2020 SUMMER SERIES:
FEATURED ARTISTS & CONVERSATIONS

Presenting Sponsor, TOBY DEVAN LEWIS

Mark Grotjahn, Nicole Eisenman, Michael Shnayerson
Deana Lawson, Silke Otto-Knapp, Christina Quarles
Tavares Strachan, Helen Molesworth
This popular and thought-provoking program will be offered online this year, with all programs beginning at 4PM MST. Our exciting list of speakers and dates are listed below. These will be unique and dynamic virtual experiences - not just video conference meetings! With images, video and surprising guests within the framework you’ve looked forward to for the past decade.

Join us to explore the work of world-renowned artists and curators. Hear stimulating conversations with today’s most influential critics and collectors. Anderson Ranch’s popular Summer Series: Featured Artists and Conversations fosters a broader understanding of contemporary art and art making. Featured events include lectures, conversations, panels and Q&A formats.

**TO REGISTER VISIT ANDERSONRANCH.ORG**

**JULY**

Thursday, July 2  
4-5PM MST  
+MARK GROTJAHN

Thursday, July 9  
4-5PM MST  
+NICOLE EISENMAN

Tuesday, July 21  
4-5PM MST  
National Council Celebration  
MICHAEL SHNAYERSON

Thursday, July 23  
4-5PM MST  
+DEANA LAWSON

Thursday, July 30  
4-5PM MST  
+SILKE OTTO-KNAPP

**AUGUST**

Thursday, August 6  
4-5PM MST  
+CHRISTINA QUARLES

Thursday, AUGUST 13  
4-5PM MST  
+TAVERES STRACHAN

+ in conversation with HELEN MOLESWORTH, Anderson Ranch Arts Center’s Curator-in-Residence

**IN CONVERSATION WITH HELEN MOLESWORTH**

A number of our featured artists will be in conversation with Helen Molesworth, Anderson Ranch Art Center’s Curator-in-Residence. Previously, Molesworth was the Chief Curator at The Museum of Contemporary Art (MOCA), Los Angeles from 2014-2018. While at MOCA, she organized the large group show “One Day at a Time: Manny Farber and Termite Art” and the critically acclaimed Kerry James Marshall and Anna Maria Maiolino exhibitions. From 2010–2014 she was the Barbara Lee Chief Curator at the Institute of Contemporary Art (ICA) Boston, where she assembled exhibitions of artists Steve Locke, Catherine Opie, Josiah McElheny and Amy Sillman, and the group exhibitions “Leap Before You Look: Black Mountain College 1933–1957”, “Dance/Draw”, and “This Will Have Been: Art, Love & Politics in the 1980s”. Her writing has appeared in publications such as Artforum, Art Journal, Documents, and October.
WELCOME TO THE RANCH!

For more than 53 years Anderson Ranch has served as a place where the community can connect and engage with practicing artists and world-renowned experts. We are thrilled you can join us here today.

The 2020 Summer Series: Featured Artists and Conversations builds upon this history by presenting some of the world’s most exciting artists, curators, thought leaders and collectors.

As always, we could not create a program of this caliber without outstanding support. Thank you to our Art & Artists Advisory Group and Chair, Ann Cook, our Presenting Sponsor Toby Devan Lewis and our generous Series Sponsors and Underwriters.

The Ranch is a community of friends and we invite you to join us as a member of our National Council.

Enjoy the lecture and we look forward to talking with you after.

Best,

Sue Hostetler
Board Chair

Peter Waanders
President and Chief Executive Officer

ADDITIONAL SUPPORT FOR SUMMER SERIES PROVIDED BY

Janice and Phil Beck
Rona and Jeffrey Citrin
Eleanore and Domenico De Sole
Sherry and Joe Felson
Sue Hostetler and William Wrigley, Jr.
Pamela Joseph and Robert Brinker

Ann and Tom Korologos
Judy and Robbie Mann
Allen and Kelli Questrom
Anne and Chris Reyes
Dorothy Wildman and Albert Sanford
Mark Grotjahn combines gesture and geometry with abstraction and figuration in visually dynamic paintings, sculptures, and works on paper. Each of his series reflects a range of art-historical influences and unfolds in almost obsessive permutations.

Grotjahn was born in Pasadena, California. He received a BFA from the University of Colorado at Boulder and an MFA from the University of California at Berkeley. While studying in California, he began his first major project, Sign Exchange (1993–98), in which he painted replicas of signs that he saw in stores around Los Angeles, then had the store owners display his hand-painted versions in place of the originals. In 1995 Grotjahn was an artist-in-residence at the Skowhegan School of Painting and Sculpture in Madison, Maine. He moved to Los Angeles a year later and, with his classmate Brent Petersen, opened the short-lived gallery Room 702.

In 2001 Grotjahn began the Butterfly series. These geometric paintings and drawings explore the constructs of dual and multipoint perspective and take on various forms as Grotjahn alters their composition and color. A selection of multicolored and monochromatic Butterfly works on paper were exhibited in 2005 at the Hammer Museum, Los Angeles. In 2018 the Los Angeles County Museum of Art presented 50 Kitchens (2013–18), from the same series, a work with more than fifty parts that all evolved from a single composition and incorporate residual traces of earlier drawings. Continuing his investigations of symmetry, perspective, and form, Grotjahn began the Face paintings in 2003.

FROM HELEN MOLESWORTH

More than any other artist of his generation Grotjahn has mined the history of abstraction. He does so however not purely to recast “art for art’s sake” but to engage with the dual problems of optical perception and the complex emotional states brought on by color, texture, and form.

Nicole Eisenman lives and works in Brooklyn, New York. She is a MacArthur Foundation fellow and was inducted into the American Academy of Arts and Letters in 2018. Her work was included in both the 2019 Venice Biennale and the 2019 Whitney Biennial. Recent solo exhibitions include Baden Baden Baden, at the Staatliche Kunsthalle in Baden-Baden, Germany, Dark Light, Susanne Vielmetter Los Angeles Projects; Dark Light, Secession, Vienna, Austria; Al-ugh-ories, New Museum, New York; and Magnificent Delusion, Anton Kern Gallery, New York. Having established herself as a painter, Nicole has expanded her practice into the third dimension.

FROM HELEN MOLESWORTH

More than any other artist Nicole Eisenman is a painter and sculptor who uses satire to examine the all too human foibles of our current moment. Her work is largely narrative in its composition. Humorous and biting, her canvases almost always hold up an unflinching mirror to our contemporary time, while her sculptures mine the dark underbelly of power.
I started my writing career on a weekly called The Santa Fe Reporter, after graduating from Dartmouth in 1976. I was paid $100 a week to be the paper’s sports reporter. It was huge fun. I then returned to New York, where I’d grown up, and became a staff writer at Time magazine. Two years later I was hired to be the editor of a glossy magazine called AVENUE, which went to fashionable addresses on the Upper East Side.

It was from AVENUE that I was hired by Vanity Fair’s new editor-in-chief at the time, Tina Brown. That was in 1986. Over the next three decades, I wrote articles on a wide array of subjects, from AIDS in the arts to society murders to Hollywood celebrities. I also helped Tina’s husband, distinguished editor Harry Evans, start Conde Nast Traveler.

Along with writing for Vanity Fair, I’ve published seven non-fiction books, some of them biographies, others on, broadly speaking, environmental themes. My latest is the story of how a few passionate New York art dealers made a global market of contemporary art – and changed the culture. It’s titled “Boom: Mad Money, Mega Dealers and the Rise of Contemporary Art,” and is being published in May, 2019 by Public Affairs, an imprint of Hachette, Little Brown.
Deana Lawson is a photo-based artist born in Rochester, NY. She received her M.F.A. in Photography from RISD in 2004. Her work examines the body’s ability to channel personal and social histories, addressing themes of familial legacy, community, desire, and religious-spiritual aesthetics. Her practice borrows from simultaneous visual traditions, ranging from photographic and figurative portraiture, social documentary aesthetics, and vernacular family album photographs. Lawson meets her subjects in everyday walks of life: grocery stores, subway trains, busy avenues in Bedstuy, Brooklyn, and road trips taken to the American south. Lawson received the prestigious Guggenheim Fellowship in 2013, which gave her the opportunity to photograph internationally. She has photographed in DR Congo, Haiti, Jamaica, Ethiopia, Ghana, and Brazil. Lawson has exhibited work at the Carnegie Museum, the Underground Museum, the Whitney Biennial, Huis Marseille Museum for Photography, and others. Her work has been published in ArtForum, TIME Magazine, The New Yorker, and Aperture. Lawson has upcoming solo exhibitions opening at the Kunsthalle Museum in Basel, Switzerland in March 2020, and at the Bienal de São Paulo in Brazil in July 2020. She is currently a Professor of Photography at Princeton University.

FROM HELEN MOLESWORTH

Deana Lawson has emerged as one of the most exciting image makers of her generation. All of her large scale photographs are highly staged and scripted, alluding to stories and human interactions obliquely. That her images appear to be documentary but are in fact fiction is part of the mystery of her unique image-making sensibility.
Silke Otto-Knapp lives and works in Los Angeles where she is Professor for Painting and Drawing at UCLA. Recent solo exhibitions of her work include "In the waiting room' at the Renaissance Society in Chicago; ‘Bühnenbilder’ at Midway Contemporary Art, Minneapolis; ‘Land lies in water’ at the Art Gallery of Ontario, Toronto; ‘Monday or Tuesday’ at Camden Arts Center, London; ‘Questions of Travel’ at Kunsthalle Vienna and Fogo Island Arts; ‘Geography and Plays’ at Kunsthal Charlottenborg. She has taken part in the Liverpool Biennial in 2018, Made in LA 2016 and the Istanbul Biennial in 2006 and exhibited her work in various museums both nationally and internationally. Silke is a member of the Advisory Board of Fogo Island Arts, a residency-based contemporary art venue on Fogo Island, Newfoundland, that supports research and production of new work for artists, filmmakers, writers, musicians,
Christina Quarles (b. 1985 Chicago, Illinois) received an MFA in Painting and Printmaking from the Yale School of Art in 2016 and holds a BA from Hampshire College. She participated in the Skowhegan School of Painting and Sculpture in Skowhegan in 2016 and the Fountainhead Residency in Miami in 2017. Quarles is the current subject of a solo exhibition at The Hepworth Wakefield, Wakefield (October 19, 2019 - January 19, 2020). Forthcoming solo exhibitions of her work will take place at Pond Society, Shanghai (November 5, 2019 - January 15, 2020), marking the artist’s first solo presentation in China, and the Museum of Contemporary Art Chicago, Chicago (April 4 - August 30, 2020). Past solo exhibitions by the artist have been held at the Berkeley Art Museum and Pacific Film Archive, Berkeley (2018) and the Richmond Center for Visual Arts, Western Michigan University, Kalamazoo (2019). Her work has appeared in numerous group exhibitions including Made in L.A., Hammer Museum, Los Angeles (2018); Fictions, The Studio Museum in Harlem, New York (2017); Trigger: Gender as a Tool and a Weapon, New Museum, New York (2017); and Still Human, Rubell Family Collection Contemporary Arts Foundation, Miami (2017). She has been the recipient of several awards and grants including the Pérez Art Museum Miami Pérez Prize (2019); Rema Hort Mann Emerging Artist Grant (2017); and the Robert Schoelkopf Fellowship at Yale University (2015). Work by the artist is held in the collections of national and international institutions including Aïshti Foundation, Beirut; Astrup Fearnley Museum of Modern Art, Oslo; Berkeley Art Museum and Pacific Film Archive, Berkeley; Fondazione Sandretto Re Rebaudengo, Turin; Girls’ Club, Fran & David Horvitz Collection, Ft. Lauderdale; Hammer Museum, Los Angeles; KADIST, Paris and San Francisco; Los Angeles County Museum of Art, Los Angeles; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art San Diego, La Jolla; Pérez Art Museum, Miami; Rubell Family Collection Contemporary Arts Foundation, Miami; Samdani Art Foundation, Dhaka; Tate Modern, London; Walker Art Center, Minneapolis; Whitney Museum of American Art, New York; and Zabludowicz Collection, London. She lives and works in Los Angeles.

Christina Quarles examines the centuries old tradition of the female nude through a decidedly 21st century perspective. Her sumptuous paintings offer us a playful body, rendered in the color palette of Easter eggs, that both revel in sexuality and desire, while simultaneously trying to invent a gaze that is neither male nor white. Her pictures are a riot of color and often have a dreamlike dimension in which bodies are fluid, capable of great change, even while they are being held in place by conventional societal expectations. She rarely just hangs her paintings on a white wall, preferring instead to complicate the space within which we look at art, as much as the art itself.
Travezes Strachan’s artistic practice activates the intersections of art, science, and politics, offering us uniquely synthesized points of view on the cultural dynamics of scientific knowledge. He works in collaboration with organizations and institutions across disciplines, to promote a broader and more inclusive understanding of the work of both artists, scientists, and the systems and support networks that make their work possible.

He is perhaps best known for his work The Distance Between What We Have and What We Want (Arctic Ice Project), 2004-06, in which he extracted a four and half ton block of arctic ice and shipped it to his birthplace in the Bahamas, where it was exhibited in a specially designed freezer chamber that was solar powered. The work plays with the notions of displacement and interdependency, which are central both to the ecological systems which maintain the relative heat and cold of equatorial and arctic environments, as well as the cultural realities which define themselves in relation to these environments. Moving between these environmental extremes points to their interdependency, but also to the precariousness of the human experiences which hang in the balance.

Strachan was recently named artist in residence for Getty Research Institute’s 2019-20 Scholar Year, and the Allen Institute’s inaugural artist-in-residence in 2018, and has been the recipient of many grants including the 2014 LACMA Art + Technology Lab Artist Grant. Through this exciting collaboration, he has been working on a project with SpaceX to celebrate the forgotten story of Robert Henry Lawrence Jr., the first African American astronaut selected for any national space program.

FROM HELEN MOLESWORTH

Taveres Strachan is a cross between a mad scientist, an explorer, and an artist. Combining these three modes he has made works that explore the crucial, but erased role, the African Diaspora has played in mapping the known world and universe. His works mines the past not so much to offer a history lesson, but instead to guide us towards the possibility of a utopian future.
2010 - 2019 SUMMER SERIES PARTICIPANTS

Ai Weiwei
Marina Abramovic
Nora Burnett Abrams
Doug Aitken
Diana Al-Hadid
Sarah Arison
Radcliffe Bailey
Barry X Ball
Hernan Bas
Naomi Beckwith
Walead Beshty
Huma Bhabha
Sanford Biggers
McArthur Binion
Ross Bleckner
The Haas Brothers
Tania Bruguera
Bunny and Charles Burson
Darrell Cannon
Doug Casebeer
James Casebere
Wendell Castle
Nick Cave
Enrique Martínez Celaya
Enrique Chagoya
Mel Chin
Bjørnstjerne Christiansen
Willie Cole
Holland Cotter
Petah Coyne

Njideka Akunyili Crosby
Eleanore De Sole
Domenico De Sole
Beth Rudin Dewoody
Greg Dobbs
Tara Donovan
Carroll Dunham
Edward Felsenthal
Jakob Fenger
Lizzie Fitch
Kate Fowle
Charles Gaines
Theaster Gates
Massimiliano Gioni
Michael Golec
Jan Greenberg
Ronnie Greenberg
Jeffrey Grove
Eleanor Heartney
Leila Heller
Elliott Hundley
Walter Isaacson
Alex Israel
Loren Jenkins
Rashid Johnson
Titus Kaphar
Shio Kusaka
Adam Lerner
Robert Longo
Liza Lou

Nancy Magoon
Paul McCarthy
Steve McQueen
Brad Miller
Helen Molesworth
Maynard Monrow
Vik Muniz
Alexandra Munroe
Wangechi Mutu
Ron Nagle
Rasmus Nielsen
William J. O’Brien
Hans Ulrich Obrist
Catherine Opie
Angel Otero
Trevor Paglen
Shana ParkeHarrison
Robert ParkeHarrison
Anne Pasternak
Judy Pfaff
Ann Philbin
Lisa Phillips
Lari Pittman
Helaine Posner
Alex Prager
Nancy Princenthal
Renaud Proch
Charles Ray
Laurie Jo Reynolds
Tom Sachs

Jerry Saltz
Dennis Scholl
Debra Scholl
Sue Scott
Arlene Shechet
Xaviera Simmons
Laurie Simmons
Taryn Simon
Dean Sobel
Alec Soth
Frank Stella
Jessica Stockholder
Jennifer Stockman
David Stockman
Superflex
Diana Thater
Hank Willis Thomas
Mickalene Thomas
Sarah Thornton
Fred Tomaselli
Ryan Trecartin
Bill Viola
Ursula von Rydingsvard
Kara Walker
Carrie Mae Weems
Jonas Wood
Dede Young
Superflex

Helen Molesworth in conversation with Nick Cave, 2019 Anderson Ranch Arts Center International Artist Award recipient.