



Maxell L. Anderson

Anderson has served as a museum curator, museum director, and foundation president, and today applies his experience to addressing unresolved issues in the art world, from advocating the inclusion of Black artists from the American South in the canon of art history to uncovering major artworks lost over time.

Anderson is the author of dozens of publications, including [Pompeian Frescoes in The Metropolitan Museum of Art \(New York, 1987\)](#), and [The Quality Instinct: Seeing Art Through a Museum Director's Eye \(American Alliance of Museums, 2012\)](#). His most recent book is [Antiquities: What Everyone Needs to Know](#) (Oxford University Press, 2016 and Tantor Media audiobook, 2019), and he is a regular contributor to [Apollo Magazine](#).

His background in the field of antiquities includes seven years as a curator in the Department of Greek and Roman Art at The Metropolitan Museum of Art, teaching positions in the field of Roman art history at the University of Rome II, Princeton University, and Emory University, and nearly three decades as an art museum director. Since 2012 he has also served as a Trustee of the [NewCities Foundation](#), and is a Distinguished Consulting Scholar in the Office of the Director of the [University of Pennsylvania Museum of Archaeology and Anthropology](#). He today also serves as COO of [LMI Group International](#) and CEO of [NC3](#), a tech incubator advancing technological development in data science and scientific computing for the visual arts and the broader field of cultural heritage.



Leigh A. Arnold

Arnold is curator at the Nasher Sculpture Center and a scholar of Land art, Minimal and Post-Minimal sculpture. In 2019, she curated *Elmgreen & Dragset: Sculptures*, the first major US museum exhibition of work by the artist duo, and *The Four Fs: Family, Finance, Faith, and Friends*, the first solo exhibition in North America featuring the French sound artist Anne Le Troter and her first work in the English language. In 2022, Arnold curated *Lynda Benglis*, featuring new and recent work by the artist, as well as the exhibition *Matthew Ronay: The Crack, the Swell, an Earth*. She was curator of the 2023

exhibition *Groundswell: Women of Land Art*, a reappraisal of Land art through the pioneering work of 12 women sculptors. Arnold, who holds a doctoral degree from the University of Texas at Dallas, has also published on the work of Robert Smithson.



Alice Aycock

Aycock has lived in New York City since 1968. She received a B.A. from Douglass College and an M.A. from Hunter College. She was represented by the John Weber Gallery in New York City from 1976 through 2001 and has exhibited in major museums and galleries nationally as well as in Europe and Japan. Currently she is represented by Marlborough Gallery, New York and Galerie Thomas Schulte, Berlin. She had her first solo exhibition of new sculptures with Marlborough in the fall of 2017. Her works can be found in numerous collections including the

Museum of Modern Art, the Whitney Museum, the Brooklyn Museum, the LA County Museum, the National Gallery of Art, the Sheldon, Storm King Art Center, the Louis Vuitton Foundation, and the Sprengel Museum in Hannover, Germany. She exhibited at the Venice Biennale, Documenta VI and VIII and the Whitney Biennial.



Susanneh Bieber, PhD

Bieber is associate professor at Texas A&M University, where she teaches courses in modern and contemporary art and architectural history. She received her PhD from the Freie Universität Berlin. In 2020, she was the recipient of the Scholarship of Design Article Award from the Association of Collegiate Schools of Architecture, and in 2017 she was awarded the International Essay Prize by the Smithsonian American Art Museum and the Terra Foundation for American Art. Her monograph *American Artists Engage the Built Environment, 1960-1979* was published with Routledge in 2023. Her

articles have appeared in peer-reviewed journals such as *Art Journal*, *American Art*, *Journal of Architectural Education*, the *Getty Research Journal*, and *Panorama*. She was a postdoctoral fellow at the Smithsonian American Art Museum in 2012/13 and the Crystal Bridges Museum of American Art in 2015. Previously, she worked as a curator at the Tate Modern in London and the Fresno Metropolitan Museum in California.



Mary Miss

Miss has been redefining how art is integrated into the public realm since the early 1970s. She is interested in how artists can play a more central role in addressing the complex issues of our times—making environmental and social sustainability into tangible experiences is a primary goal. Collaboration has been central to her work as she has developed projects as diverse as creating a temporary memorial around the perimeter of Ground Zero, marking the predicted flood level of Boulder, Colorado, or revealing the history of the Union Square Subway station in New York City.

Miss' work crosses boundaries between landscape architecture, architecture, urban design, and graphic communication. Her vision favors site-specificity and human perception over traditional concerns of the public monument. Trained as a sculptor, her work creates situations that emphasize a site's history, ecology, and aspects of the environment that often go unnoticed. Throughout her career, Mary Miss has collaborated closely with architects, planners, engineers, ecologists, and public administrators. Through these collaborative initiatives, Miss has realized the potential for artists to help encourage the involvement of all citizens and inspire the personal and political will to create revitalized, sustainable cities. In 2009 she initiated work on City as Living Laboratory, a framework for making issues of sustainability compelling to the public.



Jody Pinto

Internationally known for her creative integration of art into architecture and landscape, Pinto lives and works in New York City. She has completed over fifty collaborative projects in the United States, Israel and Japan since 1975. They include a wide range of master-planning, functional elements, landscape interventions, free standing and integrated structural elements. She has received numerous awards and grants including the NEA; Federal Design Achievement Award; National Design for Transportation Award; A.I.A. Honor Award "Art in Public Spaces", and two National ASLA Design Honor Awards.

During the 60's she developed a series of large-scale, canvas-backed, works using sand, Rhoplex, marble dust and powdered pigments. As the thick mixture slowly dried, the surface



was drawn into and pushed like skin or wet sand. These early works and drawings were the first in a dialogue between body/land.

Her drawings are in numerous private and public collections, including the Guggenheim Museum, the Whitney Museum of American Art, the Museum of Modern Art in New York City; the National Gallery of Art and the National Museum of Women in the Arts in Washington, D.C.; Des Moines Art Center in Iowa; the Denver Art Museum; and the Philadelphia Museum of Art, among others.



Nancy Princenthal

Princenthal is a Brooklyn-based writer whose book *Agnes Martin: Her Life and Art* (2015) received the 2016 PEN/Jacqueline Bograd Weld Award for Biography. She is also the author of *Unspeakable Acts: Women, Art, and Sexual Violence in the 1970s* (2019) and *Hannah Wilke* (2010). Her essays have appeared in monographs on Katherine Bradford, Doris Salcedo, Robert Mangold, Willie Cole, Gary Simmons, Lesley Dill and Alfredo Jaar, and many other artists. A former Senior Editor of *Art in America*, she is also a contributor to the *New York Times*, *Bomb* magazine, *Hyperallergic* and the *Brooklyn Rail*.

Princenthal has taught at Bard, Princeton, Yale, the School of Visual Arts and NYU's Institute of Fine Art and elsewhere. She is currently working on a biography of Louise Bourgeois.