

**YOUNG**  
**CURATORS**  
**NEW IDEAS**

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YOUNG CURATORS, NEW IDEAS IV  
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## PREFACE

Insecurity—a survival instinct and an appetite for partying—prompted the creation of *Young Curators, New Ideas* in 2008. At the time, I accepted a director/curator position at the now defunct Bond Street Gallery in Gowanus, Brooklyn. Not one month into the job, the owner asked me to curate a summer exhibition in four weeks' time. We were on our way to Yale when he mentioned it, followed by, "let's discuss some ideas when we return to the gallery." I panicked. Though I had provided administrative support on a few exhibitions produced by Humble Arts Foundation, the photo-based nonprofit I co-founded in 2005, I hardly identified as a curator. But I needed the gig, so on our way to Yale, I began making calls to my friends who had expressed an interest in curating at the gallery. The proposition was simple: 10 feet of wall space to examine trends in contemporary art photography. By the time we reached Yale, I confirmed six curators, and on August 13, 2008, I presented the first edition of *Young Curators, New Ideas*.

The exhibition was wildly successful. I was not cognizant of it then that *Young Curators, New Ideas* marked the first time curators were contextualized as artists vis-à-vis their curatorial proposals. Viewers judged the ideas and presentation of each exhibition as if they were individual objects; in essence, curatorial positions transformed into the artwork itself. The celebration of curatorial vision is not a new phenomenon, but an attempt to treat curators as artists is unique to this series. Once I realized this, I decided to take my show on the road.

Over the years, criticism of the exhibition is what one would expect: *The ideas are not new, what*

*constitutes "young"?* and, my favorite, *there are too many curators*. The first and second points of criticism I understand, sort of. *Young Curators, New Ideas* is an aspiration; it is not meant to garner a literal critique. The exhibition itself takes on a fresh approach, but I do not pretend it is on some Christian Marclay, *The Clock* shit. With the title, my intentions were to confront a particular art-world sensibility that claims nothing is new. If this is true, then what better way to gain the attention of my contemporaries than to say otherwise? The latter point of critique is a bit odd for the art world. Complaining that there are too many curators is to admit there are too many perspectives, which of course is problematic. What is ironic about this position is that people often speak of the lack of opportunities for emerging artists and the difficulty in breaking into the New York art market. This exhibition, while not expressly intended, does its part to address this issue.

*Young Curators, New Ideas* began as a survival tactic that is today a space for new curators to try their hand, and seasoned curators to produce exhibitions that may not fit into an established gallery or institutional program. In *Young Curators, New Ideas IV*, the initiative inches closer toward its goal with 12 curators, including first-timer Larry Ossei-Mensah, Chelsea OG, Stephanie Roach and emerging London-based curator Ariella Wolens, who makes her New York debut. Together, the 12 curators transform ideas into presentations that produce the same aura as individual works of art.

AMANI OLU

## INTRODUCTION

*Young Curators, New Ideas IV* is a unique platform to promote young talent. It is distinct in its focus on curators that will shape tomorrow's art world, as well as in its breadth of artists. The curators who comprise this exhibition were selected from 108 proposals, all of which were considered and discussed at length over an immensely enjoyable two-week period.

Contemporary art is bigger than any single gallery, museum, or school can encompass. It is an ever-evolving conversation, and through countless studio visits and contextual investigations, the curators of this exhibition have integrated numerous artists, materials, processes, and philosophies into this dialogue. *Young Curators, New Ideas IV* offers a glimpse into the curators' knowledge, networks, and artistic visions, enabling a better understanding of their intentions and positions. For any gallery that concerns itself seriously with the patronage of artists, curators such as these are an invaluable resource.

The artists selected for this exhibition come from a wide range of disciplines and backgrounds, running the gamut from the conceptual rigor of Prem Sahib's *No Sweat*, 2012, to the striking material physicality of Hugo McCloud's *Five Cents Ain't Worth a Dime*, 2012. The resulting scope of *Young Curators, New Ideas IV* makes maximum use of the gallery's exhibition spaces and their distinct physical characteristics, creating a dialogue between art and architecture that is antithetical to what we have come to expect from the big white box.

It brings me great pleasure to share with you the energy and the vitality of so many promising artists and curators.

EDWIN MEULENSTEEN

## WHAT DOES IT MEAN TO BE A CURATOR TODAY?

There is an overwhelming sense that everyone is a curator and there are moments when the word "curating" and its many variations are bandied about like a pair of expensive shoes, granting social validation to anyone claiming the title. While this is annoying and happens far too frequently, there is a reason for the rise of the curator. The curator functions as an enabler and a supporter of artists and ideas, but most importantly, curators, especially those at the beginning of their practice, are the glitches in the art world.

The art world is a strange place; it is a wilderness of concepts, and yet at the same time, it feels like a *Matrix*-illuminati-pact. Maybe that's a bit drastic, but the art world is like any other social structure with its own histories, institutions, rules, expectations, and hierarchies. Fortunately, art is not something to be tamed, and year after year, decade after decade, new artists, new thinkers and new movers and shakers come to the fore to pick up or break down what has come before.

As the art world becomes bigger and more organized, those who have power, access, and resources have a disproportionate amount of influence. In spite of this, the possibilities in contemporary art have not diminished, but they have become more straddled and tightened. As a result, the way we experience and contextualize art has changed, making it necessary for us to explore alternatives in order to maintain growth and to foster new developments in the art world.

This is where the curator comes in. There was a time when art and money were a bit more distanced from each other and showing art was about ideas, about

the work itself (well, most of the time). Things have changed with the influx of money and the influence of a few, and the curator rectifies this in some way by being an idea generator who presents art and artists to spark conversation, contexts and investigations into art. The curator creates zones for new thought and observation that takes the vastness and saturation of art into focused points of dialogue. The art world is huge—overwhelming at times—and curators take snippets from this massiveness and present artists and ideas in unfettered ways.

So, what does it mean to be a curator today? The definition is ever changing and expanding. What we do know is that curators get excited about art, about artists, and often say to anyone who will listen that they must see this artist's work because it will blow their minds/change their way of thinking/is amazing/is infuriating/is the strangest thing they have ever seen. The word "curator" is fraught and often misused, but if that is the term to describe people who love art and ideas in order to support and show work by artists they like, then who cares how the word is used?

*Young Curators, New Ideas* is in its fourth iteration and presents the curiosities, questions, and observations of 12 curators and 29 artists. These micro-exhibitions are a sampling of artists and ideas that are happening today. This desire and need to keep thinking, showing, questioning, and challenging the rules and expectations will continue for as long as there are people who get excited about art and believe that it can change everything.

JAMIE STERNS

Sterling Allen  
Untitled, 2012, inkjet  
prints and wooden table  
dimensions variable  
inkjet prints:  
4.25 in. x 5.5 in.

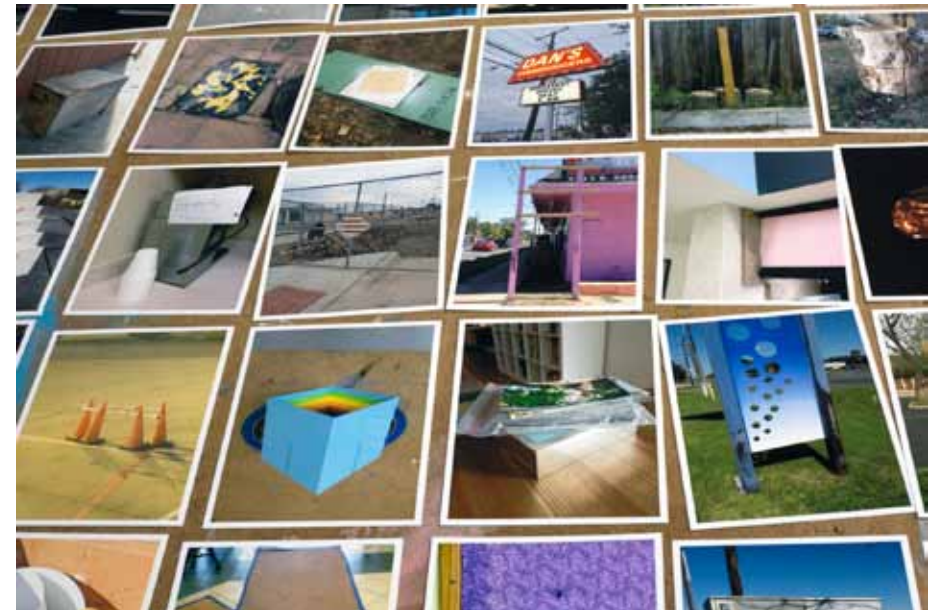
## RACHEL COOK

### NOT-NOT-NOT IMAGE-OBJECTS

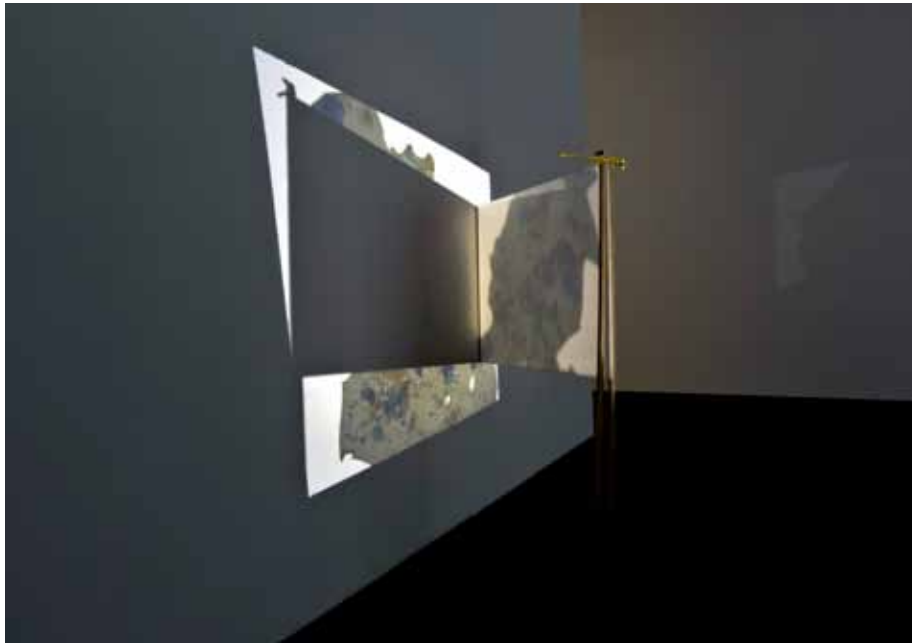
STERLING ALLEN  
JILLIAN CONRAD  
RYAN LAUDERDALE

*Not-Not-Not Image-Objects* explores how the photograph can act as both flattened object and phenomenological spatial intervention. The photographic image no longer has an indexical relationship to the object; it can also embody a form. These ideas get scrambled, inverted, and pushed allowing the viewer to decipher how these artists consider the categories of objects and images. Their work reveals a process of construction and selection, allowing materials to act less as objects occupying space and more as compositional elements on a flat plane. These artists consider how spatial dimensions affect the distance and overlap not only between the mediums of photography and sculpture, but also viewer and object, spectator and space.

Rachel Cook is a curator and writer. Recent projects include *Three Evidentiary Claims*, which reconsidered the relationship between images and objects, presenting the hybrid mediums of photography and sculpture. She has written for a variety of publications and holds a MA from the Center for Curatorial Studies at Bard College.



Jillian Conrad  
*Flag*, 2011  
slide projector, opal  
shards, plexi, wood,  
brass clamp  
dimensions variable  
Courtesy of the artist  
and Devin Borden Gallery



Ryan Lauderdale  
*spa\_v2*, 2012  
mixed media  
site-specific installation  
6 x 6 x 6 ft.







Erik Blinderman & Lisa Rave  
*The Villages*, 2011  
16mm color film transfer to HD  
29:30 mins  
dimensions variable

# JENNY JASKEY

## THE VILLAGES

**ERIK BLINDERMAN AND LISA RAVE**

Erik Blinderman and Lisa Rave's 2011 film *The Villages* merges footage from two distant sites: Swakopmund, a 19th Century German colonial settlement on the West Coast of Namibia recently used as the backdrop for the television series *The Prisoner*, and The Villages, a planned retirement community in Florida whose colonial buildings were designed by entertainment specialists from Universal Studios. The artists draw visual and ideological connections between both locales, as an objective camera records the systematic way its subjects construct their versions of a synthetic paradise. As it progresses, the film creates a third, fictive space in which one setting is taken for another. Its slow pacing mirrors the villages' eerie calmness and reveals the estrangement of everyday life that occurs through their simulated identities.

Jenny Jaskey is a curator and writer based in New York, where she is assistant curator at The Artist's Institute.





C.J. Matherne  
*Untitled (speed)*, 2011  
oil on linen  
15 x 19 inches  
38.1 x 48.26 cm

## ROBIN JUAN

**C.J. MATHERNE  
MATT NICHOLS  
JOSH REAMES**

While painting can be traditionally defined as a mark or line within a plane, it contains its own set of allusions. C.J. Matherne, Matt Nichols, and Josh Reames present challenges to the formal practice of contemporary painting. Their works have been selected to illustrate the development of mark making within the current generation of painters, emphasizing an approach to painting that is both reduced and critiqued. Collectively, their practice is not one of fetishizing their mentors' ideas, but of relating to their peers, their audience, and our time. This group of artists questions the authenticity of new ideas and offers new forms of cultural production.

Robin Juan is a San Francisco-based artist and curator. She received her BFA in art history and photography from the School of the Art Institute of Chicago in 2009. From 2008-2012 she was the founder and curatorial director of HungryMan Gallery in Chicago and San Francisco. She has shown her photographic work in the Bay Area, Chicago, and New York.



Josh Reames  
*Refraction (grey)*, 2012  
acrylic on canvas  
20 x 24 in  
50.8 x 60.96 cm



Matt Nichols  
*Perceptive Screen*, 2011  
mdf, aluminum, barn wood,  
aerosol paint, oil paint  
44 x 22 x 1.625 in  
111.76 x 55.88 x 4.13 cm





Hugo McCloud  
*Judith*, 2012  
patina, mix media on copper sheet  
77 x 93 in  
195. 58 x 236.22 cm

## LARRY OSSEI-MENSAH BEAUTIFUL REFUSE: MATERIALITY

HUGO MC CLOUD

The exhibition series *Beautiful Refuse* is a conceptual investigation re-imagining improvised spaces and settlements inspired by extensive ethnographic research in Ghana, Nigeria, Brazil, and South Africa.

*Beautiful Refuse: Materiality* is the first installment in the exhibition series featuring multidimensional artist Hugo McCloud. McCloud's artwork illuminates the long-standing design practices of marginalized communities by questioning the contemporary understanding of aesthetic beauty and art making.

*Beautiful Refuse: Materiality* stimulates a contemporary discourse that uses the interactive synergy of art, architecture, and design to explore the abundance of human artistic expression present in urban settlements and shanty dwellings around the globe.

Larry Ossei-Mensah is an independent curator and writer who documents cultural and contemporary art happenings for various publications such as *Arise*, *Uptown*, *Whitewall Magazine*, and his personal blog, *My Global Hustle*. His writings include profiles of Yinka Shonibare, Mickalene Thomas, Rashid Johnson and Derrick Adams.







Darren Coffield  
*Episodical*  
(Study), 2010  
acrylic on canvas  
10 x 11 in  
25.4 x 27.94 cm

## TIERNAN MORGAN

### AMERICAN POWER

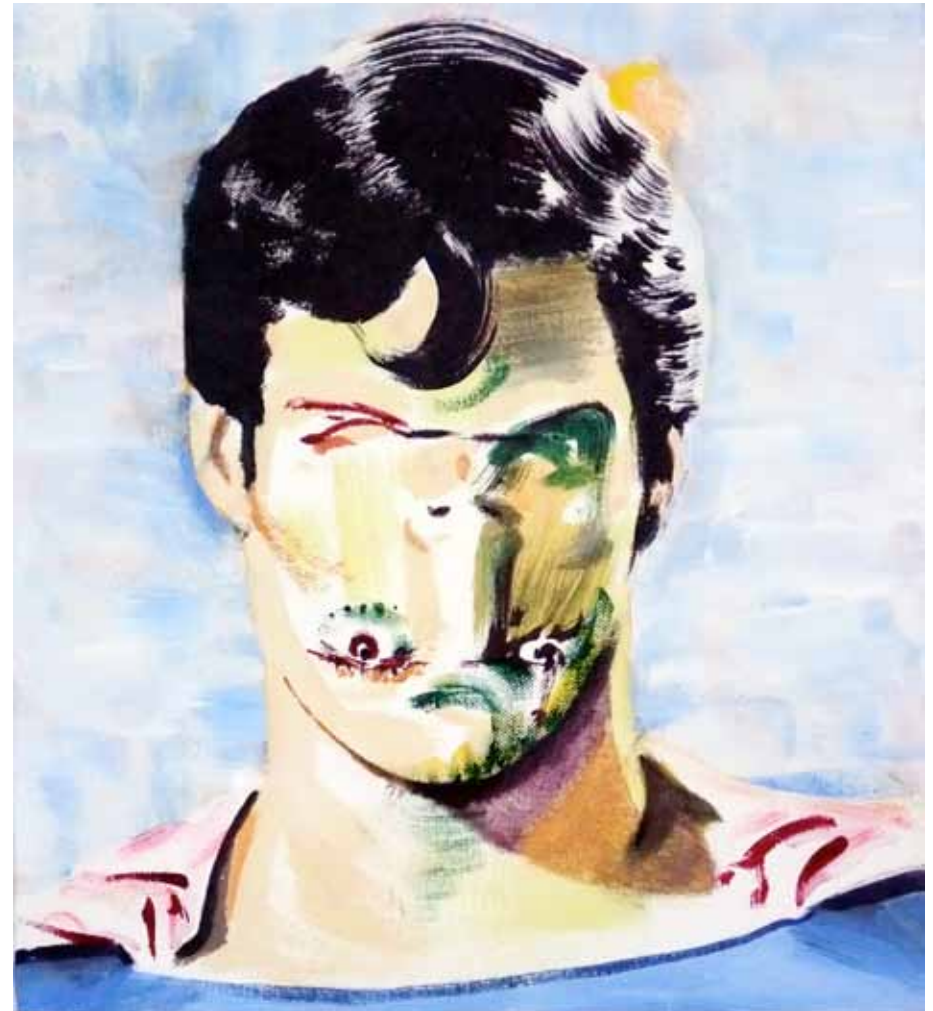
**DARREN COFFIELD**  
**ADAM CURTIS**  
**JERRY KEARNS**

This exhibition does not aim to provide a rigorously historical or political analysis of America's power as a nation. An art exhibition is not best suited to achieve such an aim. It is however, the ideal setting in which to contemplate how power is communicated, envisaged and understood. *American Power* presents two contemporary artists and one filmmaker for whom the understanding of power is key to their working practice. All three appropriate the imagery and language of newspapers, magazines, film, and advertising, recontextualizing it in an attempt to expose the inherent ideologies of those mediums. They continue to do this at a time during which the global status of America is in flux.

Tiernan Morgan studied at The Courtauld Institute of Art in London where he graduated with a BA with honors in history of art. In his penultimate year, he was elected the chairman of the ninth biannual *East Wing* exhibition, entitled *Exhibitionism* (2010-2011).

Upon graduating, Morgan worked for the Karsten Schubert gallery in London, assisting with such exhibitions as *Fred Wilson: Works 1993-2011* (2011) and *Bridget Riley: Paintings and studies 1979-1981 & 2011* (2011).

He is currently based in New York.



Adam Curtis  
*It Felt like a Kiss*, 2009  
DVD projection  
54 mins  
dimensions variable  
Photograph by Stephen Dobbie  
From Punchdrunk production,  
Manchester International Festival



Jerry Kearns  
*Mortgage*, 2012  
acrylic on canvas  
72 x 92 in  
182.88 x 233.86 cm





Jeffrey Vallance  
*Fragment of the Vatican*, 2007  
mixed media  
19 5/8 x 9 3/4 x 5 1/8 in  
49.8 x 24.7 x 13 cm  
Courtesy the artist and Tanya  
Bonakdar Gallery, New York

## STEPHANIE ROACH

### LOSING MY RELIGION

JENI SPOTA  
JEFFREY VALLANCE

*Losing My Religion* includes works by Jeni Spota and Jeffrey Vallance. The exhibition juxtaposes their work, which references art-historical and religious iconography, with pop culture to illuminate the intersection between the holy and the secular. Spota's thick globs of paint depict an arresting representation of worshippers, angels, the Virgin Mary and Christ and introduce playfulness and chance with objects such as playing cards, poker chips, and dice. Her painting of an American flag, seemingly referencing Jasper Johns, celebrates an iconic image and symbol of nationalism. Vallance's miniature cabinets elevate the banal to relic and invite the viewer to contemplate the devotional value of an object, through a critical and humorous lens. In a time when religion and faith circulate in political debates and in our everyday lives, these works stimulate further dialogue and inquiries.

Stephanie Roach has been the director of the FLAG Art Foundation since 2006. At FLAG she has developed and overseen numerous exhibitions with international emerging and established artists and has worked alongside guest curators such as Chuck Close, Lisa Dennison, Jim Hodges, Prabal Gurung and Shaquille O'Neal. She curated the exhibition *One, Another* at FLAG in 2011.



Jeni Spota  
*Chips and Pieces*  
(*Love and Luck*), 2011  
oil on canvas with  
playing cards,  
miniature playing  
cards, dice, domino  
pieces and poker  
chips  
18 x 20 in  
45.7 x 50.8 cm  
Courtesy of Brennan  
& Griffin, New York  
Photograph by Adam  
Reich





# LEGACY RUSSELL

## ERRATUM

AMY BEECHER  
A.K. BURNS  
JULIA WEIST

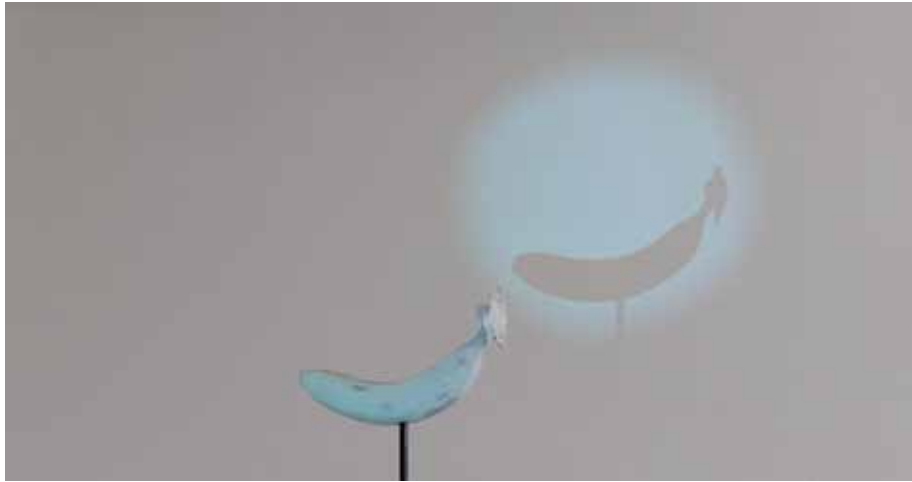
An erratum is a correction of a book or article that comes in the form of page inserts placed within a text after the item has been published. Amy Beecher, A.K. Burns, and Julia Weist each provide a “correction” in a larger narrative as posed by external cultural documents. Redefining portraiture and sculpture via the lens of printing, archiving, and reproduction, these works are paradoxical, challenging the same social and creative histories they strive to integrate into. This project highlights the conflicts and clashes within the language of negotiation, critique, and reexamination as proffered by female artists. Each artist questions codes of power that substantiate themselves within a longer historical lineage of process-based art making, and bridges the gap between classical forms of art (painting, literature, sculpture) and popular culture. These artists offer up corrections via their individual practices—a series of errata that strive to set the record straight.

LEGACY RUSSELL is a curator, writer, and artist. She’s produced projects with The Bruce High Quality Foundation, Creative Time, The Brooklyn Museum, the Whitney Museum, and The Metropolitan Museum. The art editor of *BOMB Magazine’s BOMBlog*, her creative and academic work explores mourning, remembrance, iconography, and idolatry within the public realm.



Amy Beecher  
*Please Read This For Me*, 2011  
mixed media  
dimensions variable

A.K. Burns  
*a very special delirium*, 2012  
mixed media with projection  
dimensions variable



Julia Weist  
*After Mike Kelley*, 2012  
assorted blankets,  
toys, framed color plate  
(excerpted from "Mike  
Kelley: Arenas" by Cary  
Levine and Mike Kelley.  
Skarsdtedt [2011])  
9 ft x 30 in  
274.32 x 76.2 cm







Pan Aterson  
Untitled, 2012  
oil on paper  
16.5 x 11.7 in (each)  
41.91 x 29.72 cm (each)  
Courtesy of  
New End Art Foundation

## ARIELLA WOLENS

### INTERPRETATIONS OF THE FRAME AND GESTURE

PAN ATERSON  
MIRANDA PISSARIDES  
PREM SAHIB

The initial encounter in this space is with two totemic structures by Miranda Pissarides. These sculptures are created through a process of intermittent applications of unruly expanding foam.

Next are two sweat paintings by Prem Sahib. There is a sense of frustration in the absence of a figure here; we are merely offered a detached representation of secretion.

The final artist presented is Pan Aterson. Her abstract paintings present a dichotomy whereby washes of color are negated through gestural arcs, scribbles and whitewash.

These works share a quality of restraint, whereby each artist seems to offer traces of action neutralized by a duplicit negative measure.

Ariella Wolens is a London-based writer and curator. In 2011, Wolens founded New End Art Foundation CIC, a nonprofit organization working to support young artists. In September, she will begin her Masters in curating and criticism of modern art at Columbia University.



Miranda Pissarides

*Baby*, 2011

expanding foam and pigment

42 x 24 in

106.7 x 60.96 cm

Courtesy of New End Art Foundation



Prem Sahib

*No Sweat (Panel I)*

aluminium, resin

60 X 60 cm 23.6 x 23.6 in

59.94 x 59.94 cm

Courtesy of New End Art Foundation





Ben Alper  
Erasure #15, 2010  
pigment print  
40 x 32 in  
101.6 x 81.28 cm

# JORDANA ZELDIN

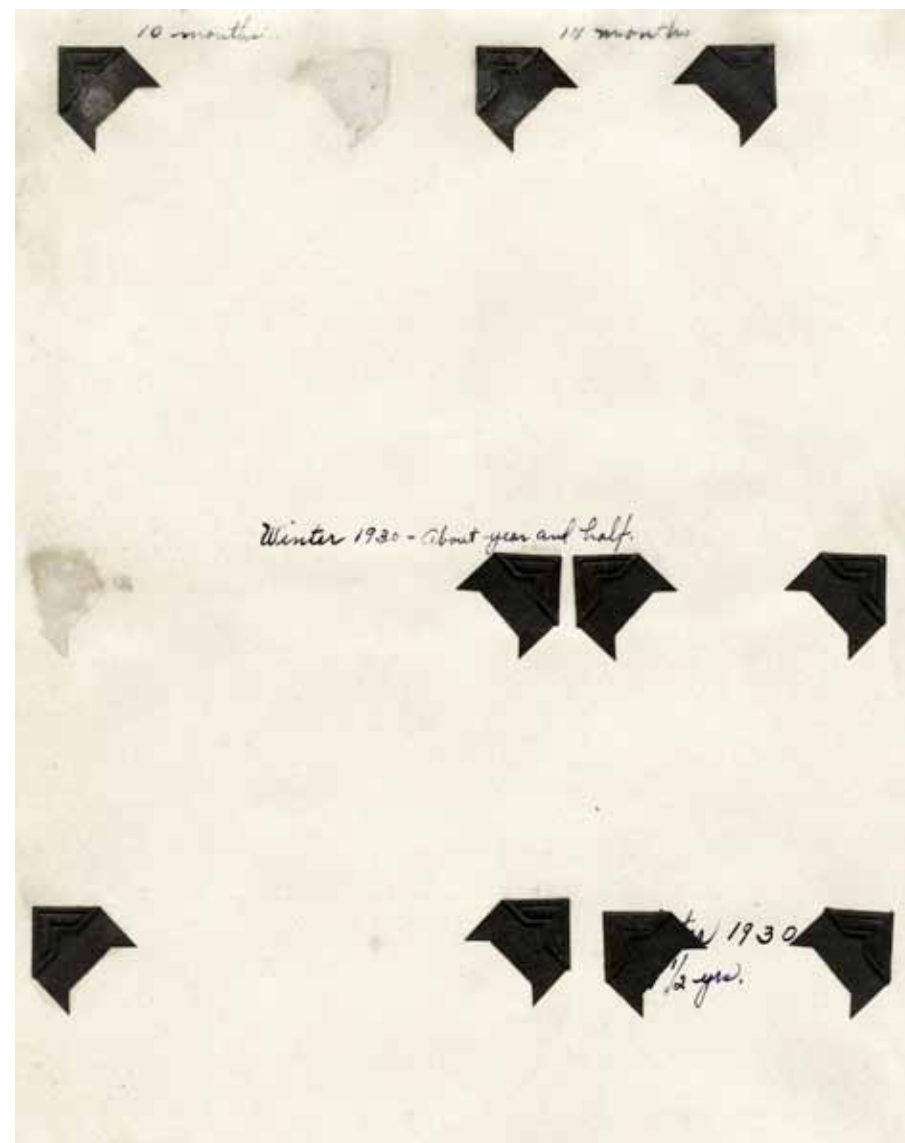
## ALL THE BOYS AND GIRLS

BEN ALPER  
JUDITH SHIMER

*All The Boys and Girls* brings together the work of Ben Alper and Judith Shimer in an intimate meditation on the passage of time and the passing of us, an exploration of the way in which we fulfill our need to document and thereby preserve our own fleeting experiences with visual records that offer us comfort in their illusion of permanence.

Though they begin with simple and unremarkable things—family albums that have been emptied of their contents, a childhood home video—with a near reverence for the originals, the artists gently transform them into new objects that invite us to perceive them through the twin lenses of longing and loss.

Jordana Zeldin (b. 1983) is the director and curator at ArtBridge, the Chelsea-based nonprofit organization dedicated to providing unprecedented exposure opportunities for local emerging artists. Her exhibitions have been reviewed by *The New York Observer*, *Hyperallergic* and *Saatchi Online Magazine*, among other publications.



Judith Shimer  
*Grow Up*, 2010, video  
2:35 mins, dimensions variable





Peter Hobbs  
*Space Foam*, 2007  
digital video  
9:03 mins  
dimensions variable

## CALDER ZWICKY SIGILS

PETER HOBBS  
ADAM PARKER SMITH

The transformation of sex from the procreative to the performative occurs when we introduce physical objects that separate us from its biological purpose, forcing us to deconstruct the act and redefine its central intention. These objects (prophylactics, sex toys, costumes, etc.) distance us from these procreative aspects of sex and transform it into an act that exists only for itself. The sigil, an occult visual symbol thought to manifest an angel or demon on behalf of its creator, bypasses sex altogether and turns physical creation into an aesthetic act. Using impressively basic materials, these pieces explore that act of creation.

Calder Zwicky is the co-creator of the long-running SURPRISE!!! series of performance events and the gazillionmillion.com site. He has created educational programming for a number of institutions including the Museum of Modern Art, the Bronx Museum of the Arts, and the Studio Museum in Harlem.





Adam Parker Smith  
*Bottom 1, 2012*  
foam, rope, cardboard  
22 x 24 x 50 in  
55.88 x 60.96 x 127 cm





Teresa Henriques

*Problem*, 2011

binoculars stand with crank and  
paint on wall  
dimensions variable

Courtesy of Rooster Gallery

## SUSI KENNA & TALI WERTHEIMER THE ARTIST IS NOT PRESENT

TERESA HENRIQUES  
BROOKHART JONQUIL  
KASPER SONNE

*The Artist Is Not Present* is a group show consisting of sculptures and installations by Teresa Henriques, Brookhart Jonquil, and Kasper Sonne, whose works present unexpected experiences, a distortion of senses, and performative directives. The reliance on the participant to transform the objects into artwork through action makes the artworks in the exhibition performance objects, thus allowing us to re-examine what falls under the purview of contemporary performance art. In this dilemma where the artist's intentions require interaction from the individual viewer for the piece(s) to become actualized, at what moment do the sculptures and installations manifest as "art"?

Susi Kenna is a curator, art advisor, and creative strategist based in NYC. Kenna founded the Creatives Agency, focusing on creative direction and special projects for contemporary art ventures. Exhibitions curated by Susi have been covered in *Hi Fructose*, *Juxtapoz*, *Papermag*, *PSFK*, *Opening Ceremony*, *The Creators Project* and *Smug Magazine*.

Tali Wertheimer is a curatorial fellow at Performa. Wertheimer co-founded TS+ Projects in 2010, and curates as part of the emerging art-focused curatorial duo in addition to independent projects. She is a contributing writer for *TASJ* and *Performa Magazine* and is a consultant for Coburn Projects in London.



Brookhart Jonquil  
*Lumber Icosahedron*, 2011  
acrylic mirror, paint,  
lumber, and custom hardware  
7ft 6in x 8ft x 4ft  
Courtesy of Dorsch Gallery



Kasper Sonne  
*Untitled (carpet)*, 2012  
industrial carpet and  
acrylic paint  
59 ¼ x 94 ½ in  
151.13 x 240.03 cm  
Courtesy of Charles  
Bank Gallery





Jen Kennedy and Liz Linden  
*pilot press...*, 2010-2012  
paper, xerox machine,  
bookbinding machine, ISSN  
stamp, folding chairs  
dimensions variable

## COURT SQUARE

### THE ARROW THAT QUITS THE BOW

LIZ LINDEN  
JEN KENNEDY

Court Square presents *pilot press...*, a D.I.Y. feminist publishing house run collaboratively by Jen Kennedy and Liz Linden since 2008 that provides a non-hierarchical, unedited, and uncensored look at the self-identified feminist community. Visitors are encouraged to print and bind as many copies of their work as they like; in exchange for this free publication service, they are required to leave a single bound copy of their publications in the *pilot press...* library. In concert with the project, Court Square and *pilot press...* will host discussions and reading groups intended to initiate dialogue and serve as fodder for future publications.

*Court Square* is a Long Island City-based project space and curatorial collective devoted to supporting the production and exhibition of new work by emerging artists, writers, and curators. Court Square is run by Ceren Erdem, Jaime Schwartz, and Lisa Williams—graduates of Columbia University's MA program in Modern Art: Critical and Curatorial Studies.



