

ART PAPERS

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ART PAPERS ANNOUNCES NEW CONTRIBUTING EDITORS

Atlanta, GA (June 9, 2021)—Art Papers announces dramatic changes to its contributing editors list. With the launch of ART PAPERS’ Summer 2021 issue, **Lauren Tate Baeza, Re’al Christian, Orit Gat, Michael Jones McKean, Humberto Moro, Joey Orr, and TK Smith** join ART PAPERS as contributing editors.

Art Papers Editor and Artistic Director Sarah Higgins said, “We wish to thank the outgoing contributing editors for their many contributions to ART PAPERS over the years, and to express our gratitude for their enthusiasm in support of this change. Art Papers is here today, thriving, and growing our audience thanks to the foundation of excellence of which they have been a part.”

The seven new members join longtime contributing editors **Stephanie Bailey, Paul Ryan, and Dinah Ryan**. “This reboot of our contributing editors list includes writers, curators, educators, artists, and thinkers who are actively and consistently impacting the industry, shaping the discourses of contemporary art, and informing the work of Art Papers,” Higgins said, “I am delighted to welcome this brilliant and dynamic group and to collaborate with them as writers, thought partners, and ambassadors.”

To celebrate this occasion and to highlight their outstanding work, Art Papers has published a special dossier featuring texts by each of the new and existing contributing editors, available now on ARTPAPERS.org. Extended biographies and headshots of the new ART PAPERS contributing editors can be found on ARTPAPERS.org (see links below).

When asked about joining the roster of contributing editors, Deputy Director and Senior Curator of Museo Tamayo in Mexico City and adjunct curator, SCAD Museum of Art, Savannah, GA Humberto Moro wrote, “ART PAPERS has steadily—over decades—been one of the most relevant forums for contemporary culture. It has helped to reshape artistic discourse and critique from the local to the global, particularly thinking about decentralization and diversity. I’m thrilled to join as a contributing editor, and I’m looking forward to supporting Art Papers’ mission and the different communities it serves.”

Of Moro’s invitation to the group, Higgins said, “We invited Humberto into this group, not only because he has written insightful work for ART PAPERS and been an active supporter

for several years, but also as part of our commitment to expand and reorient the geographic reach of the publication. To further this aim, we will continue to expand the list of contributing editors as we build relationships with international writers and cultural producers, and with intentional emphasis on increasing our coverage and presence in historically under-represented locales such as Mexico City.”

“This revamp of our contributing editor roster is an outcome of the institutional and programmatic goals we committed to in our strategic plan back in 2019,” stated Saskia Benjamin, executive director of Art Papers. “When we hired Sarah Higgins, we did so because her editorial direction was aligned with our commitment to amplifying the diversity of voices in the arts—voices that have long been undervalued or under-represented in our field.”

Incoming contributing editor, writer, and curator TK Smith said, “Art Papers embraced me as an emerging writer and allowed me to grow and express myself. Now, in taking on this more substantial role, I am excited to continue to deepen my involvement in the publication and, in the process, bring more contributors into this nurturing space.”

“ART PAPERS has always been committed to fostering emerging voices and placing them in direct dialogue with those who are highly established in the field,” said Higgins. “TK Smith has authored some of our most read and quoted texts in recent years, including ‘Toward a Monumental Black Body,’ from Spring 2020’s issue, *Art of the New Civil Rights Era*. Smith guest co-edited the Fall/Winter 2020 issue of ART PAPERS, which focused on artistic interventions into the space of monuments and memorials at a watershed moment of contestation and removal. We recognize a great talent in Smith, and invite him into this cohort to fuel his rising star.”

Higgins continued, “We are energized for the future with this new cohort of visionaries at the table. We will continue our longstanding commitment to centering artists and their ideas—valuing the outsider, the marginalized, or the irreverent perspective alongside some of the most established artists working today. We’ll continue to mine the depths of the ART PAPERS archives to publish essays and interviews with present-day relevance. We’ll expand our thematic explorations—and depart from them—with online exclusive reviews and features on ARTPAPERS.org.”

ART PAPERS Contributing Editors

- **Lauren Tate Baeza:** Fred and Rita Richman Curator of African Art at the High Museum of Art, Atlanta
- **Stephanie Bailey:** writer, editor in chief of *Ocula Magazine*, and part of the *Naked Punch* editorial collective, London/Hong Kong/Athens
- **Re’al Christian:** writer and art historian, New York

- **Orit Gat:** writer, London
- **Michael Jones McKean:** artist and associate professor at Virginia Commonwealth University in the Sculpture + Extended Media Department, Richmond, VA
- **Humberto Moro:** deputy director and senior curator at Museo Tamayo, Mexico City; adjunct curator, SCAD Museum of Art, Savannah, GA
- **Joey Orr:** Andrew W. Mellon Curator for Research at the Spencer Museum of Art at the University of Kansas, Lawrence, KS
- **Dinah Ryan:** writer and independent curator, Staunton, VA
- **Paul Ryan:** writer and artist, Staunton, VA
- **TK Smith:** writer and independent curator, Philadelphia, PA

ABOUT ART PAPERS

Atlanta-based and globally engaged, Art Papers serves the creative community and the culturally curious by expanding the dialogue around contemporary art and culture, exploring the ways they affect and reflect human experience. We do this in print, online, and through public programming.

www.ARTPAPERS.org

Links in story:

Contributing Editors list: <https://www.artpapers.org/people/contributing-editors/>

Spotlight Dossier: <https://www.artpapers.org/dossiers/turning-the-page-2021-contributing-editors/>

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ART PAPERS CONTRIBUTING EDITOR BIOS

Lauren Tate Baeza is the Fred and Rita Richman Curator of African Art at the High Museum of Art in Atlanta, GA, where she oversees a collection that includes impressive examples of West and Central African masks, sculpture, beadwork, paintings, and ceramics from Neolithic to modern times. She previously served as director of exhibitions at the National Center for Civil and Human Rights, where she curated the Morehouse College Martin Luther King Jr. Collection and organized numerous temporary exhibits, using the visual arts to engage social and political discourses. An advocate for the efficacy of art to address some of the world's most challenging issues, she populated panels with artists and led the #artforequaldignity social media campaign to ensure those artists' inclusion alongside analysts and human rights experts.

Baeza speaks, lectures, and consults at universities, nonprofit organizations, embassies, and federal departments on a range of cultural and sociopolitical topics related to Africa. She holds a Master of Arts degree in African Studies from University of California, Los Angeles, and a Bachelor of Arts in Africana Studies from California State University, Northridge. She has been featured on NPR and PBS, as well as in *Associated Press News*, *ART PAPERS*, *ARTS ATL*, *Art Seen*, and *The Atlanta Journal-Constitution*.

Stephanie Bailey is editor in chief of *Ocula Magazine*, managing editor of *Podium*, the online journal for M+ in Hong Kong, an advisory board member of *Di'van: A Journal of Accounts*, and part of the *Naked Punch* editorial collective. She writes for *ArtMonthly* and *Yishu Journal of Contemporary Chinese Art*, and she has curated the Art Basel Hong Kong Conversations programme since 2015. Between 2012 and 2017, she was managing and senior editor of *Ibraaz*, a leading platform for visual culture in and around North Africa and the Middle East.

Bailey's research centers on power relations coded into the production and exchange of culture. Her essays have appeared in *Navigating the Planetary* (2020); *Future Imperfect: Contemporary Art Practices and Cultural Institutions in the Middle East* (2016); *The future is already here—it's just not evenly distributed*, 20th Biennale of Sydney catalogue (2016); *Armenity*, the catalogue for the Armenian Pavilion at the 56th Venice Biennale (2015); *Happy Hypocrite #8: FRESH HELL* (2015); *Hybridize or Disappear* (2015); and *You Are Here: Art After the Internet* (2014).

Her editorial projects include "Children of Empire," *LEAP* 37 (February 2016), with contributions from—among others—Walter D. Mignolo and Uzma Rizvi; "Geopolitics on the Edge," a dossier for *ART PAPERS* 40.06 (November/December 2016); and "Non-Aligned Movements," *LEAP* 45 (June 2017), with contributions from—among others—Mi You and Vijay Prashad.

Re'al Christian is a writer and art historian based in Queens, NY. Her work has appeared in *Art in America*, *ART PAPERS*, *Art in Print*, *BOMB*, and *The Brooklyn Rail*. She has contributed texts to recent publications by CUE Art Foundation and Sikkema Jenkins & Co., and has moderated and participated in public programs with Dieu Donn  Papermill and the Rubin Foundation. As a curatorial fellow at the Hunter College Art Galleries, she is involved with two upcoming exhibitions, *Life as Activity: David Lamelas* (fall 2021) and *The Black Index* (winter 2022); she contributed essays to each of the exhibitions' catalogues. She is completing her MA in art history at Hunter College, where her research focuses on issues of land use, postcolonial identity, and media in Latin America.

Orit Gat is a writer living in London. Her writing on contemporary art and digital culture has appeared in numerous magazines, including *art-agenda*, the *Los Angeles Review of Books*, *World Policy Journal*, *ArtReview*, *e-flux journal*, and *The White Review*, where she is a contributing editor. She is a winner of the Andy Warhol Foundation Arts Writers Grant and is currently working on her first book, an essay titled *If Anything Happens*, which looks at football (soccer) as a prism through which to explore questions about immigration, nationalism, race, gender, money, love, and the possibility of belonging.

Michael Jones McKean is an artist, researcher, teacher, and geographer. McKean is an associate professor at Virginia Commonwealth University, where he has taught in the Sculpture + Extended Media Department since 2006. McKean is the recipient of numerous awards, including a Guggenheim Fellowship, a Nancy Graves Foundation Award, an Artadia Award, and a Virginia A. Groot Foundation Award. McKean has been awarded fellowships and residencies at The Core Program at the Museum of Fine Arts, Houston; The MacDowell Colony; The International Studio & Curatorial Program in New York; The Provincetown Fine Arts Work Center; The Bemis Center for Contemporary Arts; and the Sharpe-Walentas Studio Program in New York.

McKean's work has been exhibited nationally and internationally. Recent exhibitions include ones at Center for Curatorial Studies at Bard College, Annandale-on-Hudson, NY; Institute of Contemporary Art, Boston; Parc Saint Leger Centre d'art Contemporain, Nevers, France; The Quebec Biennale, Quebec City, Canada; The Art Foundation, Athens, Greece; Inman Gallery, Houston, TX; Parisian Laundry, Montreal, Canada; Project Gentili, Prato, Italy; The Southeastern Center for Contemporary Art, Winston-Salem, NC; and the Museum of Fine Arts, Houston, TX.

Humberto Moro is deputy director and senior curator at Museo Tamayo in Mexico City, where he recently organized *OTRXS MUNDXS*, a large-scale survey of artists working in the city; curator of the 2022 Exposure section at EXPO CHICAGO; and, since 2016, adjunct curator at the SCAD Museum of Art in Savannah, GA, where he co-organized *Frederick*

Douglass: Embers of Freedom; and organized solo exhibitions by Kenturah Davis, Glen Fogel, Alex Gardner, Oliver Laric, Cynthia Gutiérrez, Pia Camil, Mariana Castillo Deball, Tom Burr, Yang Fudong, FOS, AES+F, Mark Wallinger, Isaac Julien, and Anna Maria Maiolino, among others. Moro curated *Other Situations*, a project by Liliana Porter that included: *THEM*, a theater play at The Kitchen; the reopening exhibition at El Museo del Barrio; and a forthcoming publication. Moro previously held curatorial positions at the Park Avenue Armory in New York and Museo Jumex in Mexico City.

Moro was the recipient of the 2016 Estancias Tabacalera Research Award for Latin-American curators, Madrid, Spain; and was part of the 7th Gwangju Biennale International Curator Course, in Gwangju, South Korea. Moro holds a BFA in painting from the Universidad de Guanajuato; and an MA in curatorial studies from the Center for Curatorial Studies, Bard College. He is part of the 2021 Center for Curatorial Leadership cohort.

Joey Orr is the Andrew W. Mellon Curator for Research at the Spencer Museum of Art at the University of Kansas, where he directs the Integrated Arts Research Initiative and is affiliate faculty in Museum Studies and Visual Art. He previously served as the Andrew W. Mellon Postdoctoral Curatorial Fellow at the Museum of Contemporary Art Chicago, where his major project aligned three exhibitions around artistic research. Recent writing has been published in *ART PAPERS*, *Art Journal Open*, *BOMB*, *Hyperallergic*, *Journal for Artistic Research* (Network Reflections), and *Sculpture*. Juried writing has been published by *Antennae: Journal of Nature and Visual Culture*, *Art & the Public Sphere*, *Capacious: Journal for Emerging Affect Inquiry*, *Images: Journal of Jewish Art and Visual Culture*, *Journal of American Studies*, *PARSE*, *QED: A Journal in GLBTQ Worldmaking*, *Visual Methodologies*, and a chapter in the volume *Rhetoric, Social Value, and the Arts* (2017). He holds an MA from the School of the Art Institute of Chicago and a PhD from Emory University. An Atlanta native, Orr founded the public art program ShedSpace (2000–2004), worked with the Museum of Contemporary Art of Georgia (MOCA GA) during its early years, and is a founding member of the idea collective John Q.

Dinah Ryan's multidisciplinary practice includes fiction and poetry writing, contemporary art writing, and independent curation. A contributing editor for *ART PAPERS* since 1992, she has published essays and reviews about contemporary visual art and culture in *ART PAPERS*, *Sculpture*, and other periodicals. Professor of English at Principia College, she developed and directs the track in Creative Writing in the English major. She teaches poetry and fiction writing, critical theory, and modernist and contemporary literature. In 2014 she inaugurated Principia College's online literary journal, *Mistake House Magazine*, and continues to serve as program director for the publication. With artist Paul Ryan, she directs study abroad programs in Prague and the Czech Republic, focusing on 20th century and contemporary Czech literature and visual art.

Ryan has taught in the MFA program in the Department of Painting and Printmaking at Virginia Commonwealth University; as an artist-teacher in the Vermont College of Fine Arts MFA program; in the English and Art departments at Mary Baldwin University; and at Washington and Lee University, where she was director of Staniar Gallery. A visiting critic at such institutions as the Southwest School of Art and Craft, SUNY-Fredonia, and the University of Virginia, she has also been a fiction fellow four times at the Virginia Center for the Creative Arts. She lives in Virginia and Illinois. She holds an MFA in creative writing from the University of Virginia.

Paul Ryan is a painter and art writer based in Virginia and southern Illinois. He is professor of art and chair of the Department of Art + Art History at Principia College and professor emeritus of art at Mary Baldwin University. He also taught critical theory for 11 years in the MFA program of the Department of Painting and Printmaking at Virginia Commonwealth University. At Mary Baldwin University he directed the university's Hunt Gallery, and at Principia he co-curates the James K. Schmidt Gallery. With writer Dinah Ryan, he leads study abroad programs in Prague and the Czech Republic, focusing on 20th-century and contemporary Czech literature and visual art. Ryan has been a contributing editor for ART PAPERS since 1990, and since 1989 his writing has appeared in such publications as ART PAPERS, *Sculpture*, *ArtLies*, and *Art in America*. His drawings and paintings have been widely exhibited in solo and group exhibitions. He is represented by Reynolds Gallery in Richmond, VA, and his work is in numerous public, corporate, and private collections. Ryan is the recipient of two Virginia Museum of Fine Arts professional fellowships in painting, one in 2009–2010 and another in 2016–2017.

TK Smith is a Philadelphia-based writer, curator, and cultural historian. Smith engages contemporary art through the interdisciplinary lens of critical writing to complicate and subvert the traditions of American art history and visual culture. He co-edited and contributed to the Fall/Winter 2020 issue of ART PAPERS, with Editor and Artistic Director Sarah Higgins. He has written catalogue essays for several artists, most recently for New Orleans-based photographers Chandra McCormick and Keith Calhoun. His writing has been published in *Burnaway*, *ARTS ATL*, and ART PAPERS. Most recently, Smith published an open letter in the *Monument Lab Bulletin* that interrogates the relationship between power and representation through Meredith Bergmann's Women's Rights Pioneers Monument.

Smith is curator of *Roland Ayers: Calligraphy of Dreams*, which opens July 10, 2021, at the Woodmere Art Museum in Philadelphia, PA. He is a co-curator—with New Orleans-based curator Jordan Amirkhani—of the 2021 Atlanta Biennial at Atlanta Contemporary Art Center. As an inaugural Tina Dunkley Fellow, he curated the 2020 exhibition *Looming Chaos* at the Zuckerman Museum of Art in Kennesaw, GA. He has lectured at such institutions as the Barnes Foundation and the Pennsylvania Academy of the Fine Arts in Philadelphia, PA. Smith is a PhD student in History of American Civilization at the

University of Delaware, where he researches art, material culture, and the built environment. He received his MA in American studies and his BA in English and African American studies from Saint Louis University.