

***Modes of Engagement: Collecting, Curating and Teaching with Contemporary Art Libraries and Archives***

**Keith Haring Wing Opening Symposium**

**Abstracts and Bios**

**Eduardo Andres Alfonso**

***... for hours, days, and weeks at a time***

This talk examines the layered histories and themes of time in *Martin Beck's ... for hours, days, and weeks at a time* at The Aldrich. By carefully positioning documents within the exhibition's architecture, the curatorial strategy emphasizes the shifting nature of history and perception. This talk will explore how this method invites viewers to experience cultural artifacts as they drift and are transformed over time, revealing the complex interplay of memory, history, and perception that defines Beck's practice.

Eduardo Andres Alfonso is a curator and architect. His practice emphasizes research to contextualize exhibition histories within social, economic, and political frameworks, engaging audiences through new commissions and exhibition design. He was Associate Curator at The Aldrich Contemporary Art Museum, curating exhibitions including *Zak Prekop: Durations*, *Martin Beck: ... for hours, days, and weeks at a time*, and *Elizabeth Englander: Eminem Buddhism, Volume 3*. Additionally, he was Associate Curator-at-Large at The Shed, NY, where he curated *Open Call 2023: Visual Arts Group Exhibition*. He holds a master's in curatorial studies from the Center for Curatorial Studies, Bard College, and a bachelor's in architecture from The Cooper Union.

**Ann Butler** is the Director of the Library and Archives at the Center for Curatorial Studies, Bard College. For the past twenty-five years she has held positions within academic research libraries and contemporary art museums, and has been instrumental in building research collections and archival repositories including the Library & Archives at the Center for Curatorial Studies at Bard, the Fales Library & Special Collections at NYU, and the Guggenheim Museum Library and Archives. She serves as faculty at CCS Bard and teaches on subjects including: artists and contemporary publishing, contemporary art archives, and documentation practices for performance, and installation-based works. She was co-curator of the exhibition *Start Making Sense* (2024), and *The Conditions of Being Art: Pat Hearn Gallery and American Fine Arts, Co.* (2018). She holds a BFA from the School of the Art Institute of Chicago, an MA from the New School for Social Research, and an MLIS from Rutgers.

**Lara Fresko Madra** is Assistant Professor and Luma Fellow at the Center for Curatorial Studies, Bard College, where she teaches the yearlong Proseminar course as well as elective seminars on temporality and political imagination in the history of art. Her research investigates artistic and curatorial practices that offer alternative modes of recalling and engaging the past, particularly as a challenge to the violence of state sanctioned official historiography. She holds a PhD in art history from Cornell University and has previously taught graduate seminars at the Center for Human Rights and the Arts at Bard College. Her research has been supported by the Jane and Morgan Whitney Fellowship at the Metropolitan Museum of Art and the Charlotte Newcombe Fellowship. Her writing has appeared in exhibition catalogues, collected volumes and publications including: *Afterall*, *Art in America*, *Diacritics Blog*, and *JVC Magazine*. She is currently working on a book project on spectrality and time.

**May Makki**

***Artist's Publishing is a Shout, a Broadcast, a Café***

This presentation considers artist publications as conceptual frameworks, distribution networks, and virtual spaces. It revisits *Friends of Elliptical Orbits* (CCS Bard, 2022), a thesis exhibition that brought Kayfa ta, an Arabic publishing initiative based on the “how to” manual, into dialogue with Radio Alhara, a then-nascent online radio station started in Palestine. Unfolding across multiple sites on the Bard College campus, the exhibition invited participation from faculty and students and sought to spatially embody values central to both projects, such as communality, sociality, and resonance. For their U.S. exhibition debut, Kayfa ta created “How to America,” a new work that used the exhibition as a platform for “market research.” CCS Bard Special Collections subsequently acquired the complete Kayfa ta publication set, positioning their practice as both an object of study and a model for exchange.

May Makki is an independent curator and writer. She currently serves as Curator of Expanded Commissions for the 2026 Diriyah Contemporary Art Biennale in Riyadh. From 2022 to 2025, she was Curatorial Assistant at The Museum of Modern Art, New York, where she contributed to new commissions and presentations of live and time-based art. She was the 2024–25 Curatorial AIRspace resident at Abrons Arts Center. She previously held curatorial and research positions at the Wallach Art Gallery at Columbia University, MoMA PS1, and Mathaf: Arab Museum of Modern Art. Her writing and interviews have been published in *Art in America*, *Art21*, and *Screen Slate*, among others. She holds an MA from the Center for Curatorial Studies at Bard College and a BA from the University of Chicago.

#### **David Platzker**

##### ***Monkey Business***

For the last 35 years, I’ve been deeply invested in conceptual art, the artists that have been pigeonholed into the genre, and the vocabulary required to support the framework of the critical discourse surrounding it. I’ve used words such as dematerialization, formulations, schemas, systems, systemizing, variable, and many other terms that express ordering processes far too many times for a single individual. That sentence alone sets the tone for a particular discourse that frequently occupies my mind. Words that form the base ingredients were later distilled into a purified mode of artmaking that arose in the mid-1960s. The truth is “conceptual art” was a phrase most “conceptualists” not only wished to distance themselves from—granted the term was one a critic coined to bind together disparate works being made by a relatively small number of international artists—while the artists themselves were mostly annoyed by being unfairly branded by a term as “dry as toast” in the eyes of many critics, curators, and collectors. Over time, I have begun to question my personal involvement in the work surrounding conceptual art. A large part of the questioning was driven by working on an exhibition that had become all-consuming and had brought me to a point where I felt not just my enthusiasm for conceptual art had been desiccated, but I was questioning how narrow my interest in art, in general, had become due to my investment in the “movement.” This presentation will address how ephemeral materials continue to activate this narrative.

David Platzker is an art historian, curator, writer, and art dealer. His work centers on art after 1958, with an emphasis on Pop, Fluxus, Minimal, and Conceptual art—what informed those movements and successive generations of artists whose work echoes these movements. Between 1998 and 2004, Platzker was the Executive Director of the non-profit bookstore Printed Matter, where he organized numerous exhibitions and artists’ publications in addition to co-founding their annual book fair. In 2004, he founded Specific Object, a gallery and think tank dedicated to ephemeral materials of the 1960s forward. From 2013 to 2017, Platzker was Curator of Drawings and Prints at The Museum of Modern Art, where he co-curated the exhibitions *There Will Never Be Silence: Scoring John Cage’s 4’33*(2014), *Sites of Reason* (2014), *Gilbert & George: The Early Years* (2015), and *Adrian Piper: A Synthesis of Intuitions* (2017), which traveled to the Hammer Museum of Art, Los Angeles, under the title *Concepts and*

*Intuitions, 1965–2016* (2018). In 2018 Platzker resumed his position as president of Specific Object, contributing essays to the monographs *Charles Gaines: Palm Trees and Other Works* (Hauser & Wirth, 2019); *John Baldessari Catalogue Raisonné: Volume Six: 2011-2019* (Yale University Press, 2021); *Ed Ruscha: An Archive of Projects [Other Stuff]* (Steidl/Gagosian Gallery, 2023); and the essay *Ed Ruscha: Station to Station* was featured in the September 2023 issue of *Artforum*. His exhibition *Monkey Business, Too: Rise of the Planet of the AIs* is currently on view at Michèle Didier in Paris, and *John Baldessari: Parables, Fables, and Other Tall Tales*—co-curated with Rita McBride and Bartomeu Marí—runs through February 1, 2026, at Bozar — Centre for Fine Arts, in Brussels.

### **Mariano López Seoane**

#### ***Obsesión. A very personal assessment of Latin American art's archive fever***

This presentation will discuss the experience of working with ISLAA, and specifically with their archive of Latin American art, while designing a course for CCS in the last three years. The presentation will explore different questions, from practical problems to political dilemmas, and will try to offer a tentative hypothesis of how archival records and historical documents can help improve our understanding, and augment the symbolic value of Latin American art.

Mariano López Seoane is the Director of the Graduate Program and ISLAA Fellow in Latin American Art at the Center for Curatorial Studies, Bard College. He is a writer, researcher and curator based in New York and Buenos Aires. He was previously the director of the Graduate Program on Gender and Sexuality at UNTREF in Argentina. He was also faculty at NYU where he taught courses on Latin American literature, cultural studies and queer studies in the Department of Comparative Literature. López Seoane has curated and coordinated public programs for MALBA, Museo Nacional de Bellas Artes, the Buenos Aires International Book Fair and Art Basel Cities. He has written extensively on contemporary Latin American literature and arts, focusing on the cultures of sexual and gender dissidents in the Americas, Latin American instances of queer studies and queer activism, and figurations of drug culture and drug related violence in Latin American narrative, film and visual arts. His publications include the volume of essays *Donde está el peligro: Estéticas de la disidencia sexual* (2022), and the novel *El regalo de Virgo* (2017).

### **Jeppe Ugelvig**

#### ***Wayward Curatorial: Archives, Magazines, and Merch of Art***

Libraries are prime sites of the curatorial in so far as artistic production frequently spills into printed matter and other ephemera. Curator and historian Jeppe Ugelvig will discuss his ongoing engagement with expanding publishing as an object of art-historical study as well as curatorial platform, starting with his thesis work at CCS Bard, and continuing with his journal for criticism, *Viscose*, which he founded in 2020. He will also touch on current research pertaining to artist multiples and merchandise, wayward objects that often find their home not in art collections, but in archives and libraries.

Jeppe Ugelvig is a curator, historian, and cultural critic based in New York City. He is the author of two books: *Fashion Work* (2020) and *Commodity Ecumene* (2024). He is a current Ph.D. candidate at UC Santa Cruz, where his research focuses on artistic responses to consumerism in the global 20th century. He is the Moving Image Lab fellow at the Kramlich Collection in Napa Valley, CA. Jeppe holds an MA degree from the Center for Curatorial Studies, Bard College. He has taught and lectured at institutions around the world such as Central Saint Martins, FIT, NYU, and University of Copenhagen on ranging topics in art criticism, fashion and curatorial theory, and art history. Jeppe's criticism appears regularly in *Artforum*, *Frieze*, and *Spike Art Quarterly*, where he serves as contributing editor. He has contributed

texts to exhibition catalogs published by institutions such as MIT List Center, The Swiss Institute New York, the Hessel Museum, the MACRO, and Kunsthall Charlottenborg. He is the founding editor-in-chief of *Viscose*, a journal for fashion criticism and analysis. *Viscose* has partnered with art institutions globally in pursuit of fashion research, including X Museum in Beijing and Leslie-Lohman Museum in New York City.

Jeppe has staged exhibitions in museums and galleries around the world, and conducted curatorial residencies and fellowships at MMCA Seoul, Delfina Foundation London, and ISCP New York. He most recently co-curated the 2024 public art exhibition *Future Ours* at the United Nations with Hans Ulrich Obrist, and will open the group exhibition *Endless Garment* at Pioneer Works in New York City in February 2026. In 2021, he curated the Talks program at Frieze London. Other exhibitions include *Witch-Hunt* at Kunsthall Charlottenborg, *Phantom Plane* at Tai Kwun, Hong Kong, and Sartor Resartus at HFDK, Denmark.

### **Farris Wahbeh**

#### ***Centering Strategy, Enacting Procedure: Developing a Library Special Collection Policy and Collecting Scope***

With the increasing visibility of special and rare materials at the Whitney Museum of American Art's Frances Mulhall Achilles Library, a working group was formed to establish a policy that would reflect the composition, use, and a framework for the continued growth of the Library's Special Collections as well as its setting with, and next to, the museum's art collection. Libraries that form part of modern and contemporary art museums require further work on contextualizing the relational mappings between various collections a museum holds—and the meaning and situational underpinnings that these can bolster for the works in each category. To that end, the Whitney approached policy building by centering institutional collecting strategies and its relationship with artist engagement. This was also filtered through the library's special collections strength: the direct and hands-on access to the materials themselves. This presentation will review the research, benchmarking, and collection reviews for the development of the Library Special Collection Policy and Collecting Scope, which also addresses topics such as exhibition protocols and artist notifications to further demystify the identity and role of the collection for both internal and external stakeholders.

Farris Wahbeh works within the field of cultural informatics to enhance access to art and archival collections. At the Whitney Museum of American Art, he oversees the Frances Mulhall Achilles Library and Archives, the Permanent Collection Documentation Office, which maintains the cataloguing and content standards relating to works of art in the Whitney's permanent collection, as well as Collection Management, Digital Asset Management, and Licensing. Wahbeh also spearheaded, along with the Conservation Department, the Media Preservation Initiative (MPI), a project focused on the digital preservation and archival documentation of time-based media works of art. Wahbeh has gained experience from a wide range of institutions, including Columbia University's Rare Book and Manuscript Library, the King Abdullah University of Science and Technology (KAUST), the Getty Research Institute, the Creative Audio Archive, and Intuit: The Center for Intuitive and Outsider Art.

### **Gee Wesley**

#### ***An archive, institute, company, group, whatever***

In this presentation, Gee Wesley explores the relationship between publishing, community, and gathering by highlighting recent projects by Ulises, a nonprofit art bookshop based in Philadelphia, and

Afrophon', a project dedicated to contemporary African artists' books, art books, and independent art publishing. Since 2016, Ulises has hosted events, exhibitions, and residencies and provided an inventory of titles not widely distributed in the United States on the subjects of contemporary art, graphic design, art theory, architecture, criticism, curatorial practice, and adjacent fields. Founded in 2022, Afrophon' has presented book fairs, programming, and an itinerant reading room through institutions including Luma Foundation, the Center for Art Research and Alliances, Pioneer Works, and Printed Matter. In distinct ways, these projects consider the curatorial and pedagogical dimensions of artist publishing and independent print cultures.

Gee Wesley is an arts organizer born in Monrovia, Liberia, and based in Providence, RI, where he is a PhD student at Brown University in the Department of Modern Culture and Media. His work explores the relationship between publics and publications and how the cultural practices of Black diasporas inspire liberatory ways of redefining knowledge, transforming value, and restoring the past. Wesley has held roles as a Curatorial Associate at The Museum of Modern Art, New York; Program Director at Recess, Brooklyn; Curatorial Fellow at SculptureCenter, Queens; and Curatorial Fellow at the Institute of Contemporary Art, Philadelphia. Wesley has been adjunct faculty at Bennington College, the Maryland Institute College of Art, and the Yale School of Art. He is a cofounder of Ulises, a nonprofit art bookshop based in Philadelphia, and the founder of Afrophon, a project dedicated to contemporary African artists' books, art books, and independent art publishing. Wesley received his MA from the Center for Curatorial Studies, Bard College.

### **Robert Wiesenberger**

#### ***Raffaella della Olga's Typescripts at the Clark***

In November, the Clark Art Institute will present Raffaella della Olga: Typescripts, the Paris-based artist's first museum solo show. Della Olga (b. 1967) uses prepared typewriters and multicolor ink ribbons on a range of materials—from tracing paper to photo paper to sandpaper—to make unique artist's books, each addressed to a different conceptual or technical problem. Seeking refuge from the wordiness of her former life as an attorney, the artist modifies her machines to efface recognizable signs, producing instead an abstract language of form and color, texture and rhythm. The exhibition presents della Olga's bookworks (several on loan from the CCS Bard library) along with rare and artist's books from the Clark's library. This presentation will focus on the challenges associated with presenting and interpreting della Olga's distinctive practice and the collaborative process between an art research library and a museum exhibitions department.

Robert Wiesenberger is curator of contemporary projects at the Clark Art Institute. His interests span modern and contemporary art, design, and architecture, with a special emphasis on ecology and the more-than-human world. Recent exhibition publications for the Clark include *David-Jeremiah: I Drive Thee* (2024), *Humane Ecology: Eight Positions* (2023), *Portals: The Visionary Architecture of Paul Goesch* (2023), *Meander* (2022), and *Lin May Saeed: Arrival of the Animals* (2020). His essays have appeared in catalogs for the Harvard Art Museums, Institute for Studies on Latin American Art, Nasher Sculpture Center, Museum of Modern Art, and Walker Art Center, among others. In addition to teaching at Williams, Wiesenberger is a critic in the Yale School of Art's MFA program in graphic design. He holds a BA in history and German from the University of Chicago and a PhD in art history from Columbia University.