the Humanities. Consultant to community geography initiative (1990-1991).

Agni Magazine and Massachusetts Foundation for the Humanities, Boston. Consultant (1990).

Celebration of Black Cinema, Boston. Consultant (1989).

The Space, Boston. Board of Directors (1989-1994).

Caribbean Focus Initiative, Roxbury Community College, Boston. Community Board (1988-1990).

Fund for a Free South Africa (African National Congress), Boston. Steering Committee (1988-1989).

Minnesota Museum of Science, Minneapolis. Antarctica exhibition advisory group (1988-1992).

Media Access and Training Assistance Unit, Boston. Consultant (1987-1988).

Revolving Museum, Boston. Advisory Board (1986-1994).

#### OTHER PROFESSIONAL EXPERIENCE: Artistic and academic review panels, juries, etc.

Peer review reader: Duke University Press, University of California Press, University of Minnesota Press, Stanford University Press, University of Texas Press, Rutgers University Press, Trinity University Press, Art Journal (1993-present).

Grants panelist: National Science Foundation, CEC/ArtsLink, New Hampshire State Arts Council, (1991-present).

Juror: Cintas Foundation (Miami, 2010), Entrecampos Regionales and Tec en Arte (Córdoba and Buenos Aires, Argentina, 2009), Bienal de Arte del Istmo Centroamericano (San José Costa Rica, 2001), Bienarte (San José, Costa Rica, 2001), Bienal de Pintura del Istmo Centroamericano (San José, Costa Rica, 2000), Salón Municipal (Montevideo, Uruguay), (1999), Estandartes (Tijuana, Mexico, 1996, 2006), Bienal de Escultura (San José, Costa Rica, 1995)

External reviewer: University of Illinois at Chicago, School of Art and Design (2000).

#### PUBLICATIONS

##### Books

##### Published

Making Art Global (Part 1): The Third Havana Biennial; Afterall Books, 2011.

To and From Utopia in the New Cuban Art, University of Minnesota Press, 2011.

On Art, Artists, Latin America and Other Utopias by Luis Camnitzer (editor), University of Texas Press, 2009. (Granted CAA's Frank Jewett Mather Award, 2010)

Por América: La Obra de Juan Francisco Elso (editor and co-author), Mexico City: Universidad Nacional Autónoma de México, Instituto de Investigaciones Estéticas, 2000. Named Best Art

Book of the Year (2000) by the Association of Book Publishers, Mexico. Supported by a writer's residency award at Ucross Foundation, Clearmont, WY, 1997.

Global Conceptualism: Points of Origin 1950s-1980s (exhibition catalog; co-editor (with Jane Farver and Luis Camnitzer) and co-author), New York: Queens Museum of Art, 1999.

The File Room (on-line exhibition catalog for project by Antoni Muntadas; editor and co-author), Chicago: Randolph Street Gallery, 1995. <http://www.thefileroom.org/publication/titlepage.html>

Ante América/Regarding America (exhibition catalog, published in Spanish and English editions; co-editor (with Gerardo Mosquera and Carolina Ponce de León) and co-author). Bogotá: Banco de la República de Colombia, 1992.

América: Cambio de Foco/ America: Change of Focus (exhibition catalog, published in Spanish and English editions; co-editor (with Gerardo Mosquera and Carolina Ponce de León) and co-author), Bogotá: Banco de la República de Colombia, 1992.

Being América: Essays on Art and Identity in Latin America Today (editor), Fredonia: White Pine Press, 1991.

The Nearest Edge of the World: Art and Cuba Now (exhibition catalog; editor and co-author), Boston: Polarities, Inc., 1990.

Imagining Antarctica (exhibition catalog; editor and co-author), Linz, Austria: Ars Electronica Festival and Stadtmuseum Linz, 1986.

#### Contributions to Anthologies and Catalogs

“Visual Art, 1959-1989,” in Cuba: People, Culture, History, Alan West Duran, ed., (Gale), 2011.

“Transparencia,” in Informe, (Mexico City: Museo Universitario de Arte Contemporáneo/MUAC), 2009.

“Untitled Notes on Not Seeing,” in Denis Cosgrove and Kathryn Yusoff, eds., Bipolar, (London: The Arts Catalyst), 2008.

“The Pavilion’s Dare,” in Alexander Schmoeger, Lisa Schmidt-Colinet, Eugenio Valdes Figueroa, Florian Zeyfang, eds., Pabellon Cuba: 4D – Four Dimensions, Four Decades, (Berlin: b\_books), 2008.

“The Faces of Nin,” in René Francisco: El Patio de Nin (exhibition catalog, collateral to the 52<sup>nd</sup> Venice Biennale), 2007.

“Performing Revolution: Arte Calle, Grupo Provisional, and the Response to Cuban National Crisis 1986-89,” in Blake Stimson and Gregory Sholette, eds., Collectivism After Modernism: The Art of Social Imagination After 1945, (Minneapolis: University of Minnesota Press), 2007.

“A Few Thoughts on the Angry Inheritance,” in Hans Askheim, ed., And Yet It Moves!, (London, MOT), 2006.

“Utopiary,” in Jörn Ruesen, Michael Fehr, and Thomas Rieger, eds., *Thinking Utopia: Steps Into Other Worlds*, (Oxford and NY: Bergahn Books with the Karl Ernst Osthaus Museum, Hagen, Germany), 2005.

“From Place to Place,” in *The Renaissance Society 1990-2000* (Chicago: The Renaissance Society), 2004.

“Scare Quotes,” in Javier Panera, ed., *Cecilia Paredes*, (Salamanca: Centro de Fotografía Universidad de Salamanca), 2003.

“Enrique Chagoya,” in Robert Schweitzer, ed., *Rayuela/Hopscotch: Fifteen Contemporary Latin American Artists*, (Scranton: University Art Gallery, The University of Scranton), 2002.

“Epilogue,” in Luis Camnitzer, *New Art from Cuba* (second edition), (Austin, University of Texas Press), 2002. With Luis Camnitzer.

“Impressions of an Unstable Moment,” in Santiago B. Olmo, ed., *Antoni Socias*, (Palma de Mallorca: Casal Solleric), 2000.

“Among Africas/ In Americas,” in Renée Baert, ed., *Territories of Difference*, (Banff: Walter Phillips Gallery), 1993.

“I världen med Carlos Capelán” (“In The World with Carlos Capelán”), in Cecilia Nelson, ed., *Carlos Capelán*, Lund: Lund Konsthall), 1992.

#### Contributions to Journals and Magazines

“The Fist of Lázaro...” in *Conceptualismos del Sur: Antagonismos desde el arte y nuevas formas de la política en América Latina entre los 60 y los 80*, special issue of *Tercer Texto* (online: published by Third Text, London), forthcoming 2011.

“Between the Material World and the Ghosts of Dreams: An Argument about Craft in Los Carpinteros,” in *Journal of Modern Craft* (Oxford: Berg), Spring 2008.

“Reescruiре l’Art Conceptual,” in *Papers d’Art*, (Girona: Fundacio Espais), No. 93, 2007.

Special Issue on Censorship, Social Identities, editor with Nicholas Lowe, and author, “After the Storm in Cuba: A Case of Withdrawal,” (Abingdon: Routledge), Spring 2007.

“Visions, Valves and Vestiges: The Curdled Victories of the Havana Bienal,” *Art Journal* (New York: College Art Association), Spring 2007.

“Ninth Bienal of Havana,” *Art Nexus* (Bogotá/Miami), 2006.

“Notes from Planet Buena Vista: the 7<sup>th</sup> Havana Bienal,” *New Art Examiner* (Chicago), 2001.

“The Orbit of Planet Buena Vista,” *Art Nexus* (Bogotá/Miami), 2001.

“Some Notes on the Agency of Exhibitions,” *Visual Arts and Culture* (Sydney, Australia), 1999.

“The Second Johannesburg Biennale,” *Art Nexus* (Bogotá/Miami), 1998.

"Magnet at the Global Edge: The Sixth Bienal of Havana," New Art Examiner (Chicago), 1997.

"The Sixth Bienal of Havana," Art Nexus (Bogotá/Miami), 1997.

"The Launchpad of Chicagoism," Art Nexus (Bogotá/Miami), 1997.

"The March of Paradigms," New Art Examiner (Chicago), 1996.

"About Place," Art Nexus (Bogotá/Miami), 1995.

"The Long Process of Getting to the Nearest Edge of the World," Journal of Arts Management, Law and Society (Washington DC: Heldref), 1995.

"5th Bienal de La Habana," Review: Latin American Literature and Arts (New York: The Americas Society), 1994.

"Notes on the 5th Bienal," Representing Artists (Barbados, W.I.), 1994.

"The Rebate that Roared: Art and Economics at the Border," Art Nexus (Bogotá/Miami), 1994.

"The United Colors of Whitney," Art Nexus (Bogotá/Miami), 1993.

"Ellen Rothenberg: An Excerpt from the Anne Frank Project," Art New England (Boston), 1993.

"The End of Quotation: Bulgaria's Moment of Truth," Afterimage (Rochester: Visual Studies Workshop), 1992.

"Gerardo Mosquera: A Case of US Hostility Toward Cuba," Third Text (London: Routledge), 1992.

"The 4th Bienal of Havana: A Perspective," High Performance (Santa Monica), 1992.

"Interrogating Identity," High Performance (Santa Monica), 1992.

"Between Spring & Summer: Soviet Conceptual Art in the Era of Late Communism," Art New England (Boston), 1991.

"Magicians of the Real World (The Third Bienal of Havana)," High Performance (Santa Monica), 1990.

"The Third Bienal of Havana," Lund Art Press (Lund, Sweden), 1990.

"Gifted Visions: African-American Folk Art," Art New England (Boston), 1990.

"Unknown New York," Art New England (Boston), 1990.

"A Different War: Vietnam in Art," Art New England (Boston), 1990.

"Mass Miracle," Mass. College of Art (Boston), 1990.

"Art Against Nature: Japanese Art in the Eighties," Art New England (Boston), 1990.

"Necessity, Invention and New Cuban Art," Wolgan Misul (Art Monthly), (Seoul, Korea), 1990.

“Remo Campopiano,” Art New England (Boston), 1989.

"Creating Freedom: Revolutionary Culture in South Africa," TresMundo (Havana: Centro Wifredo Lam), 1989.

"Marjorie Agosin's 'Zones of Pain,'" *Sojourner*, 1988.

"Boycotting the Truth," Black New York and Daily Muse, (New York/Boston), 1987.

"Antarctica & Concepts of Order," *Leonardo*, (San Francisco: International Society for Art, Science & Technology), 1984.

## Miscellaneous Writings

"Third World Brings Its Culture to Third Bienal of Havana," Boston Sunday Globe, 1989.

"Colombian Senator Denied Visa," The Guardian Newsweekly, 1988.

Testimony, US Congress Committee on the Judiciary, Subcommittee on Civil & Constitutional Rights, 1987.

## PROFESSIONAL AFFILIATIONS

International Association of Art Critics (1994- present)

College Art Association (1994- present)

American Association of Museums (1993- present)

International Council of Museums (1993- present)

ArtTable (1994- 1999)

## EDUCATION

Researcher  
University of Cambridge/ Scott Polar Research Institute (non-  
matriculated), 1984

MFA Massachusetts College of Art, 1980

BA (High Honors) Marlboro College, 1976