

ART PAPERS

ART WRITING

& PUBLISHING

SYMPOSIUM

SEPT 26–28, 2025

ATLANTA

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ART PAPERS

ART WRITING & PUBLISHING SYMPOSIUM INTRODUCTION

In 2024, Art Papers launched Fire Ecology, a 3-year, multi-part project designed to diagnose, synthesize, speculate, and report upon the current health of the visual arts nonprofit and writing/publishing fields. The metaphor of fire ecology evokes maintaining ecosystem health by using controlled fires to burn old growth, thereby fertilizing the soil, and clearing space for new growth to thrive.

Our goal is to transform the operations of this 20th-century organization into a single project of interlocking research and programs to enrich the ground from which 21st-century models and practices will emerge. Through this work, we'll celebrate Art Papers' legacy by demonstrating a model for a meaningful, controlled, conclusion of operations—in this case, in 2026, at 50 years.

Drawing inspiration from Gramsci's oft-quoted observation that "the old is dying and the new cannot be born...," this project asks if we might bring forward a death-with-dignity approach to supplant traditional practices of survival-at-any-cost, which too often conclude in a sudden end.

We envision the final three years of this beloved institution as enacting one cohesive arc, predicated upon transparency and institutional vulnerability. Fire Ecology mobilizes the entirety of Art Papers' output toward that holistic aim.

In mid-2024, Art Papers convened a steering committee of thought leaders in the Atlanta visual art community to co-design a series of public programs that would address the challenges facing our nonprofit art ecosystem, while celebrating the abundance of innovative practices and adaptive strategies already at work in our city. On March 1 and 2, 2025, we presented Atlanta Art Ecosystems, a series of public dialogues that brought together members of the community who are invested in addressing challenges faced by the nonprofit visual arts sector in Atlanta.

Atlanta Art Ecosystems was accompanied by a limited edition booklet that—in addition to introducing each conversation and its speakers—includes an annotated “yellow pages” style collection of Atlanta visual art resources such as listings for exhibition-presenting spaces, awards and fellowships, studio space providers, art handlers/installers/shippers, residencies, fiscal sponsors, and more. Complete video documentation of Atlanta Art Ecosystems and a PDF version of the program booklet are available on ARTPAPERS.org.

The second major component of the Fire Ecology project is the Arts Writing & Publishing Symposium—the program booklet for which you now hold. This three-day gathering brings together key voices from art criticism and contemporary art publishing to examine the field’s present and future. Sixteen speakers representing some of the most innovative and renowned voices in art writing and publishing have gathered together, amid a community of writers, critics, curators, artists, and art supporters.

This convening is intended to emphasize a “real-talk” approach—one of transparency, vulnerability, and storytelling—to foster honest conversations and meaningful connections with people interested in exploring the strategies and complexities of sustaining art writing and publishing. Documentation, findings, and outcomes will also be compiled, evaluated, edited and published on ARTPAPERS.org.

The research, conversations, data and outcomes of this program will be documented and distilled in the final issue of ART PAPERS magazine, *Fire Ecology*. This issue, to be published in 2026, will culminate the Fire Ecology project by disseminating knowledge gained and propositions made throughout the project's duration.

The final product of the Fire Ecology project, *50 Years of ART PAPERS*, will tell the story of 5 decades of independent, artist-centered and often artist-produced art criticism by tracing the work of the longest-running nonprofit art magazine in the US, capturing the unique perspective of this geographically marginalized but culturally central publication as it grew from the Atlanta Art Workers Coalition Newsletter into an internationally distributed, globally engaged publication. Taken together, these selections will also present a rare view of the art world over 50 years, as viewed from a Southeastern US perspective.

We have also taken this time to create a comprehensive organizational dissolution plan. It includes completing our institutional archive (held by Emory University), ensuring that library collections include our complete back catalog of print issues, and working with MOCA GA to scan our full catalog and make it freely available via Digital Library of Georgia's Historic Newspapers database. We are also curating an exhibition of archival ephemera to open in 2027.

Art Papers has never shied away from institutional critique or radical thinking. We believe that these activities will help fertilize the ground from which new practices and organizations will emerge. By facilitating conversations, compiling what is learned, and publishing an accessible, engaging, and forward-looking document of the outcomes, Fire Ecology can inspire structural changes that will support our sector's wellbeing into the future.

ART PAPERS

The Team

Sarah Higgins

Executive + Artistic Director



Noah Reyes

Editorial + Outreach Coordinator



Lauren Malhorta

Program + Event Coordinator



Amy Miller

Dir. of Operations + Development



Jaedon Mason

Communications Coordinator



Grace Todd

Intern, Booklet Designer



Giovanna Querido

Graduate Intern



James Evans

Videographer



Michael Shepherd

Photographer



The Ponce Annex



check-in, information, bookstore

main program space

coffee + snack service

satellite room 4

satellite room 3

Bad At Sports

satellite room 1

satellite room 2

Event Partners

**ATLANTA
ART
FAIR** 



Atlanta Art Fair (AAF) returns to Pullman Yards this September 25–28, 2025 to build on the expansive momentum of the fair’s inaugural edition. As a continued catalyst for cultural enrichment and artistic exchange, Atlanta Art Fair 2025 will feature an inclusive roster of compelling programs and a diverse collection of innovative events, talks, performances, and installations that work to enhance the city’s existing community of artists, galleries, institutions, and collectors.

**BAD
AT
SPORTS**

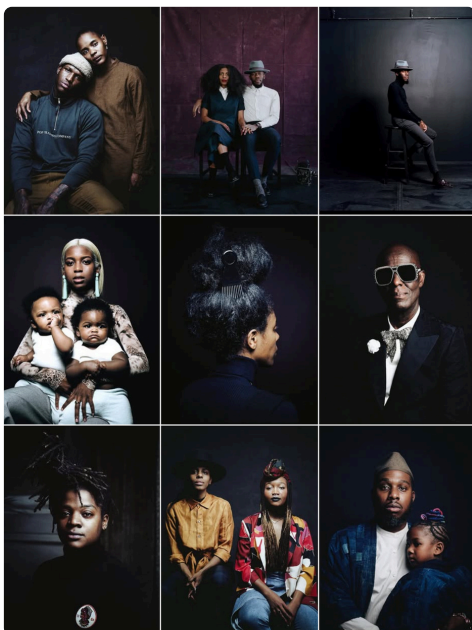
Bad at Sports (B@S) is a weekly podcast, a series of objects, events, and a daily blog produced in Chicago that features artists and art worlders talking about art and the community that makes, reviews, and participates in it.

The Bad At Sports team will produce a series of podcast interviews with based-in-Atlanta artists from a studio inside the symposium

Event Partners



PAPER MONDAY



Paper Monday, a creative studio directed by Rog and Bee Walker, will be on site conducting interviews and making portraits for a series commissioned by Critical Minded.

The portraits are part of a larger body of work from the duo and organization aimed at chronicling the stories and perspectives of critics in culture. The portraits will be made available to all participants and sitters and can be used for professional purposes and headshots.

**Sign Up for portraits is available via QR code at the welcome desk
(space is limited)**

Day 1

FRIDAY, SEPT 26

10:00 AM - 10:30 AM: Welcome & Introductions

Sarah Higgins + TK Smith

10:30 AM - 12:00 PM: *WHAT MODELS?* Roundtable

Lindsay Preston Zappas

Tempestt Hazel

James Hoff

12:00 PM - 1:30 PM: Lunch Break

1:30 PM - 2:30 PM: Single Speaker

Sarah Higgins

2:30 PM - 2:45 PM: Break

2:45 PM - 3:45 PM: *Light A Fire* Reading

Natalia Zuluaga

3:45 PM - 4:00 PM: Break

4:00 PM - 5:00 PM: Single Speaker

Be Oakley

7:00 PM - 10:00 PM: Evening Event

Film Screening: *Out of the Picture*

10:30 AM

ROUNDTABLE

Day 1

WHAT MODELS?

What funding, institutional, administrative models, offer stable structures for success? How can we (re)define success? What tradeoffs exist between the options? How do we build diversity, accessibility, and inclusion into the framework of our models as such initiatives fall increasingly under fire? Nonprofit vs for profit, independent vs imprint, post-covid resilience, writer compensation—what is sustainable?



Lindsay Preston Zappas

Carla



Tempestt Hazel

Sixty Inches from Center



James Hoff

Primary Information

1:30 PM

SINGLE SPEAKER

Day 1



Sarah Higgins

Executive + Artistic Director of ART PAPERS

Fire Ecology: A transparent recounting of how Art Papers arrived at the inflection point that prompted our decision to sunset the organization, how the Fire Ecology project was created, and what we hope the project generates for future publications.

2:45 PM

LIGHT A FIRE READING

Natalia Zuluaga

[NAME] Publications;
Frost Art Museum at FIU

Invited presenters will read a selected piece of art writing, address why they chose that text, and lead a discussion with the audience.



4:00 PM

SINGLE SPEAKER



Be Oakley

GenderFail

Individual speaker presentations will offer case studies, speculations, and instigations inspired by the symposium's core questions:
What Models? What Forms? What Audiences?

7:00 PM EVENING EVENT

Day 1

Location: The Plaza Theater
1049 Ponce De Leon Ave NE



OUT OF THE PICTURE

FILM SCREENING: *OUT OF THE PICTURE*

Art Papers is delighted to invite you to an intimate screening of the documentary *Out of the Picture* at the historic Plaza Theater.

Directed by Mary Louise Schumacher, a longtime and former critic for the Milwaukee Journal Sentinel, the film explores the lives and work of writers living through a period of dramatic change for both art and media.

Attendance is limited: advance RSVP required

Day 2

SATURDAY, SEPT 27

10:00 AM - 10:15 AM: Welcome

10:15 AM - 11:45 AM: *WHAT FORMS?* Roundtable

Maori Karmael Holmes

Jameson Johnson

Siddhartha Mitter

11:45 AM - 1:00 PM: Lunch

1:00 PM - 2:30 PM : *WHAT AUDIENCES?* Roundtable

Emily Watlington

Daria Simone Harper

Courtney McClellan

2:30 PM - 3:00 PM: Break

3:00 PM - 4:00 PM: *Light A Fire Reading*

Sasha Cordingley

4:00 PM - 5:00 PM: Break

5:00 PM - 6:00 PM: In Dialogue

Mary Louise Schumacher

Hrag Vartanian

10:15 AM

Day 2

ROUNDTABLE

WHAT FORMS?

What forms of writing/publishing/programming matter most? Are there forms that feel inadequate or unable to respond to current realities, or ones that feel emergent in their relevance? Print vs digital, writing vs other media, “critique” vs “art writing,” balancing fundability with identity—what are new ways to communicate, and new (or old/worth reviving) ways to respond to rapid change/crisis?



Maori Karmael Holmes

Seen, Blackstar



Jameson Johnson

Boston Art Review



Siddhartha Mitter

freelance writer

1:00 PM

ROUNDTABLE

Day 2

WHAT AUDIENCES?

What do readers want and need from arts writing today - and is there any common ground? How can we balance intellectual rigor vs popular accessibility? Is this possible? Discussion about artists and writers/artists as writers. What do intersecting audiences want and need from arts writing today—and where is there common ground? What has changed about audience expectations?



Emily Watlington

Art in America



Daria Simone Harper

writer, podcaster, editor,
Jupiter Magazine

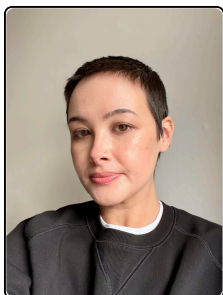


Courtney McClellan

Burnaway

3:00 PM LIGHT A FIRE READING

Day 2



Sasha Cordingley

independent writer

Invited presenters will read a selected piece of art writing, address why they chose that text, and lead a discussion with the audience.

5:00 PM IN DIALOGUE



Mary Louise Schumacher

Dorothea & Leo
Rabkin Foundation;
independent filmmaker



Hrag Vartanian

Hyperallergic

Day 3

SUNDAY, SEPT 28

10:00 AM - 11:00: *Light A Fire Reading*
Re'al Christian

11:00 AM - 12:30 PM: Affinity Groups

- **Regional Art Publishers**
- **Black Women Writers+Editors**
- **Pitching 101 Workshop**

12:00 PM - 12:30 PM: Closing Comments
Sarah Higgins + TK Smith

12:30 PM - 3:00 PM: Afternoon Event
Closing Reception

10:00 AM LIGHT A FIRE READING

Day 3



Re'al Christian

writer; Vera List Center for Art and Politics; Contributing Editor, Art Papers

Invited presenters will read a selected piece of art writing, address why they chose that text, and lead a discussion with the audience.

11:00 AM AFFINITY GROUPS

Regional Art Publishers

Black Femme Writers & Editors

with Re'al Christian &
Tempestt Hazel

Pitching 101 Workshop

with EC Flamming

11:00 AM

Day 3

AFFINITY GROUP:

REGIONAL ART PUBLISHERS

Regional Art Publishers (RAP), a new consortium of nonprofit regional art publishers, will be guiding a group discussion on the challenges and triumphs of running an art publication. This temperature check among peers will include discussions around funding, operational limitations, and how we measure the impact of our work in our communities. This session is intended for those working with regional art publications and funders looking to better understand the state of our field.

AFFINITY GROUP:

BLACK FEMME WRITERS & EDITORS

Led by Re'al Christian & Tempestt Hazel

My effort is not to erase the conflict between editing and writing but to pay full attention ... because if I'm really in stride, then I have to hang onto these other things. I don't think that I'm the kind of person who can write without that kind of mix.

—Toni Morrison

This gathering invites Black femme writers and editors to be in conversation on the present conditions of arts publishing. Co-hosted by Re'al Christian and Tempestt Hazel, this affinity group is inspired by the tradition of kitchen table gatherings as well as writer Erica Cardwell's longtable "The Poetics of Criticism: Black femme critics in conversation," making room for an open, iterative dialogue. The dialogue takes the three central lines of inquiry framing the Art Papers Symposium—What Models? What Forms? What Audiences?—as a point of departure. Together, we speculate on what responses might be proposed through the lens of Black femme practices.

AFFINITY GROUP:

Day 3

PITCHING 101

Led by EC Flamming

Learn some of the do's and don'ts of pitching to local, national, and international art publications. See examples of real, successful (and unsuccessful) pitches. You'll learn how to pitch efficiently and effectively, and how to achieve a higher pitching success rate. This workshop will include a short writing exercise.

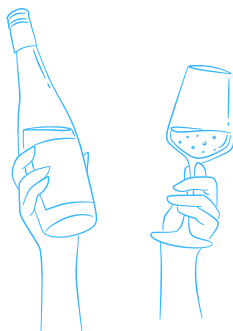


EC Flamming is a writer, editor, and curator based in Atlanta, GA. She works at Georgia State University's Ernest G. Welch School of Art & Design, and is the Managing Editor of *Gulch Magazine*, a publication of visual art and culture in Atlanta. She has written for *Art Basel*, *ART PAPERS*, *ArtsATL*, *WUSSY*, *Screen Slate*, *Paste*, *BURNAWAY*, *Photograph*, and *Another Gaze*. She is a member of WABE radio's inaugural City Lights Collective and reports weekly art events in Atlanta.

12:30 PM CLOSING RECEPTION

Ponce Annex

One last chance to gather before we close the symposium. Join us for a final farewell over light bites and a prosecco toast.



BAD AT SPORT



The "OG" Artists for Artists podcast
and performance podcasting wear provider.
badatsports.com and [@badatsports](https://twitter.com/badatsports)

drawing: @ryanpetermiller



Introducing the 2025 Rabkin Prize winners

Tempestt Hazel, America Meredith, Jessica Lynne,
Nicole Martinez, Paul Chaat Smith, Eva Recinos,
Brandy McDonnell and J Wortham



Use this QR code to subscribe to the *Rabkin Reader*, a digest of the best arts writing in the U.S., and the *Rabkin Interviews*, our podcast with our prize winners.

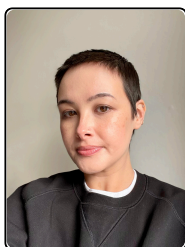
rabkinfoundation.org

Speaker Bios



Re'al Christian (she/her) is a writer, critic, editor, and art historian based in New York. Her work explores material histories of diasporas, movement, language, and ecology. Her criticism, essays, and interviews have appeared in *BOMB Magazine*, *Art in America*, *Artforum*, *The Brooklyn Rail*, *Frieze*, and *ART PAPERS*, where she is a contributing editor. She has written texts for such catalogues and anthologies as *Prospect.6: The Future Is Present*, *The*

Harbinger Is Home (Monacelli Press/Prospect New Orleans), *And ever an edge* (Studio Museum in Harlem), *Track Changes: A Handbook for Art Criticism* (Paper Monument), *Howardena Pindell: Numbers/Pathways/Grids* (Garth Greenan/Dieu Donné), and *On the Town: A Performa Compendium 2016–2021* (Gregory R. Miller & Co.), among others. Her editorial projects include Maria Hupfield's *Breaking Protocol* (2023) and the digital publishing series *Post/doc* (2022–present). She is the co-editor of the anthologies *As for Protocols* (2025) and *Acts of Art in Greenwich Village* (2025), and a consulting editor on *50 Years of ART PAPERS* (2025). Christian is currently the assistant director of editorial initiatives at the Vera List Center for Art and Politics, The New School. She received her MA in art history from Hunter College. She holds a Bachelor's degree from New York University, where she double majored in art history and media, culture, and communication.



Sasha Cordingley (she/they) is an arts and culture writer born in Hong Kong, raised in the Philippines, and residing in Brooklyn, NY. Her writing has been published in *Hyperallergic*, *ART PAPERS*, *ArtAsiaPacific*, *C Magazine*, *Studio*, *The Strategist*, and *Dirt*. She is the recipient of *C Magazine*'s New Critic Award and the Henry Moore Institute Dissertation Award, and she has participated in Cue Art's Art Critic Mentorship Program. Currently, she works at the Studio Museum in Harlem.



Daria Simone Harper (she/her) is a storyteller, editor, and cultural producer whose writing practice is grounded in an effort to unearth the nuanced ways that visual art can shape one's relationship to memory, spirituality, and healing on personal and universal scales, especially in relation to the experiences of Black women and femmes. She is the co-founder of *Jupiter Magazine* (January 2024), an art and culture publication committed to creating

editorial conditions that support more viable writing lives. She is also the founder and host of *The Art of It All*, a podcast and platform for dialogue and discovery around Black and brown artists and makers. Her work has been featured in publications including *Artnet*, *ARTnews*, *Burnaway*, *Cultured Magazine*, *ESSENCE*, *Hyperallergic*, *i-D*, and *W*, among others. She has spoken on panels about arts writing, criticism, and independent publishing at the Guggenheim Museum, The Poetry Foundation, Art Basel Miami Beach, and NADA New York.



Tempestt Hazel (she/her) is a curator, writer, and co-founder of Sixty Inches From Center, a collective of editors, writers, artists, curators, librarians, and archivists who have published and produced collaborative projects about artists, archival practice, creative labor, and culture in the Midwest since 2010. Across her practices and through Sixty, Hazel has worked alongside artists, organizers, grant makers, and cultural workers to explore solidarity economies, cooperative models, archival

practice, future canon creation, and systems change in and through the arts.



James Hoff (he/him) is an artist living and working in New York. His work encompasses a variety of media, including sound, video, painting, and publishing. Hoff co-founded Primary Information in 2006 to publish historical and contemporary artists' books. He has edited or published more than 200 books since 2004, including *THING*, *Art-Rite*, *Broken Music*, *Black Art Notes*, *The New Woman's*

Survival Catalog, *Women's Work*, Barbara T. Smith's *I Am Abandoned*, Robert Gober's *Slides of a Changing Painting*, Glenn Ligon's *Distinguishing Piss from Rain*, Mary Heilmann's *The All Night Movie*, and Cornelius Cardew's *Stockhausen Serves Imperialism*, among many others.



Maori Karmael Holmes (she/her) is a filmmaker, writer, and curator currently based in Philadelphia. She founded BlackStar Film Festival in 2012, and she serves as chief executive & artistic officer of its parent organization, BlackStar Projects. She has organized film programs at Anthology Film Archives, MOCA, and Whitney Museum. She has organized the exhibitions *Rashid Zakat: Uses of the Ironic* (2024), *Terence Nance: Swarm* (2023),

Assemblage (2019), and *Lossless* (2017). As a director, her works have screened internationally, including *Scene Not Heard: Women in Philadelphia Hip-Hop* (2005). She has directed music videos for India.Arie, Mike Africa Jr., and Wayna. She has produced several films, including Iyabo Kwayana's *By Water* (2023). Her writing has most recently appeared in *Seen*, *Documentary Magazine*, *The Believer*, *Film Quarterly*, and *Pleasure Activism: The Politics of Feeling Good*. She hosted the culture podcast *Many Lumens* from 2020 to 2023. Holmes was announced as recipient of the 2023 United States Artists Berresford Prize. In 2022, she was announced as an inaugural Philadelphia's Cultural Treasures Fellow, named one of the Kennedy Center's #Next50, and was included among *Philadelphia* magazine's 100 Most Influential Philadelphians (as well as being designated "Best Film Ambassador"). In 2019, she was included on *ESSENCE* magazine's Woke 100 List.



Jameson Johnson (she/her) is a writer, curator, and community organizer based in Boston. She is the founder and executive director at *Boston Art Review*, an online and print publication founded in 2017 that is committed to facilitating discourse around contemporary art throughout New England. She has held positions at the MIT List Visual Arts Center, and currently serves on the board of Catalyst Conversations and the Foundry Arts

Consortium's Advisory Committee, as well as the MassArt Auction Committee. She has curated exhibitions at Boston Center for the Arts, Fountain Street Gallery, and Boston Cyberarts, and she has served on numerous juries in New England. Her writing has also appeared in *Artsy*, *Artnet*, *Upstate Diary*, and the *Boston Globe*, among other publications.



Courtney McClellan (she/her) is an artist, writer, editor, and educator living in Atlanta. Her work has been shown at museums and exhibition spaces such as SculptureCenter in Long Island City, NY (2018) and the Museum of Contemporary Art of Georgia in Atlanta (2021). McClellan has been awarded fellowships at the Library of Congress and the University of Michigan. Her practice has been supported by residences at McDowell, Yaddo, Wassail

Projects, and Stove Works. Her work has been written about in *Art in America*, ART PAPERS, *The Brooklyn Rail*, and the *Atlanta Journal-Constitution*.

McClellan is the editor and artistic director at *Burnaway*, a nonprofit magazine of contemporary art and criticism from the American South and the Caribbean. Recently, her essay “Putting Words in Your Mouth and Images in Your Eyes” was published in *Ventriloquism, Performance, and Contemporary Art* (Routledge 2023), a volume edited by Jennie Hirsh and Isabelle Loring Wallace.



Siddhartha Mitter (he/him) is a writer on contemporary art and its social and civic dimensions. He writes in-depth profiles of artists, reported features, and reviews. He is a frequent contributor to *The New York Times*, covering artists and exhibitions across the United States, as well as in Africa and Europe. He has written for *Artforum*, *Art in America*, and many other publications within and beyond the art field. Trained in the social sciences, Mitter has

worked in culture journalism for two decades. He received a Warhol Foundation Art Writers Grant in 2017, delivered the AICA-USA Distinguished Critic lecture in 2022, and won a Rabkin Prize for art writing in 2024. He is based in New York City.



Be Oakley (they/them) is an artist, writer, and publisher in Queens, NY. In 2015, they founded GenderFail, a nonbinary- and trans-run publishing platform that operates on a profit-for-survival model. GenderFail publications can be found in the library and special collections of the Museum of Modern Art, the Metropolitan Museum of Art, the Tate Modern, and more than 100 other institutions.

Oakley has exhibited in programs and exhibitions at MoMA PS1 (*Past and Future Fictions*, 2018), The International Center of Photography (*Queering the Collection*, 2018), Center for Book Arts (Imperfect Archiving, Archiving as Practice, 2021), Women's Studio Workshop (Seize Control of the FDA, 2022), Institute of Contemporary Art, Los Angeles (*An Incessant Unknowability: An Archive of Protest Inspired Typography and Its Open Source Uses*, 2024–2025). They have been artist in residence with the ICALEA (2024–2025), Acre Residency (2022), and Wendy's Subway (2018). Oakley was awarded a 2022–2025 grant from the Robert Rauschenberg Foundation. Oakley is currently a NEW INC Y11 member in Cooperative Studies with the New Museum.



Mary Louise Schumacher (she/her) is the executive director of The Dorothea and Leo Rabkin Foundation. She is a veteran journalist who, for many years, has been uniquely focused on the research and support of the field of visual arts journalism. She was the longtime art and architecture critic for the *Milwaukee Journal Sentinel* before her position was eliminated in a systemwide downsizing by Gannett. At the paper, she was intimately involved in

exploring new models of journalism and, for more than a decade, practiced a pioneering form of community-based journalism. In 2024, after more than a decade of filmmaking, Schumacher completed a documentary film about art critics, *Out of the Picture*. Her award-winning film has screened in more than 60 communities around the world. The documentary is prompting community-based conversations about how to sustain arts writing. Schumacher was also the Arts & Culture Fellow with the Nieman Foundation for Journalism at Harvard University in 2017, and the Clarice Smith Distinguished Critic at the Smithsonian American Art Museum in 2019. While a Nieman Fellow, she conducted a national survey of arts writers, which resulted in a series of articles for *Nieman Reports* about the priorities and challenges of the field. Schumacher relocated to Maine in 2023 to take on her new role. In addition to leading the foundation, she hosts *The Rabkin Interviews* podcast, and she writes the *Rabkin Reader* newsletter, which amplifies great arts writing across the United States.



TK Smith (he/him) is a curator, writer, and cultural historian. His interdisciplinary research engages materiality to analyze art, identity, and culture. As a public scholar, he serves as a conduit between artists, ideas, and communities to produce thoughtful exhibitions, publications, and programs. He currently works as curator, Arts of Africa and the African Diaspora, at the Michael C. Carlos Museum at Emory University.

Smith's writing has been published in exhibition catalogues, academic journals, and periodicals, including ART PAPERS, where he is a contributing editor. In 2022, he was awarded an Andy Warhol Writers Grant, and in 2024 he won a Leo and Dorothea Rabkin Prize. He has been a visiting lecturer at numerous academic and cultural institutions, including Cornell University, where he taught undergraduate courses on cultural criticism. Smith is a doctoral candidate in the History of American Civilization program at the University of Delaware, where he is completing his dissertation, *Granite, Power, and Piss: The Transformation of a Confederate Symbol*.



Hrag Vartanian (he/they) is an art critic, writer, curator, and lecturer on contemporary art with an expertise in the intersection of art and politics. He is also the co-founder and editor-in-chief of *Hyperallergic*, an independent art publication created in 2009 with his spouse, Veken Gueyikian. Vartanian is the host of the *Hyperallergic* podcast, which has released more than

100 episodes and featured prominent guests such as Audrey Flack, Thomas Lanigan-Schmidt, Lucy Lippard, Linda Nochlin, Michael Rakowitz, Shahzia Sikander, John Yau, and artists at the 2016 Dakota Access Pipeline protests.

In addition to essays—such as “Where Is the Public Discourse Around Art and Technology?” written in 2021 for the National Endowment for the Arts, and “Imagining the Future Before Us,” for *The Artist as Culture Producer*, edited by Sharon Loudén—Vartanian has given numerous keynote lectures, including at the American Craft Council, in 2019, about the role of craft in his family and how it influenced his evolution as a writer. He has also participated in hundreds of grassroots events in smaller venues nationwide, where he speaks to artists, critics, and art lovers more directly and intimately.

Vartanian has also published literary essays in various anthologies and books, including *We Are All Armenian* (2023) and *Artists as Writers* (2025). He's been engaged with the topic of race in America, including in a conversation with Sophia Armen and Aram Ghoogasian for the Los Angeles Review of Books (No. 27, Mistakes, August 2020) titled "Beyond *Jermag Yev Sev*: A Roundtable on Armenian-American Identity." Vartanian has created various curatorial projects through *Hyperallergic* that embrace liminal spaces, including a 2010 pioneering interactive art exhibition that explored social media, "#TheSocialGraph," "Presents: Three Months of Mail Art" in 2011, and "The World's First Tumblr Art Symposium" in 2013. He has also curated exhibitions or projects at Storefront BK gallery, Auxiliary Projects, Signs and Symbols, the Brooklyn Academy of Music, and the Steinberg Museum of Art at Long Island University. He is a recipient of the 2024 Susan C. Larsen Lifetime Achievement Award for Visual Arts Writing from the Rabkin Foundation.



Emily Watlington (she/her) is a critic, curator, and senior editor at *Art in America*. Her writing often focuses on disability culture, feminism, and those places where art and science meet. She is a Fulbright scholar with a master's degree from MIT in the history, theory, and criticism of architecture and art. In 2020, she received the Theorist Award from C/O Berlin, and in 2018, the Vera List Writing Prize for Visual Art. When she is able to step away from

New York, where her life revolves around reading, writing, and seeing art, she is curious about surfing, foraging mushrooms, deserts, and animal liberation.



Lindsay Preston Zappas (she/her) is a Los Angeles-based artist and writer. She is founder and editor-in-chief of *Contemporary Art Review Los Angeles*. She received her MFA from Cranbrook Academy of Art and attended Skowhegan School of Painting and Sculpture in 2013. Zappas has recently exhibited at Buffalo Institute for Contemporary Art, Wilding Cran, Five Car Garage, and Brea Gallery. Her writing has appeared in *Track Changes*:

A Handbook for Art Criticism, *ArtReview*, *Flash Art*, *SFAQ*, *Artsy*, *LACanvas*, and *Art21*, and she has been an arts correspondent for KCRW.

Zappas has been a visiting writing mentor to *Burnaway's* Art Writing Incubator program, *Los Angeles Review of Books'* Publishing Workshop, the *Cornelia* publishing workshop, and the Oklahoma Arts Writing & Curatorial Fellowship. She has been a visiting artist/critic at University of California Los Angeles, CalArts, ArtCenter, University of California Santa Barbara, Cal State Long Beach, Los Angeles Valley College, University of Southern California, Syracuse University, Colorado State University, Point Loma Nazarene University, and elsewhere. She has taught at Cal State Long Beach, Oregon College of Art & Craft, Fullerton College, California State University, Northridge, and Harvey Mudd College.



Natalia Zuluaga (she/her) is a curator and editor based in Miami. She is currently the chief curator at the Patricia & Phillip Frost Art Museum at Florida International University. Since 2014, she has also been the co-director of [NAME] Publications, a nonprofit press and exhibition space. She previously served as the artistic director at Art Center/South Florida (now Oolite Arts), where she led

its exhibition, residency, and artist opportunities. Zuluaga has been a guest editor for Shift Space 2.0; a critic-in-residence for the Great Meadows Foundation; and a visiting lecturer at the University of Louisville, Pacific Northwest College of Art, and Florida International University. In 2023, Zuluaga was the recipient of the Andy Warhol Foundation Writers Grant.



Sarah Higgins (she/her) is Executive + Artistic Director of ART PAPERS. She was previously curator at the Zuckerman Museum of Art at Kennesaw State University. She has curated more than 40 exhibitions featuring a range of emerging, established, and international artists for institutions such as the Hessel Museum of Art, Southeastern Center for Contemporary Art, Museum of Contemporary Art of Georgia, and Atlantic Center for the Arts.

Higgins has worked as graduate program coordinator at the Center for Curatorial Studies, Bard College; community arts director and curator at Atlantic Center for the Arts in New Smyrna Beach, Florida; and as an Educator at Artpace, in San Antonio, Texas. Higgins holds a BFA in Printmaking & Sculpture from the Atlanta College of Art and a MA in Curatorial Studies from the Center for Curatorial Studies, Bard College.

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Matter of
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Founded in 2015, Contemporary Art Review Los Angeles (Carla) is a Los Angeles-based nonprofit publishing platform that is dedicated to providing inclusive and accessible perspectives on contemporary art. Carla is on a mission to change what gets written about, who does that writing, and who that writing reaches.



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TOP TO BOTTOM: PHOTOS BY JIALI SEED LYNN KRISTIE KAHNS

Sixty Inches From Center is a worker-led publication, preservation project, and collective of writers, editors, artists, archivists, and arts workers who believe in the distinct cultural abundance and contributions of the Midwest.

Alongside our publishing, we relentlessly show love for our region through mutually beneficial collaborations, advocacy projects, and the direct redistribution of resources to those who help define, document, and evolve Midwest artistry and culture across disciplines.

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Critical Minded is a grant-making and learning initiative launched from a national convening of critics in 2017. We emerged from the belief that engaging critically with the ideas and images that surround us is a prerequisite for transforming our cultural landscape and preserving democracy.

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MOMUS

Momus Convening – *To Build and Sustain* – Spring 2026, Montreal

In Spring 2026, *Momus* will host a convening to reflect on independent art publishing, and to help mobilize resources and knowledge-sharing toward its future.

To Build and Sustain will bring together an international group of art writers, critics, journalists, editors, and publishers for three days of networking, resource-sharing, workshopping, and igniting new initiatives, culminating in a public roundtable event. Our focus is on participants without major institutional affiliation. Together, we will think collectively about how independent platforms for critical engagement with art are built and sustained, with areas of inquiry including access, labour, ethics, funding, imagination, and craft.

Since 2019 *Momus* has offered annual tuition-free residencies and fellowships in the fields of art criticism, writing, and journalism led by international faculties of leading writers, scholars, artists, publishers, and editors. Through mentorship as well as peer networking and professional development, we support emerging, underrepresented, and established practitioners. *Momus* programs recognize the importance of network-building and early career access in art publishing to connect peers, diversify the field, and shape creative lives.

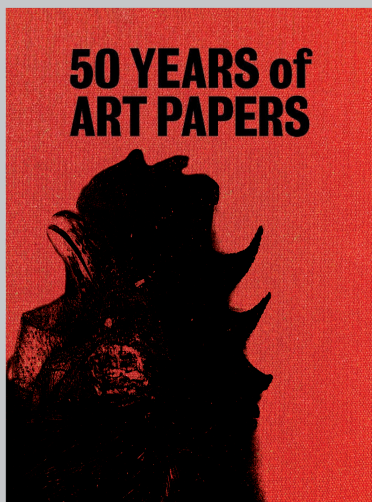
To Build and Sustain first manifested in summer 2025 as an online residency for independent practitioners focused on developing art publications, incubators, and learning environments for art writing and criticism. Residents and faculty will be core participants in the 2026 convening. After the convening, *Momus* will engage in a series of publication and podcast initiatives to share insights and learnings with a broader audience.

This program is supported in part by a grant from the Terra Foundation. Participation in the convening will be free to attend for invited participants.

Momus (est. 2014) is an independent online platform for art writing and criticism committed to a model of discourse that is accessible, plural, and rigorous. Our activities encompass publishing, a podcast, and mentorship programs including residencies and fellowships. Momus is headquartered in Montreal with staff, contributors, and collaborators based internationally. Visit us at momus.ca

50 YEARS of ART PAPERS

Retrospective Book



50 YEARS of ART PAPERS tells the story of 5 decades of independent, artist-centered, and artist-produced art criticism by tracing the work of ART PAPERS—the longest-running nonprofit art magazine in the US—capturing the unique perspective of this geographically marginalized but culturally central periodical as it grew into an internationally distributed, globally engaged publication.

The book's structure takes a thematic approach, offering some of the most significant texts from the magazine's history—texts that were timely, timeless, or ahead-of-their-time.

Chapter introductions—written by former editors, contributors, and contributing editors of the publication—situate the texts within their historical context, and within the broader span of ART PAPERS' engagement with the theme.

**FOR THE SYMPOSIUM DATES ONLY
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OUR SHOP VIA ARTPAPERS.ORG**

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Art Papers Art Writing + Publishing Symposium is supported by funding from the Andy Warhol Foundation for the Visual Arts, the Mellon Foundation, the Wagner Foundation, the Teiger Foundation, The Terra Foundation, the Homestead Foundation, the City of Atlanta Mayor's Office of Cultural Affairs, the Community Foundation for Greater Atlanta, Georgia Council for the Arts, SouthState Bank, Aprio, and by Critical Minded, whose work is focused on resourcing and raising the visibility of critics of color and cultural writers.

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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 through publishing and public programming. We support the careers of working artists and writers and are committed to creating space for and amplifying diverse voices, especially those that have historically marginalized by the art world. We are empowering these contributors and artists to share a perspective on the art world that does not center Whiteness, heteronormativity, and ableist narratives. Art Papers is a 501c3 nonprofit organization.