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Transformer, in partnership with Provisions Library, is pleased to present:

FRAMEWORK Panel #5 - The Role of the Arts Writer: Critiquing Art Criticism

Transformer launches the fifth installment of its dynamic FRAMEWORK Panel Series, on Wednesday, March 7, 2007 from 6:30 – 8pm at Provisions Library, with *The Role of the Arts Writer: Critiquing Art Criticism* - a discussion concerning the function of arts writing and contemporary arts criticism. Attendance for this event is free. Seating is on a first come, first seated basis.

Launched in December 2002, Transformer's **FRAMEWORK Panel Series** seeks to expand critical arts dialogue while simultaneously engaging and developing Washington's contemporary arts audience through moderated panel discussions with a diverse cross-section of cultural leaders and experts. With **FRAMEWORK Panel #5 - The Role of the Arts Writer: Critiquing Art Criticism**, Transformer and Provisions Library bring together six Washington, DC based writers, critics and arts professionals for a facilitated conversation that will focus on each participant's individual approach to arts writing and criticism, to be followed by questions and answers with the audience.

Panelists participating in **FRAMEWORK Panel #5 - The Role of the Arts Writer: Critiquing Art Criticism** include: **Rachel Beckman** of *The Washington Post*, art critic **Glenn Dixon** of the *Washington Post Express*, art critic and author **Andy Grundberg**, **Glenn Harper** of *Sculpture Magazine*, and **Kriston Capps** of the *Washington City Paper* and *Grammar Police*. The panel will be moderated by **Ryan Hill**, Manager of Interpretive Programs and Curatorial Research Associate for the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.

Discussion topics for **FRAMEWORK Panel #5 - The Role of the Arts Writer: Critiquing Art Criticism** will include, among others:

- How much latitude does the publication each panelist writes for allow? – What are the differences between dailies, weeklies, alt-weeklies and magazines in terms of potential art coverage?
- What impact does the editorial process have on journalistic style and coverage?
- What can journalistic art criticism do differently than academic?
- What impact does the internet, and especially blogging, have on art criticism?
- What brought you to art criticism? Who is your audience?
- What is the critic's responsibility to their audience, to the artist (emerging, mid-career, and established), and to the field?

Previous **FRAMEWORK Panel** topics have included: *The Importance of the Curator*, *Financial Stabilization and Economic Opportunities for Artists*, *The Role of Community Organizations in Supporting Emerging Artists*, and *Artist as Activist*. **FRAMEWORK** guest speakers have included: Sasa Glavan, Center for Contemporary Art (Ljubljana, Slov.); Jose Dominguez, DC Commission on the Arts & Humanities (WDC); Celia O'Donnell, Creative Capital (NY, NY); Kathy Freshley, The Eugene & Agnes E. Meyer Foundation (WDC); Helen Frederick, Pyramid Atlantic (Silver Spring, MD); and Kathleen Gilrain, SmackMellon (Brooklyn, NY), among others. Working to build a stronger arts infrastructure in DC, Transformer has presented the **FRAMEWORK Panel Series** in partnership with The Corcoran College of Art & Design, The Goethe Institute, The Warehouse Theater, and Provisions Library.

Panelist & Moderator Bios for **FRAMEWORK Panel #5 - The Role of the Arts Writer: Critiquing Art Criticism**:

Rachel Beckman writes the "Arts Beat" column for the *Style* section of *The Washington Post*. She started her journalism career at the *Washington City Paper*, where she covered arts and news. Originally from Portland, Oregon, she has a journalism degree from Syracuse University.

Kriston Capps is a freelance writer. He writes for *Grammar.police*, the *Washington City Paper*, and *Eye Level* (art blog of the Smithsonian American Art Museum) in addition to magazines such as *Radar* and online publications, including the *Washington Post Express*, *DCist*, and the *Center for American Progress*. He was born and raised in

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Texas and attended the University of Texas - Austin, where he studied art and English and became a lifelong fan of the Texas Longhorns.

Glenn Dixon is a former art critic, having written for the *Washington City Paper* (where he once was arts editor), washington.sidewalk.com, and (briefly) *The Washington Post*. His writing on art and visual culture has also appeared in *Artforum*, *Art issues*, *Art on Paper*, *Glass*, *Contemporary Art*, *Harvard Design Magazine*, and in the "Sexy Issue" of *VIBE*. He currently writes entertainment-related service journalism for the *Washington Post Express* and pretends he is working on a book about videogames.

Andy Grundberg is a critic, curator, and educator who has written about photography for more than 25 years. His writings for *The New York Times* and other publications are collected in the book *Crisis of the Real* (Aperture). Other books by Grundberg include *Mike and Doug Starn*, *Alexey Brodovitch*, and *The Land Through a Lens*, as well as essays for the books *Tina Barney: Theater of Manners*, *American Prospects* by Joel Sternfeld, and the catalog raisonné of Jim Dine's photographs. He organized the exhibition *In Response to Place: Photographs from the Nature Conservancy's Last Great Places*, which opened at the Corcoran Gallery of Art in 2001 and is now on national tour.

Glenn Harper, editor of *Sculpture Magazine* since 1996, was formerly the editor of *Art Papers*. Harper has written for *Aperture*, *Artforum*, *Public Art Review*, *On View*, and *Afterimage* and for books and catalogues. He is the editor of *Interventions and Provocations: Conversations on Art, Culture, and Resistance*, a collection of interviews with contemporary artists, and co-editor of *A Sculpture Reader: Contemporary Sculpture Since 1980* and of the forthcoming *Conversations on Sculpture*.

Ryan Hill is the Manager of Interpretive Programs and Curatorial Research Associate for the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. Recently relocated from New York where he was the Director of Education for the Guggenheim Museum, Ryan is also a visual artist and has written about art for *Art Papers* and *Art Issues*.

Provisions Library is a social change learning resource amplifying compelling voices that challenge and redefine the mainstream. It is a platform for experiencing alternative perspectives and radical visions that inspire the activist in each of us. Provisions is an experimental arena where broad and diverse audiences, cultures and ideas intersect, sparking new possibilities for enacting peace, justice, sustainability, social responsibility and respect for the diversity of life. Provisions offers many points of entry for people newly interested in learning about social change. For individuals already active in a wide variety of social change initiatives, Provisions is a resource for deepening and broadening their knowledge base. Provisions is both physical and virtual, featuring on-site programs such as exhibitions, screenings, workshops as well as fully accessible online study guides, virtual exhibitions and up-to-date information. Provisions places great value on the power of the arts- literature, visual art, new media, theatre, music- to speak across national and cultural boundaries and provide a critical lens through which to see the world.

TRANSFORMER is a Washington, D.C. based 501(c) 3 non-profit, artist-centered visual arts organization that connects and promotes emerging artists locally, nationally and internationally. Partnering with artists, curators, art spaces and other cultural entities, Transformer serves as a catalyst and advocate for emergent expression in the visual arts. Transformer's 2006/2007 exhibition series is supported by The Andy Warhol Foundation for the Visual Arts, The DC Commission on the Arts and Humanities/NEA, the Morris & Gwendolyn Cafritz Foundation, The Eugene and Agnes E. Meyer Foundation, and The Visionary Friends of Transformer.

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