

CONTRIBUTORS | HARRIET BART: *Abracadabra and Other Forms of Protection*

Harriet Bart, *Autobiography*, 2007, mixed media. / Courtesy the artist, photo by Rik Sferra.

Laura Wertheim Joseph is an independent curator, writer, and educator organizing *Harriet Bart: Abracadabra and Other Forms of Protection* and editing the accompanying catalog. She specializes in modern and contemporary art, with focuses on gender studies, performance, and shadow feminisms, as well as theories of affect, empathy, and emotion in art. Her recent curatorial projects include *A Feast of Astonishments: Charlotte Moorman*, and her writings have appeared in numerous publications including *Covered in Time and History: The Films of Ana Mendieta*, which was longlisted for Best Moving Image Book Award by the *British Journal of Photography*.

Betty Bright is a writer, curator, and historian who helped to start Minnesota Center for Book Arts in 1985 and authored *No Longer Innocent: Book Art in America 1960-1980*. She specializes on issues related to contemporary letterpress printing, craft's evolving identity, the physiology of the book, and the intersecting realms of art and the body. Her recent publications include an article on Claire Van Vliet's work in *American Craft* magazine, and, "Lines of Force: The Hand, The Book, & the Body Electric," published in the monograph series, CODE(X) + 1.

Stephen Brown is the Neubauer Family Foundation Associate Curator at the Jewish Museum where he has organized award-winning exhibitions and catalogs including *Florine Stettheimer: Painting Poetry* and *Lee Krasner: From the Margins*. He is the curator of the museum's current exhibition *Chaim Soutine: Flesh*. His research specializations are in the modern period, with a focus on art in its historical, literary, and social context. His articles have appeared in various journals and anthologies including the *Bulletin for Research in the Humanities* and *Burlington Magazine*.

Robert Cozzolino is Patrick and Aimee Butler Curator of Paintings at the Minneapolis Institute of Art. He has been called the "curator of the dispossessed" for championing underrepresented artists and uncommon perspectives on well-known artists. As curator at the Pennsylvania Academy of the Fine Arts in Philadelphia from 2004 to 2016, he oversaw more than 30 exhibitions, including retrospectives of George Tooker and Peter Blume, and the largest American museum exhibition of David Lynch's visual art. He is currently curating a major survey of the paranormal in American art from the Salem Witch trials to U.F.O.s.

Elizabeth Erickson is a painter, poet, founding member of the feminist art collective the Women's Art Registry of Minnesota, and former faculty member at the Minneapolis College of Art and Design. Her work as an artist is informed by feminist studies in archeology, anthropology, religion, and history. She has been recognized, along with fellow feminist artist and educator Patricia Olsen, as a Changemaker by the Minnesota Women's Press for her role founding the Women's Art Institute, a summer intensive studio course for women artists.

Heather Everhart is an artist and arts administrator who has been studio assistant to Harriet Bart since 2008. She also joined the Minneapolis Institute of Art in 2014 and is the Curatorial Department Assistant in Paintings, working cross-departmentally on exhibitions and initiatives that engage in a social discourse of active listening with the community. Her current areas of inquiry include feminist artists of the Midwest, contemporary Native art and fashion of the Midwest and Canada, and the history and artwork of Dene First Nations.

Nor Hall is a theatre artist, psychoanalyst, and author of numerous books including *Irons in the Fire*, *Those Women*, and *The Moon and the Virgin*. Hall writes on a variety of topics inspired by art and artists. Dramaturg for the award-winning Archipelago Company in Chapel Hill since 1996, Hall also collaborates on performance research projects with artistic directors and has been a longtime advisor of Pantheatre's Myth and Theatre festival in France and the Gymnasium Tink Tank in Minnesota. From 2012 to 2016, she co-chaired the Walker Art Center's Performing Arts Producer's Council.

Mathea Harvey is the author of five books of poetry, including *If the Tabloids Are True*, *What Are You?*, *Modern Life*, winner of the Kingsley Tufts Poetry Award and a *New York Times* Notable Book, and *Of Lamb*, an erased biography of Charles and Mary Lamb created in collaboration with visual artist Amy Jean Porter. She is the recipient of many awards and fellowships including the Guggenheim Fellowship in creative arts, has been contributing editor to *jubilat* and *BOMB*, and teaches at Sarah Lawrence College.

Joanna Inglot is the Edith M. Kelso Associate Professor of Art History at Macalester College. Her extensive writings on modern and contemporary art include the books *The Figurative Sculpture of Magdalena Abakanowicz: Bodies, Environments, and Myths* and *WARM: Feminist Art Movement in Minnesota, 1970s-1990s*, which accompanied an exhibition she organized for the Weisman Art Museum. She has received numerous national grants and awards, including Fulbright Fellowship, American Council of Learned Societies, International Exchanges Commission Grant (IREX), and the National Endowment of the Humanities.

Eric Lorberer is the author of numerous poems, essays, and criticism and has been awarded an SASE/Jerome Fellowship for his writing. As the editor of *Rain Taxi Review of Books*, he is responsible for the voice and style that has brought the magazine widespread acclaim. Lorberer is also the director of the [Twin Cities Book Festival](#), has served as a panelist for the National Endowment for the Arts, and speaks at conferences and literary festivals around the country as an advocate for independent publishing and literary culture.

Jim Moore is the author of numerous a number of poetry collections, including his most recent book *Underground: New and Selected Poems*. Moore has won four Minnesota Book Awards and the 2002 Loft-McKnight Award in poetry and has received grants from the Bush Foundation, John Simon Guggenheim Foundation, and the Minnesota State Arts Boards. He has twice served as the Edelstein-Keller Distinguished Visiting Professor in Creative Writing at the University of Minnesota and is a teacher in the MFA program at Hamline University.

Diane Mullin is Senior Curator at the Weisman Art Museum where she has organized many exhibitions including *Paul Shambroom: Picturing Power* and *Common Sense: Art and the Quotidian*. From 1998 to 2004 she was a member of the faculty at Minneapolis College of Art and Design and then director of MCAD Gallery from 2002 to 2004. She her writings have been published in numerous journals including *ArtReview*, *Public Art Review*, *Art South Africa*, *Flash Art*, *New Art Examiner*, and *caareviews*. Mullin is currently organizing a major mid-career survey devoted to Piotr Szyhalski, *Piotr Szyhalski: Working All the Time*.

Samantha Rippner is an independent writer and curator. From 1999 to 2014 she was a curator in the Department of Prints and Drawings at the Metropolitan Museum of Art where she was responsible for its collection of modern and contemporary American and European prints. She has organized numerous exhibitions including *Rhythms of Modern Life: British Prints 1914-1939* and *The Prints of Vija Celmins* for the Met, and *Word as Image: Highlights from the Marmor Collection* for The Cantor Center for Visual Arts at Stanford University.

Joan Rothfuss is an independent writer and curator. From 1988 to 2006 she was a curator at the Walker Art Center, where she organized exhibitions on Joseph Beuys, Bruce Conner, Jasper Johns, among others. A leading scholar of Fluxus and intermedia art, Rothfuss has published widely on modern and contemporary art. She has been awarded grants from the Creative Capital/Andy Warhol Foundation Arts Writers Program; the Dedalus Foundation; and the Getty Grant Program, among others. Her many publications include the books *Time Is Not Even, Space Is Not Empty: Eiko & Koma* and *Topless Cellist: The Improbable Life of Charlotte Moorman*.

John Schott is a photographer, filmmaker, and educator. His photographic work has appeared in many publications including *Rethinking Mythogeography in Northfield, Minnesota*, *John Schott: Mobile Homes 1975-1976*, and *John Schott: Route 66 Motels 1973-1974*. His work has been widely exhibited including in the landmark exhibition *New Topographics* at the George Eastman House in 1977. He has directed and produced many films and television series. *America's Pop Collector*, a documentary Schott co-directed with E. J. Vaughn is considered the leading film on the 70s New York art scene. From 1979 to 2017 he was a Professor of Cinema and Media Studies at Carlton College.

신선영 Sun Yung Shin is the author of three books of poetry, including *Unbearable Splendor*, winner of the Minnesota Book Award and finalist for the PEN USA Literary Award for Poetry, and *Skirt Full of Black*, winner of the Asian American Literary Award for poetry. She has also edited numerous anthologies, including the best-selling *A Good Time for Truth: Race in Minnesota*. Shin has received numerous artist grants and fellowships including from the Archibald Bush Foundation and the Jerome Foundation. She co-directs the community organization [Poetry Asylum](#) with poet Su Hwang.

Susan Stewart is the author of five books of poetry, including *Columbarium*, winner of the National Book Critics Circle Award. Stewart is also the author of several books of literary criticism, including *Poetry and the Fate of the Senses*, which received both the Christian Gauss and Truman Capote awards. Stewart has received numerous fellowships and awards including from the Pew Charitable Trusts and the Guggenheim Foundation. A former MacArthur Fellow and a chancellor of the Academy of American Poets, she teaches at Princeton University. *Cinder* is her most recent collection.



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