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A Brief History of the Program
The Arts Writers Grant Program was launched in 2006 as part of 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
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.


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*.
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 reinvigorated.

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).


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 *Bidoun* 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.


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*. 

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Selected Publications & Forthcoming Projects
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.
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.
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).
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.


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.


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

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


Bruce Hainley, *Sturtevant’s Eclipse*, Semiotext(e), 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.

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

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

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
Narcisa 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*

Farrah 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
*CultureGrrrl*

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 Peffer
*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  

**NEW AND ALTERNATIVE MEDIA**

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

Tom McDonough and Nancy Davenport  

**SHORT-FORM WRITING**

Kirsty Bell  
Andrew Berardini  
Maurice Berger  
Robert Berlind  
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

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
Rocio Aranda–Alvarado
Carol Armstrong
Julie Ault
Laura Auricchio
Jan Avgikos
Nagar Azimi
Eric Banks
Karen Beckman
Christopher Bedford
Kirsty Bell
Thomas Beller
Ellen Berkvitch
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
Romí Crawford
Iftekhar Dadi
Clare Davies
Geeta Dayal
Eric de Bruyn
Monica de la Torre
Joshua Decker
Allan deSouza
Leslie Dick
Anthony Elms
Mark Feeney
Hannah Feldman
Elizabeth Finch
Mia Fineman
Douglas Fogle
Sylvie Fortin
Maria Fusco
Mark Godfrey
Thyrza Goodeve
Anjali Gupta
Glenn Harper
Joerg Heiser
Laura Heon
Cinqué Hicks
Karim 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 Lieber
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 Teillez
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

**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
- Filip
- 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**
- 60wrdmin.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.
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 Eidsgvig
Ian Epstein
Mark Feldman
Cora Fisher
Corrine Fitzpatrick
Richard Fletcher
Christian Frock
Victoria Gannon
Jeannne Gerrity
Daniel Gerwin
Bean Gilsdorf
Daniel Glendening
Jason Hoelscher
Rachel Hooper
Rebecca Louise Hunter
Elisabeth Jacquette
Gwenael Kerlidou
Andrea Kirsh
Adam Kleiman
Joel Kuennlen
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 Pagel
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

Appendix 8. Art Writing Workshop / AICA Mentorship