

Creative Capital | Warhol Foundation

ARTS WRITERS GRANT PROGRAM

PROGRAM SUMMARY 2006–2014





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A Brief History of the Program

The Arts Writers Grant Program was launched in 2006 as part an arts writing initiative designed to support independent, progressive arts publications and individual arts writers.

In 2005, the Andy Warhol Foundation for the Visual Arts invited practicing writers and editors from a wide range of publications to discuss how best to meet the challenges facing arts writers today.

Recognizing that traditional mechanisms of support and advocacy for arts writing were becoming scarce and that criticism is an indispensable contribution to a vital artistic culture, the group determined that the program could make the greatest impact on individual writers with direct support, because such grants allow writers to buy time to focus on their writing, explore new topics, and conduct research.

In the first three years of the pilot program, crucial support was awarded to sixty-three arts writers.

Funding was approved for another five years, and the program continues to support a diverse array of talented and influential writers.

To date, the Arts Writers Grant Program has awarded \$5 million to 180 writers.

What We Do

Funded by the Warhol Foundation and administered by Creative Capital, the Arts Writers Grant Program aims to recognize talent, promote critical discourse, foster innovation in arts writing, and nurture connections between art and the public.

The program is designed to encourage and reward a broad spectrum of arts writing—from criticism aimed at a general audience to academic scholarship—and awards grants to art historians, critics, journalists, curators, and experts from other disciplines who focus on the visual arts.

These grants have been distributed through five distinct categories:

–articles

–blogs

–books

–new and alternative media

–short-form writing

The program currently receives more than 600 applications each year, with approximately 450 deemed eligible; twenty applicants (about 4 percent of those eligible) receive a grant.

In addition, more than 180 arts writers, curators, and scholars have been involved in the decision process as evaluators and panelists.

Selected Publications & Forthcoming Projects



Public Impact and Reception of Grantee Projects

Cynthia Carr's book *Fire in the Belly: The Life and Times of David Wojnarowicz* (Bloomsbury, 2012) was labeled "unimprovable as a biography—thorough, measured, beautifully written" by *BookForum* and reviewed positively by such major publications as the *New York Times*, the *New Yorker*, and the *Huffington Post*.

Grant Kester's *The One and the Many* (Duke University Press, 2011) stimulated discussion around contemporary collaborative art in publications including *Art in America*, *Afterimage*, *Art Journal*, and the *Times Higher Education Supplement*.

McKenzie Wark's *The Beach Beneath the Street* (Verso, 2011), a book that evolved from his new and alternative media project on Situationism, has received stellar reviews from the *Times Literary Supplement*, the *Guardian*, *Financial Times*, *New Statesman*, and many other publications.

Julia Bryan-Wilson's *Art Workers: Radical Practice in the Vietnam War Era* (University of California Press, 2009) was named a Best Book of 2009 by *Artforum* and praised by the *New York Times Book Review* and *BookForum*.

Maggie Nelson's *Women, the New York School, and Other True Abstractions* (University of Iowa Press, 2007) won the Susanne M. Glasscock Award for Interdisciplinary Scholarship and received wide acclaim from publications including *American Literature* and *Modern Painters*.

Eileen Myles's *The Importance of Being Iceland* (Semiotext[e], 2009) was reviewed positively by the *Village Voice*, *Time Out New York*, the *Stranger*, and the *Brooklyn Rail*, as well as many literary magazines and journals.

Paddy Johnson's *Art F City* is one of the most widely read art blogs in the world with 60,000 unique visitors and 150,000 page views per month.

Gene McHugh's *Post-Internet* blog has become an important intellectual resource for artists, writers, curators, and scholars engaged with new media art.

Jen Graves was nominated for a Pulitzer Prize in criticism for her writing for Seattle's the *Stranger*.



Alternative Histories of Contemporary Art

[Julia Bryan-Wilson's *Art Workers*](#) brings the history of the Art Workers Coalition back into the spotlight at a time of economic crisis in which similar struggles for art and labor have been reinigorated.

[Cynthia Carr's *Fire in the Belly*](#)—a thorough and urgent study of Wojnarowicz's work, the 1980s East Village art scene, the AIDS crisis, and the culture wars—appeared just as that era's cultural conservatism reemerged, as demonstrated by the Smithsonian pulling a Wojnarowicz piece from its *Hide/Seek* show (curated by grantee Jonathan Katz).

[Stephen Zacks's book *A Beautiful Ruin: The Generation that Transformed New York, 1967–1985*](#) (Inventory Books, 2015) revisits New York's greatest period of economic decline to showcase its artist squats, community organizations, and street art, asking whether it is still possible to revive the anarchic freedom and community spirit of 1970s and 1980s urbanism.

[Alan W. Moore](#), cofounder of ABC No Rio, is writing a book called *Art Squats* that reports on New York artist collectives like Just Seeds and 16 Beaver, as well as artist squats and cooperatives in Amsterdam, Paris, Berlin, London, and Madrid, linking his accounts to artists' involvement in the global Occupy movement.

[Alexander Dumbadze](#) reexamines the emergence of postmodernism in his

forthcoming article "Jack Goldstein and the Origins of Postmodernism," claiming that its origins are not fixed temporally to the late 1970s or spatially to New York, but rather to the conceptual art produced in Los Angeles in the early 1970s.

[Raphael Rubinstein](#) conceives of his blog *The Silo* as a revisionist dictionary of contemporary art that includes many artists who have been marginalized by the art market and the museum/art history establishment (for example, Gianfranco Baruchello, Marjorie Strider, and Ulises Carrión).

[Alexander Keefe](#) authored an article narrating an alternative history of video art in New York City through the life of a long-forgotten video technician named Shridhar Bapat that was published in *Bidouin* magazine, issue #26 (Summer 2012).

[Jennifer Krasinski](#) is writing a dispatch from Jill Johnston's archives, reframing key essays by the under-recognized cultural critic in order to examine, in Krasinski's words, "the limits of language, the fates of feminism, and the potential for art criticism to be a radical and independent art form."

[Huey Copeland's book *Bound to Appear*](#) (University of Chicago Press, 2013) explores ways in which the legacies of slavery are manifested in American art in the last decades of the twentieth century.



Crossing Disciplinary Borders: Sound, Film, Performance, Architecture, Design

Mark Owens's forthcoming book *Graphics Incognito* is a study of the intersection of art, design, and material culture through the lens of post-punk.

Ed Halter's forthcoming book *New Experimental Cinema* considers film, video art, photo-montage, new media, and net art in discussing artists like Seth Price, Paul Chan, Walid Raad, William E. Jones, Cory Arcangel, and Paper Rad.

Judd Morissey's website *TheLastPerformance.org* is an experimental writing project using visually dynamic hyperlinked text to create an interactive document of Chicago performance collective Goat Island's last work.

The Situationists: A User's Guide, Ken Wark's new and alternative media project, is an animated user's guide to Situationism, providing a sketch of that movement's aesthetics and politics.

Douglas Kahn's *Earth Sound Earth Signal* (University of California Press, 2013) is a study of energies and aesthetics in the arts, from the birth of modern communications to the global transmissions of the present day.

Lucy Lippard's *Undermining: A Wild Ride Through Land Use, Politics, and Art in the Changing West* (New Press, 2014) weaves together the history of land art with the history of gravel pits to consider the ways that art and ecology have overlapped.

Craig Dworkin's *No Medium* (MIT Press, 2013) looks at works that are blank, erased, clear, or silent, writing critically and substantively about things for which there would seem to be not only nothing to see but nothing to say.



Art Criticism by Writers from Other Disciplines

The program also supports writers who may be better known as poets, painters, novelists, sociologists, or anthropologists but have devoted considerable attention to contemporary art and bring valuable insights—and, often, more poetic or philosophical prose—to bear on art-critical conversations. Projects by these authors include:

Poet [Eileen Myles's](#) celebrated critical book *The Importance of Being Iceland*;

Novelist and filmmaker [Chris Kraus's](#) profile of the Los Angeles alternative art space Tiny Creatures for her book *Where Art Belongs* (Semiotext[e], 2011);

Anthropologist [Michael Taussig's](#) forthcoming book on Walter Benjamin's notion of the dialectical image, considering art on the subject of awakening and twilight in an age of climate change;

Poet and artist [Tan Lin's](#) imaginative essay on Andy Warhol and disco entitled "Disco as Operating System" for *Criticism*, vol. 50 no. 1 (Winter 2008);

Painter [Mira Schor's](#) blog *A Year of Positive Thinking*.



Online Writing and New Forms of Criticism

To date, twenty-seven Arts Writers blogs have been funded, representing some of the most widely acclaimed and innovative websites for arts writing. These blogs offer important coverage of contemporary art at a time when newspapers are cutting back on arts sections. Blogs are marked by their international reach, independently developed voices, and contributions to a continually shifting dialogue about the conditions and stakes of art in the present.

Our Literal Speed is a cutting-edge, non-linear, open-ended, collaborative performance archive by scholars Matthew Jesse Jackson, Andrew Perchuk, and Christopher P. Heuer.

For *The Performance Club*, dance critic Claudia LaRocco cultivates a critical community by inviting her readers to join her in viewings of monthly performances and soliciting their notes, reviews, and essays for her site.

Paddy Johnson writes *Art F City*, one of the world's most widely read art blogs.

Sohrab Mohebbi applies art historical tools to online visual culture, examining YouTube videos of protest and war footage as icons and aesthetic objects with deep social implications for his blog *Presence Documents*.

Ephemeral Objects, a new blog by Culturebot founder Andrew Horwitz, considers such non-material art practices as performance and social practice in an attempt to develop an aesthetic and critical appreciation of ephemeral art.



Writing About Film and New Media

Geeta Dayal's multimedia essay project "Locative Art and Urban Space" focuses on art that uses surveillance, GPS, and other mapping technologies.

Michelle Faguet's incisive essay about documentary film, "Pornomiseria: Or How Not to Make a Documentary Film," was published by *Afterall*.

Gene McHugh's blog *Post-Internet* is one of the first writing projects to rigorously explore net art and new media art under the now-common heading of "post-internet".

Tim Griffin's *Compression* examines contemporary art through the lens of compression algorithms—typically encountered in JPEGs and TIFFs—in which the information (or "memory") underlying an image is lost even while the picture seems entirely intact. The book's first chapter was published as an article in *October*.



Feminism and Gender/Queer Studies

Maggie Nelson's acclaimed *Women, The New York School, and Other True Abstractions* offers analyses of the work of Barbara Guest, Bernadette Mayer, Alice Notley, Eileen Myles, and abstract painter Joan Mitchell, as well as a feminist reconsideration of many New York School writers and artists.

"Shooting Daddy," Ara Osterweil's consideration of *Daddy* (1973), a collaboration between Peter Whitehead and Niki de Saint Phalle, investigates how this supposedly feminist critique of patriarchy was informed by complexly gendered behind-the-scenes politics.

Before Pictures by Douglas Crimp combines autobiography and criticism in examining the art world and the gay world in New York City before his landmark *Pictures* show (1967-77).



Internationalism

[Grant Kester](#) writes about socially engaged collaborative art projects around the world in his book *The One and the Many: Contemporary Collaborative Art in a Global Context* (Duke University Press, 2011).

[Reiko Tomii's](#) article "Collectivism in Twentieth-Century Japanese Art with a Focus on Operational Aspects of *Dantai*" was published as an introduction to Tomii's guest-edited issue of the interdisciplinary journal *Positions: East Asia Cultures Critique* (2013).

[John Peffer's](#) *Art and the End of Apartheid* (University of Minnesota Press, 2009) explores South African art during the last years of white rule.

[Barbara Pollack](#) explores contemporary Chinese art in her book *The Wild, Wild East* (Blue Kingfisher, 2010).

[Negar Azimi's](#) forthcoming book examines Iranian patronage of the Western avant-garde in the 1960s and 1970s.

[Patricia Tumang](#) writes reviews and essays about contemporary art by Filipino women.

[Myron Beasley's](#) forthcoming book *Reciting Sites* is a study of contemporary artists who explore the ritual practices of death in the African Diaspora, with locations including Haiti, Jamaica, and New Orleans.

[Monica Amor's](#) *Gego: Weaving the Space In Between* is the first scholarly monograph on the artist who fled Nazi Germany and arrived in Caracas in 1937.

[Kellie Jones's](#) *Art Is an Excuse* discusses Mexican and African American artists attempting to reach mass audiences.

[Lizabeth Paravisini-Gebert's](#) *Troubled Waters: Ecology and History in Twenty-first-Century Caribbean Art* focuses on the ways Caribbean artists address the environmental consequences of a history of mismanagement of the islands' coasts and surrounding sea.



Writing Aimed at Building Arts Communities Outside Major US Art Centers

[Cameron Shaw](#) covers art in the New Orleans area for *Artforum.com*, *Art in America's* website, and *East of Borneo*, and has launched the NOLA-focused art blog *Pelicanbomb.com*.

[Greg Cook](#) writes about art in New England on his blog *The New England Journal of Aesthetic Research*.

[Kelly Klaasmeyer](#) writes about art in Texas for publications including the *Houston Press* and *Glasstire*, an online magazine she edits.

[Amy Bernstein](#) blogs about Portland art at *PORT*.

[Kathryn Hixson](#) writes essays about exhibitions in the Midwest for *Art Papers*, *ArtUS*, *Sculpture*, and other magazines.

[Ed Fuentes's](#) website *Paint this Desert* surveys murals and street art in Las Vegas.

Publication Venues

Grantees have published books, essays, and reviews with a wide range of presses, magazines, and journals, including scholarly, art-focused, and general-interest venues.

Some of these venues include journals such as *Art in America*, *Art Papers*, *Artforum*, and *frieze*; publishers including Bloomsbury, Semiotext(e), and MIT Press; newspapers and weeklies like the *New York Times*, the *Los Angeles Times*, the *Houston Press*, and the *Stranger*; and such online publications as *Hyperallergic*, *East of Borneo*, and *Glasstire*.

Recently Published Projects

Joan Rothfuss, *Topless Cellist: The Improbable Life of Charlotte Moorman*, MIT Press, 2014

Peter Plagens, *Bruce Nauman: The True Artist*, Phaidon, 2014

Reiko Tomii's article "Collectivism in Twentieth-Century Japanese Art with a Focus on Operational Aspects of *Dantai*," *Positions: East Asia Cultures Critique*, 2013

Lucy Lippard, *Undermining*, New Press, 2014

Bruce Hainley, *Sturtevant's Eclipse*, Semiotext(e), 2013

Huey Copeland, *Bound to Appear: The Site of Blackness and Slavery in Multicultural America*, University of Chicago Press, 2013

Richard Meyer, *What Was Contemporary Art?*, MIT Press, 2013

Craig Dworkin, *No Medium*, MIT Press, 2013

Follow-up Grants

One hundred and five grantees received follow-up grants of \$3,000 each to enhance the public reception and distribution of their projects, and to facilitate completion.

[Chris Kraus](#) toured internationally, visiting cities including Mexico City, Toronto, and Berlin to read from her book *Where Art Belongs* (Semiotext[e], 2011).

[Christian Viveros-Faune](#) used the funds to publish an anthology of his criticism in translation, *Greatest Hits: Arte en Nueva York*, in his native Chile.

[Jen Graves](#) visited three additional sites relevant to her research; she plans to develop her article about Northwestern land art, "This Land is False Land," which was published in the *Stranger*, into a book.

[Amy Bernstein](#) has compiled her short-form writing into book form and aims to publish her first essay collection.

[Viet Nguyen](#) and [Cameron Shaw](#) are both using the funds to create personal websites highlighting their biographies, publications, and author appearances.

Partnership
with the
International
Association
of Art Critics/
USA Section

The Art Writing Workshop, a partnership with the International Art Critics Association/USA Section (AICA/USA) has completed six successful years. Sixty emerging writers have been selected as workshop recipients and paired with mentors for one-on-one workshops. The mentors, who are selected by AICA's Amei Wallach, have included such leading critics as Betsy Baker, Eleanor Heartney, Richard Shiff, and David Levi Strauss.

Social Media

In January 2012, Arts Writers launched a Twitter account (@artswriters) to keep those interested in arts writing up to date on grantees' activities—their lectures, publications, shows, etc.—and on the program's application cycle. Tweeting daily, we currently have close to 3,000 Twitter followers.

A Convening of Arts Writers Grantees

From August 4–7, 2011, the Arts Writers Grant Program held a convening for its grantees at the University of Pennsylvania in Philadelphia to discuss critical issues in contemporary art and arts writing. Keynote speakers included artists, writers, curators, and scholars: Fia Backström, Marcus Boon, Melissa Lam and Aaron Levy, the Order of the Third Bird, A.L. Steiner, David Levi Strauss, Lynne Tillman, and Anne Wagner. Grantees reflected on their writing practices in small groups and gathered for conversation at the Philadelphia Museum of Art, the Institute of Contemporary Art, and the Slought Foundation.

Arts Writers grantees were joined by editors from journals supported by the Warhol Foundation’s Arts Writing Initiative, providing an opportunity for informal writer–editor conversations. Grantees from around the United States and the world were able to meet each other, often for the first time, and compare their experiences writing on diverse subjects in a variety of forms and venues. Approximately 100 grantees—traveling from cities including Atlanta, Chicago, Los Angeles, and New Orleans, as well as Bangalore, Beijing, Berlin, Istanbul, and Vancouver—were present for the weekend’s events.

Appendices



Appendix 1. Mission Statement

The Creative Capital | Warhol Foundation Arts Writers Grant supports writers whose work addresses contemporary visual art through project-based grants issued directly to individual authors. The first program of its kind, it was founded in recognition of both the financially precarious situation of arts writers and their indispensable contribution to a vital artistic culture. The Arts Writers Grant Program issues awards for articles, blogs, books, new and alternative media, and short-form writing projects and aims to support the broad spectrum of writing on contemporary visual art, from general-audience criticism to academic scholarship.

Through all its grants, regardless of topic or project type, the Arts Writers Grant Program aims to honor and encourage writing about art

- that is rigorous, passionate, eloquent, and precise;
- in which a keen engagement with the present is infused with an appreciation of the historical;
- that is neither afraid to take a stand nor content to deliver authoritative pronouncements, but serves rather to pose questions and generate new possibilities for thinking about, seeing, and making art;
- that is sensitive to both the importance and difficulty of situating aesthetic objects within their broader social and political contexts;
- that does not dilute or sidestep complex ideas but renders accessible their meaning and value;
- that creatively challenges the limits of existing conventions, without valorizing novelty as an end in itself.

The Arts Writers Grant Program is funded by the Andy Warhol Foundation for the Visual Arts and is administered by Creative Capital.



Appendix 2. Grantees 2006–2014

ARTICLE

Elissa Auther

Senga Nengudi: The Performing Body

Jessica Chalmers

Update on the Transgression Economy

Christoph Cox

The Sonic Turn: Sound, Matter, and Idea in Art Since the 1960s

T.J. Demos

The Document Between Fact and Fiction: Contemporary Art in Beirut

Alexander Dumbadze

Jack Goldstein and the Origins of Postmodernism

Michèle Faguet

"Pornomiseria": Origins and Recontextualization of a Critical Term

Mia Fineman

Phoning It In

Leanne Goebel

Art Writing: The Bridge Between Contemporary Art Centers and the Traditional Rural Southwest

Jen Graves

Regrade: Rediscovering Seattle's Artificial Roots

Mark Harris

Publico: Five Years

Robby Herbst

A Season of Possibilities

Jeff Huebner

William Walker's Mural Art

Alexander Keefe

Aleph-Null: The Short Special Videotape Show of Shridhar Bapat

Judith Russi Kirshner

Voices and Images of Italian Feminism

Liz Kotz

In a Large Open Space

Jennifer Krasinski

A Rain Check to Oblivion: A Dispatch from the Jill Johnston Archive

Chris Kraus

Tiny Creatures

Annette Leddy

Robert Watts's Space Age Home

Mary Warner Marien

Documentary Photography: Episodes in the History of Image-Making and Ideas

Fionn Meade

Loose Ends: The Mimetic Faculty & Narrative in Contemporary Film and Video

Melissa Messina

Mildred Thompson: Making the Invisible Visible

Frances Negrón-Muntaner

The Art Came From Her

Viet Nguyen

An Eye for an Eye: The Vietnam War in Contemporary Art

Ara Osterweil
Shooting Daddy

Peter Plagens
Bruce Nauman—The Venice Projects

Barbara Pollack
Everything But Freedom: Censorship's Impact on Contemporary Art in China

Daniel R. Quiles
Counterpublic Access: "The Live! Show" and "TV Party," 1978–1984

Judith Rodenbeck
Once More With Feeling

Rebekah Rutkoff
Lillian Schwartz: Light Pen/Paintbrush

Andrea Scott
No Picnic: The Rematerialization of Digital Art

Felicity Scott
"Burn-Off": Les Levine's Environmental Systems

Emily Eliza Scott
Toxic Gardens: Patricia Johanson's House and Garden Proposals (1969)

Aliza Shvarts
Unseen Acts: The Material Force of Nothing

George Stolz
From the Word "Art": Sol LeWitt's Use of Language

Jim Supanick
Windsock Navigation: eteam's International Airport Montello

Reiko Tomii
Collectivism in Twentieth-Century Japanese Art with a Focus on Operational Aspects of Dantai

Federico Windhausen
Narcisca Hirsch, the Goethe Group, and Argentine Experimental Cinema during the Dirty War

Gene Youngblood
George Kuchar's Video Diaries

Sandra Zalman
Whose Modern Art?: Huntington Hartford, MoMA and the Fight for Modern Art's Legacy

BLOG

Kate Albers
Project K: Photography and Art in the Age of Social Media

Greg Allen
greg.org: the making of

Sharon Butler
Two Coats of Paint

Caryn Coleman
The Girl Who Knew Too Much

Greg Cook
The New England Journal of Aesthetic Research

Carol Diehl
Art Vent

Jason Farago
Art in Common

Ed Fuentes
Paint This Desert

Christopher Howard
In Terms Of

Andrew Horwitz
Art Criticism for the Post-Material World

Matthew Jesse Jackson, Andrew Perchuk,
and Christopher P. Heuer
Our Literal Speed

Paddy Johnson
Art F City

Farah Karapetian
Housing Projects

Silvia Kolbowski
Another Platform for Art

Claudia La Rocco
The Performance Club

Sohrab Mohebbi
Presence Documents

Meg Onli
Black Visual Archive

Lee Rosenbaum
CultureGrrl

Raphael Rubinstein
The Silo

Andrew Russeth
16 Miles of String

Harbeer Sandhu
Texphrastic

Mira Schor
A Year of Positive Thinking

Valerie Soe
beyondasiaphilia

Anjali Srinivasan and Yuka Otani
Post-Glass Artists: Glass Guerillas

Daniel Temkin
esoteric.codes

Meredith Tromble
Art and Shadows

Jason Urban, R.L. Tillman, and Amze Emmons
Printeresting

BOOK

Erin Aldana
*Xerox Art in Brazil and Argentina,
1970–1980*

Monica Amor
Gego: Weaving the Space In Between

Bill Anthes
Hock E Aye Vi: Edgar Heap of Birds

Negar Azimi
*The Shahbanou and the Iranian
Avant-Garde*

Jennifer Bajorek
*How to Write a Visual History of Liberation:
Photography and Decolonial Imagination
in Africa*

George Baker
*Lateness and Longing: On the Afterlife
of Photography*

Debra Balken
Harold Rosenberg

Myron Beasley
Reciting Sites

Svetlana Boym
Off Modern

Kaira Cabanas
*Expressive Restraint: Modern Art
and Madness in Brazil and Beyond*

Susan Cahan
*The Politics of Race in American Museums,
1968–1972*

Claudia Calirman
*A Study from the Margins: Female Practices
in Brazil and Chile*

C. Carr
*Fire in the Belly: The Life and Times
of David Wojnarowicz*

Huey Copeland
*Bound to Appear: Art, Slavery,
and the Radical Imagination*

Douglas Crimp
Before Pictures

Eda Cufer
Art as Mousetrap

Catherine de Zegher
Drawing Book

David Deitcher
Once More, with Feeling

Eva Díaz
*The Fuller Effect: Contemporary Art
and the Critique of Total Design*

Jennifer Doyle
*The Athletic Turn: Contemporary Art
and the Sport Spectacle*

Craig Dworkin
No Medium

Darby English
Abstracts of Intimacy

Lisa Farrington
Emma Amos: Art as Legacy

Elena Filipovic
David Hammons's Bliz-aard Ball Sale

Martin Friedman
Artist Stories

Tim Griffin
Compression

Joseph Grigely
HUO [Hans Ulrich Obrist]

Bruce Hainley
Sturtevant's Eclipse

Ed Halter
*New Experimental Cinema in America,
1990–now*

Suzanne Hudson
Better for the Making: Art, Therapy, Process

Gary Indiana
The Hidden Life of the Image

Sharon Irish
Stephen Willats in the Yew Kay

Kellie Jones
*Art is an Excuse: Conceptual Strategies
1968–1983*

Branden Joseph
Lee Lozano: Grass Piece

Douglas Kahn
*Earth Sound Earth Signal: Energies
and Earth Magnitude in the Arts*

Sonia Katyal
Anti-Branding

Jonathan Katz
Art, Eros, and the Sixties

Grant Kester
*The One and the Many: Agency
and Identity in Collaborative Art*

Janet Koplos
*The Loyal Opposition: The Life and
Times of Chicago's Controversial
New Art Examiner*

Pamela Lee
*Think Tank Aesthetics: Mid-Century
Modernism, the Social Sciences, and
the Rise of "Visual Culture"*

- Jesse Lerner
The Mark of Cain
- Glenn Ligon
Black Covers
- Lucy R. Lippard
Undermining: A Wild Ride Through Land Use, Politics, and Art in the Changing West
- Leora Maltz-Leca
William Kentridge: Process as Metaphor & Other Doubtful Enterprises
- Saloni Mathur
A Fragile Inheritance: Radical Stakes in Contemporary Indian Art
- Jane McFadden
There and Not There: Walter de Maria
- Gene McHugh
Post-Internet
- Christine Mehring and Sean Keller
Munich '72: Olympian Art and Architecture
- Ara H. Merjian
Pier Paolo Pasolini and the Politics of Art History: Heretical Aesthetics
- Richard Meyer
What was Contemporary Art?
- Barbara Moore
Observing the Avant-Garde: Peter Moore & the Photography of Performance
- Alan W. Moore
Art Squats
- Julian Myers and Edgar Arceneaux
Mirror-Travel in the Motor City
- Eileen Myles
The Importance of Being Iceland
- Maggie Nelson
Women, the New York School, and Other True Abstractions
- Molly Nesbit
Light in Buffalo: Essays on the Grasp of Reality in the Work of Atget, Matthew Barney, Louise Bourgeois,
- Judith Ostrowitz
Contemporary Native American Art: Cosmopolitanism and Creative Practice
- Mark Owens
Graphics Incognito: Design, Material Culture, and Post-punk Aesthetics
- Lizabeth Paravisini-Gebert
Troubled Waters: Ecology and History in Twenty-first-Century Caribbean Art
- Zabet Patterson
Visionary Machines: USCO, Techno-Utopia and Technocracy
- John Pepper
The Struggle for Art and the End of Apartheid
- Rachael Rakes and Leo Goldsmith
Media Metahistory: The Radical Art and Ideas of Peter Watkins
- Lyle Rexer
Sights Unseen: the Rise of Abstraction in Contemporary Photography
- Joan Rothfuss
Topless Cellist: The Improbable Life of Charlotte Moorman
- George Slade
Looking Homeward: Notes on Photographic Minnesota
- Irene Small
Hélio Oiticica: Folding the Frame

Abigail Solomon-Godeau
Photography in the Age of Catastrophe

Judith Stein
*"The Eye of the Sixties": A Biography
of Richard Bellamy*

Michael Taussig
Twilight of the Idols

Roberto Tejada
Mexico City Specific

Krista Thompson
*The Visual Economy of Light in African
Diasporic Aesthetic Practice*

Margarita Tupitsyn
*Moscow Vanguard Art between World War
II and the Fall of the Soviet Union*

Daniel Wasserman
*Bang! We're All Dead! The Places of
Nuclear Fear in 1980s America*

Jonathan Weinberg
*Pier Groups: Art Along
the Manhattan Waterfront*

William Wilson
Ray Johnson: An Illustrated Life in Art

John Yau
Martin Puryear

Stephen Zacks
*A Beautiful Ruin: The Generation that
Transformed New York, 1967–1985*

NEW AND ALTERNATIVE MEDIA

Geeta Dayal
*Locative Art and Urban Space: Mapping
an Emerging Field*

Tom McDonough and Nancy Davenport
*Inhabiting Authoritarianism: Students and
the Iranian Pavilion in Paris, 1961–1979*

Judd Morrissey
The Last Performance

McKenzie Wark
The Situationists: A User's Guide

SHORT-FORM WRITING

Kirsty Bell
Andrew Berardini
Maurice Berger
Robert Berling
Amy Bernstein
Benjamin Carlson
Clare Davies
Natasha Degen
Travis Diehl
Jan Estep
Johanna Fateman
Corrine Fitzpatrick
Cinqué Hicks
Kathryn Hixson
Travis Jeppesen
Jennifer Kabat
Jeffrey Kastner
Kelly Klaasmeyer
Christy Lange
Quinn Latimer
HG Masters
Morgan Meis
Sharon Mizota
John Motley
David Rimanelli
Alix Rule
Cameron Shaw
David Spalding
Kate Sutton
James Trainor
Patricia Tumang
Murtaza Vali
Tom Vanderbilt
Christian Viveros-Faune
Lori Waxman
Harry J. Weil
Kaelen Wilson-Goldie

Appendix 3. Panelists & Evaluators 2006–2014

PANELISTS

Darsie Alexander
 Elizabeth C. Baker
 Eric Banks
 Carlos Basualdo
 Karen Beckman
 David Bonetti
 Julia Bryan-Wilson
 Cynthia Carr
 Luis Camnitzer
 Lynne Cooke
 Lauren Cornell
 Douglas Crimp
 Brian Dillon
 Anthony Elms
 Darby English
 Okwui Enwezor
 Sylvie Fortin
 David Frankel
 Rubén Gallo
 Blake Gopnik
 Tim Griffin
 Anjali Gupta
 Rachel Haidu
 Ed Halter
 Salah Hassan
 Cinqué Hicks
 Charlotte Higgins
 Faye Hirsch
 Margaret Iversen
 Paddy Johnson
 Christopher Knight
 Liz Kotz
 Chris Kraus
 Gloria Kury
 Michelle Kuo
 Miwon Kwon
 Thomas Lawson
 Glenn Ligon
 Douglas McLennan
 Christine Mehring
 Kobena Mercer
 Richard Meyer
 Sharon Mizota
 Helen Molesworth
 Eileen Myles
 Sina Najafi
 Steven Nelson
 Mignon Nixon
 Linda Nochlin
 Sean O’Toole

Ann Reynolds
 Judith Rodenbeck
 Elizabeth Schambelan
 Andrea Scott
 Adrian Searle
 Brian Sholis
 Katy Siegel
 Radhika Subramaniam
 Jeff Weinstein
 Ken Wissoker

EVALUATORS

Gwen Allen
 Monica Amor
 Rocío Aranda-Alvarado
 Carol Armstrong
 Julie Ault
 Laura Auricchio
 Jan Avgikos
 Negar Azimi
 Eric Banks
 Karen Beckman
 Christopher Bedford
 Kirsty Bell
 Thomas Beller
 Ellen Berkovitch
 Nayland Blake
 David Bonetti
 Eric Bookhardt
 Guy Brett
 Julia Bryan-Wilson
 Phong Bui
 Cynthia Carr
 Valerie Cassel Oliver
 Colby Chamberlain
 Anna Chave
 C. Ondine Chavoya
 Doryun Chong
 Greg Cook
 Huey Copeland
 Lauren Cornell
 Romi Crawford
 Iftikhar Dadi
 Clare Davies
 Geeta Dayal
 Eric de Bruyn
 Monica de la Torre
 Joshua Decter
 Allan deSouza
 Leslie Dick
 Anthony Elms

Mark Feeney
 Hannah Feldman
 Elizabeth Finch
 Mia Fineman
 Douglas Fogle
 Sylvie Fortin
 Maria Fusco
 Mark Godfrey
 Thyrsa Goodeve
 Anjali Gupta
 Glenn Harper
 Joerg Heiser
 Laura Heon
 Cinque Hicks
 Karin Higa
 Bill Horrigan
 Suzanne Hudson
 Matthew Jesse Jackson
 Jeffrey Jahn
 Shanay Jhaveri
 Branden Joseph
 Jeffrey Kastner
 Ines Katzenstein
 Joan Kee
 Alexander Keefe
 Klaus Kertess
 Judith Russi Kirshner
 Kelly Klaasmeyer
 Liz Kotz
 Janet Kraynak
 Gloria Kury
 Miwon Kwon
 Claudia La Rocco
 Carrie Lambert-Beatty
 Christy Lange
 Quinn Latimer
 Thomas Lawson
 Elisabeth Lebovici
 Pamela Lee
 Lisa LeFeuvre
 Elisa Leshowitz
 Jennifer Liese
 Jonathan Lopez
 Sven Lütticken
 Kathleen Madden
 Steven Henry Madoff
 Jaleh Mansoor
 Courtney J. Martin
 Sérgio B. Martins
 Nell McClister
 Tom McDonough

Ara H. Merjian
 Richard Meyer
 James Meyer
 John Miller
 Sharon Mizota
 Helen Molesworth
 Kate Morris
 Judd Morrissey
 Aram Moshayedi
 Carrie Moyer
 Mark Nash
 Sean O’Toole
 David Pagel
 Christopher Phillips
 Peter Plagens
 Kristina Podesva
 Ted Purves
 Joao Ribas
 Lawrence Rinder
 Judith Rodenbeck
 Andrew Russeth
 Luc Sante
 Mira Schor
 Barry Schwabsky
 Martha Schwendener
 Alexandro Segade
 Andrea Scott
 Cameron Shaw
 Hilarie Sheets
 Bennett Simpson
 Lowery Stokes Sims
 Franklin Sirmans
 Irene Small
 T’ai Smith
 Sven Spieker
 Judith Stein
 Radhika Subramaniam
 Amy Taubin
 Javier Tellez
 Alice Thorson
 Murtaza Vali
 Gregory Volk
 Amei Wallach
 Frazer Ward
 Lilly Wei
 Michele White
 Siona Wilson
 Alexi Worth
 Lydia Yee
 Susan Yelavich
 Elvan Zabunyan

Appendix 4. Publishers, Publications, Blogs

Arts Writers grantees have published their projects in a wide variety of venues, from academic journals to newspapers to web magazines. Below is a list of selected publishers, publications, and grantee blogs for our awarded projects.

BOOK PUBLISHERS

Aperture Press
Bloomsbury
Duke University Press
MIT Press
Museum of Modern Art
The New Press
Periscope
Phaidon
Princeton Architectural Press
Semiotext(e)
Sternberg Press
Timezone 8
University of California Press
University of Chicago Press
University of Iowa Press
University of Minnesota Press
Verso Books
Yale University Press

GRANTEE BLOGS

16miles.com
artfagcity.com
artincommon.net
artvent.blogspot.com
ayearofpositivethinking.com
beyondasiaphilia.com
blackvisualarchive.com
ephemeralobjects.org
greg.org
gregcookland.com/journal
howisthisglass.blogspot.com
mededithtromble.net
ourliteralspeed.com
paintthisdesert.com
presencedocuments.com
printeresting.org
texphrastic.com

thegirlwhoknewtoomuch.com
thelastperformance.org
theperformanceclub.org
thesilo.raphaelrubinstein.com
twocoatsofpaint.com

PRINT PUBLICATIONS

Afterall
Art in America
Art Israel
Art Ltd.
Art Papers
ArtAsiaPacific Magazine
ArteEast
Artforum
ARTnews
ArtUS
Bidoun
The Believer
BOMB
The Brooklyn Rail
Cabinet Magazine
Criticism
Design Observer
DIS Magazine
The Exhibitionist
Fillip
Financial Times
frieze
Grey Room
The Guardian
Houston Press
Hyphen
*The Journal of Aesthetics
& Protest*
Llano del Rio Guides
Los Angeles Times
May Revue

Modern Painters
Mousse Magazine
New York Times
Nueva Luz
October
The Oregonian
Positions: Asia Critique
Proximity Magazine
RES: Art World Magazine
Sculpture
The Stranger
Texte zur Kunst
Time Out New York
Village Voice

ONLINE PUBLICATIONS

60wordmin.org
AdobeAirstream.com
Afterimage online
Art Agenda
Art News
Artforum.com
Burnaway
Creative Loafing
East of Borneo
Glasstire
Huffington Post
Hyperallergic
On-verge.org
portlandart.net (PORT)
Roundtable E-Journal
Saatchi Online Magazine
thelastperformance.org
The Smart Set
Triple Canopy
vectorjournals.com



Appendix 5. Arts Writers Initiative Publications

The Arts Writing Initiative originally had two components: grants to writers, and grants to non-profit arts publications.

As part of the Warhol Initiative, the foundation previously offered capacity-building assistance to help invited publications achieve greater financial stability, increase their audience, and explore new forms of publishing, partnerships, and distribution strategies. Publications included in this program are listed below.

Art Lies
Art Papers
BOMB Magazine
Brooklyn Rail
Cabinet
East of Borneo
Esopus
Fillip
Nka
Triple Canopy
X-Tra



Appendix 6. Chronology of the Program

2005: Arts Writing Initiative recommendation paper

The Andy Warhol Foundation for the Visual Arts commissioned a report that recommended a new initiative in support of arts writing. The document drew on two days of meetings and interviews with twenty-three experts who were asked to assess the challenges and needs of the field. The report made recommendations in two primary areas: supporting arts writers and improving the viability of independent, progressive arts publications.

2006–2008: Three-Year Pilot

In the first three years, the Arts Writers Grant awarded a total of \$1.3 million to sixty-one writers. Grants ranged from \$7,000 to \$50,000 in the following categories: articles, books, blogs/new and alternative media, and short-form writing.

2009–2013: Five-Year Renewal

A request for the program's renewal was reviewed at the Warhol Foundation's December 2008 board meeting. Based on the grant's demonstrated need and proven success during its three-year pilot phase, the board extended the program for a five-year period at \$900,000 per year (\$4.5 million total). In these five years, the program awarded a total of 3.1 million to 107 grantees.

2014–onwards: Yearly Renewal

The board renewed the program for the 2014 grant cycle, in which the program awarded \$600,000 to twenty grantees.

EVENTS / PROGRAMS

2009–Present: Art Writing Workshop (See Appendix 8)

The Art Writing Workshop—a partnership between the Arts Writers Grant Program and the International Art Critics Association/USA Section (AICA/USA)—gives practicing writers the opportunity to strengthen their work through one-on-one consultations with leading art critics. Since 2009, we've funded sixty workshop recipients.

2011: Convening (see Appendix 7)

Arts Writers grantees were joined by editors from journals supported by the Warhol Foundation's Arts Writing Initiative to discuss critical issues in contemporary art and arts writing. The convening allowed approximately 100 grantees to meet, often for the first time, and discuss their work and the direction of arts writing.



Appendix 7. 2011 Grantee Convening

From August 4–7, 2011, the Arts Writers Grant Program organized a convening for its grantees at the University of Pennsylvania in Philadelphia to discuss critical issues in contemporary art and arts writing. Keynote speakers included artists, writers, curators, and scholars: Fia Backström, Marcus Boon, Melissa Lam and Aaron Levy, the Order of the Third Bird, A.L. Steiner, David Levi Strauss, Lynne Tillman, and Anne Wagner. Grantees reflected on their writing practices in small groups and gathered together for conversation at the Philadelphia Museum of Art, the Institute of Contemporary Art, and the Slought Foundation.

Arts Writers grantees were joined by editors from journals supported by the Warhol Foundation’s Arts Writing Initiative, providing an opportunity for informal writer–editor conversations. The convening also allowed for grantees from around the United States and the world to meet each other, often for the first time, and compare their experiences writing on diverse subjects, in a variety of forms and venues. Approximately 100 grantees —traveling from cities including Atlanta, Chicago, Los Angeles, and New Orleans, as well as Bangalore, Beijing, Berlin, Istanbul, and Vancouver—were present for the weekend’s events.

SESSION 1 – CONCEPTUALIZING

Lynne Tillman and Anne Wagner

This session considered one of the more essential and yet ineffable elements of the writer’s process: conceptualization, or the transformation of an instinct or idea into writing.

SESSION 2 – CRAFTING

David Levi Strauss

This session was concerned with the method of making things with language and with that distinctive imprint called the writer’s style.

SESSION 3 – ARTISTS AS READERS

Fia Backström and A.L. Steiner

This session explored how artists use texts to shape and alter their practice.

SESSION 4 – WORLDING

Aaron Levy, Melissa Lam, and Marcus Boon

This session addressed how the global conversation of art has changed how and what we write.

Appendix 8. Art Writing Workshop / AICA Mentorship

The Art Writing Workshop—a partnership between the Arts Writers Grant Program and the International Art Critics Association/USA Section (AICA/USA)—gives practicing writers the opportunity to strengthen their work through one-on-one email and phone consultations with leading art critics. Focusing on the craft of writing, the workshop uses participants' writing samples as a springboard for an in-depth consideration of such issues as voice, prose style, organizational structure, and argumentation. The chance to participate in the Art Writing Workshop is available to all eligible applicants to the Arts Writers Grant Program who are not selected to advance to the final panel review phase of the grant selection process. Ten applicants are chosen each year to participate. Since 2009 we've funded sixty workshop recipients.

RECIPIENTS

Andrew Alexander
Larissa Archer
Nawal Asfour
Graham Beck
Natalie Bell
JD Beltran
Daniel Boehl
David Buuk
Stephanie Cardon
Dawn Chan
Matt Christy
Ingrid Chu
Sarah Coleman
Julia Cooke
Travis Diehl
Colin Edgington
Kurt Eidsvig
Ian Epstein
Mark Feldman
Cora Fisher
Corrine Fitzpatrick
Richard Fletcher
Christian Frock
Victoria Gannon
Jeanne Gerrity
Daniel Gerwin
Bean Gilsdorf
Daniel Glendening
Jason Hoelscher
Rachel Hooper
Rebecca Louise Hunter
Elisabeth Jacquette
Gwenael Kerlidou

Andrea Kirsh
Adam Kleinman
Joel Kuennen
Susan Kunimatsu
Natasha Kurchanova
Sophie Landres
Erin Langner
Annie Larmon
Kathleen MacQueen
Lynn Maliszewski
Meg Manuel
Carol McCusker
Daniel Miller
Patricia Mora
Sarah Pollman
John Powers
Genevieve Quick
Pamela Renner
Kari Rittenbach
Christina Schmid
Katey Schultz
Deanna Sirlin
Katherine Sutton
Catherine Wagley
Adam Welch
Amy White
Sarah Bay Williams
Ryan Wong

MENTORS

Elizabeth Baker
Stephanie Barron
Marek Bartelik
Bill Berkson

Avis Berman
Phyllis Braff
Michael Brenson
Robin Cembalest
Holland Cotter
Carol Diehl
Michael Duncan
Peter Frank
Annette Grant
Eleanor Heartney
Hayden Herrera
Christopher Knight
Janet Koplos
Kim Levin
Barbara MacAdam
Suzanne Muchnic
David Page
Peter Plagens
Nancy Princenthal
Walter Robinson
Mark Rosenthal
Raphael Rubinstein
Michael Rush
Barry Schwabsky
Alex Scrimgeour
Richard Shiff
Susan Snodgrass
Robert Storr
David Levi Strauss
Marcia Vetroq
Gregory Volk
Lilly Wei



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