

## **SANDRA SKURVIDA**

Tel. 917-250-7251, e-mail [sandra\\_skurvida@fitnyc.edu](mailto:sandra_skurvida@fitnyc.edu)

### **Education**

PhD, Art History and Theory, Stony Brook University, 2006  
Fulbright Scholar, CUNY Graduate Center, 1996-97  
MA & BA in Art History, Vilnius Academy of Arts, Vilnius, Lithuania, 1995

### **Languages**

Fluent: English, Lithuanian, and Russian  
Working knowledge: German and French

### **Scholarships, fellowships, awards**

George T. Dorsch Endowed Fellowship Award, 2012 & 2017  
Teaching Institute Merit Award, FIT-SUNY, annually, 2008–2019  
The Westerly Trust Fellowship, London, 2000, '04, '06  
Fulbright Scholarship, The United States Information Agency, 1996

### **Specialization**

Contemporary art and theory, curatorial practice, ecology and technology, feminist and decolonial theory

### **Academic positions**

FIT-SUNY, adjunct associate professor, History of Art Department, 2004–present, & School of Graduate Studies, 2018 – 2022  
School of Visual Arts, adjunct instructor, History of Art Department, 2007–2011  
Center for Curatorial Studies, Bard College, visiting lecturer, 2009  
Museum of Modern Art, New York City, teaching fellow, MoMA Courses, 2009  
Parsons School of Design, The New School, History of Art Department, adjunct instructor, 2007– 2009  
Bloomsburg University of Pennsylvania, Art Department, visiting assistant professor, 2007

### **Selected publications**

Research monograph

*John Cage Composing, Computing, and Curating*, forthcoming from Routledge Press in 2024

#### Articles in edited collections

“I as a Readymade,” *Your Time is My Time*, eds. Annika Toots & Merilin Talumaa (Milan: Mousse, 2023), 30-39.

“Iranian or Not: Sociopolitical Conditions of Art Representation,” *Transkulturelle Wechselwirkungen durch Kunst und Soziales: Iranische Diaspora in Europa und darüber hinaus (Transcultural Interplay Through Art and Social Life: Iranian Diaspora in Europe and Beyond)*, eds. Shirin Nowrousian, Michael Hofmann, and Tobias Schickhaus (Würzburg, Germany: Königshausen & Neumann, 2022), 183-89.

“Billowing Grounds and Unrooted Constructions: Aleksandra Kasuba’s Environmental Plasticity,” *Swamps and the New Imagination: On the Future of Cohabitation in Art, Architecture, and Philosophy*, eds. Nomedas Urbonas, Gediminas Urbonas, and Kristupas Sabolius (MIT Press, 2022).

“Technologies of Indeterminacy: John Cage Invents,” in David Cateforis, Steven Duval, & Shepherd Steiner, eds., *Hybrid Practices: Arts in Collaboration with Science and Technology in the Long 1960s* (University of California Press, 2019), 165–186.

“John Cage, *Rolywholyover A Circus*, 1993,” in Elena Filipovic, ed., *The Artist as Curator* (Milan: Mousse, 2017), 229–245.

#### Essays in exhibition catalogues

“Exhibition as Composition: Repetition and Difference,” *Jasper Johns: Mind/Mirror* (The Whitney Museum of American Art and Philadelphia Museum of Art, 2021), 300–304.

“Forces in Formation: Text Works,” *Shaping the Future: Environments by Aleksandra Kasuba* (Lithuanian National Museum of Art, 2020), 174–185.

“Permutations of Information in Paintings by Kes Zapkus,” *Kestutis Zapkus* (Lithuanian National Museum of Art, 2014): 125–169.

“Vitshois Mwilambwe Bondo: Kinshasa Style,” *Vitshois Mwilambwe Bondo* (Milan: Primo Marella Gallery, 2012): 3–23.

“Avant-Guide to NYC”: exhibition brochure (New York: apexart, 2009).

“Image Drives,” *Custom Car Commandos*: exhibition catalog (New York: Art in General, 2009).

“Rudolf Baranik,” exhibition catalog (Vilnius: Contemporary Art Center, 1996).

*For/Against Beauty: The Third Annual Exhibition of the Soros Center for Contemporary Arts-Lithuania*, 1995 (Catalogue Editor).

#### Selected Articles

“Confessions from Under a Mask: How to Get Plastered and Keep Your Face for Years to Come,” *Echo gone wrong*, March 29, 2023, <https://echogonewrong.com/zilvinas-kempinas-sandra-skurvida-mo-museum/>

“Barbad Golshiri’s Acts of Alterity,” *ArtMargins*, 12:1 (MIT Press, 2023).

"On Barbad Golshiri's *Cura*," trans. Hessâm Êmâmî. *Shabakê-Âfiâb* Monthly (Tehran, 2019), n. 46 (The Skin, The Self, The World).

“Iranian or Not: DisLocations of Contemporary Art and Its Histories,” *Art Journal*, fall 2015, 73-77.

“Fayçal Baghriche: *What Looks Back at Us* at Taymour Grahne Gallery, New York” (exhibition review), *Art Papers*, July/August 2015, 59.

“Remediation of the News Feed: Representations of Contemporary Art of Iran from *The Guardian* to Facebook,” *Art Practical*, No. 6.4 (May 27, 2015). <https://www.artpractical.com/feature/remediation-of-the-news-feed/>

“Iran Modern” (exhibition review), *The International Journal of Islamic Architecture*, Vol. 3, No. 2 (2014): 523–537.

“Rolywholyover A Circus” for Museum by John Cage (1993),” *Mousse*, no. 42 (February 2014): 19–36.

“The Ex-sited Archive,” *Ibraaz Platform 006*, November 6, 2013. <https://www.ibraaz.org/platforms/6/responses/150>

“Art Tomorrow,” *Art Papers*, November/December 2013, 52.

“Victory Over the Time: Demonstrative Urgency of Performance in the State of Resistance,” *Art Papers*, September/October 2013: 22–26.

“Who, by Whom, and for Whom: Presentation of Contemporary Art in Iran and Representations of the Art of Iran Elsewhere,” *Interventions*, January 29, 2013: n. p.

Guest Editor: *C+ The Iran Issue on Censorship*, *ArteZine* (ArteEast, New York City), Spring 2012.

“Being Contemporary,” *Performance Art Journal* (PAJ 100), Volume 34, No.1 (January 2012): 93–110.

“En un circo de tres pistas” (“The Circus in Three Rings”), *cultura/s: La Vanguardia* (Barcelona), #382 (October 14, 2009).

Art criticism in Lithuanian, more than 100 titles, 1990–1996 and 2014-17 (bibliography available on request).

#### Translation

Erwin Panofsky, *Meaning in The Visual Arts* (Vilnius: Open Society Fund, 2003).

#### Selected lectures, symposia, talks

“Iranian or Not: Sociopolitical Conditions of Art Representation,” International conference *Transcultural Interplay through Art and Social Life: Iranian Diaspora in Europe and beyond*, Paderborn University,

Germany, 2019. Conference proceedings published by Verlag Königshausen & Neumann, Würzburg, Germany

Co-presenter (with Natasha Degen), ACAW Field Meeting 6: Thinking Collections, Dubai, UAE, 2019

“Scoring Time: John Cage’s *Diary*,” in session *Making/Writing Artists Lives* (chairs Monica Bravo & Sarah Kanouse), Annual Conference of the College Art Association (CAA) 2019

“Iran Files: Transnational Curation of Digital Art,” Annual Conference of the British Society for Middle Eastern Studies (BRISMES) 2017, University of Edinburgh, U.K.

“Denuded: Bare Life in Performance by Barbad Golshiri,” in session *Arab Nude* (chair Kirsten Scheid), CAA, New York, 2017

“Part Flesh, Part Data: Permutations of *Black Square*,” 4th Annual Conference of the Association for Modern and Contemporary Art of the Arab World, Turkey and Iran (AMCA) in partnership with New York University Abu Dhabi and Barjeel Art Foundation, Sharjah, UAE, 2016

Moderator, “Snowed-in: Art in the Age of Surveillance,” panel featuring Allison Burtch, Paolo Cirio, Adam Harvey, and Karen Levy, organized by the Art Market Studies Department, School of Graduate Studies, FIT, 2015

Guest speaker, “Iran: Art and Propaganda,” Annenberg School for Communication, The University of Pennsylvania, 2015

“John Cage’s Media Circus: Composition, Computation, Curation,” conference *Hybrid Practices in the Arts, Sciences, and Technology from the 1960s to Today*, Spencer Art Museum and The University of Kansas, 2015

“Iran via Video: Art Information Exchange on the World Wide Web,” in session *Global Video: Histories and Practices* (co-chairs Rebecca Peabody and Ken Rogers), CAA 2015

Convener and moderator, international symposium “Iran: Art and Discourse” co-organized with the Center for Global Communication Studies, Annenberg School for Communication, University of Pennsylvania, Asia Society, New York, 2013, [www.asiasociety.org/new-york/events/iran-art-and-discourse](http://www.asiasociety.org/new-york/events/iran-art-and-discourse)

Convener and moderator, panel discussion “What Is To Be Done?” featuring Barrak Alzaid, Negar Mottahedeh, Media Farzin, and Brian Kuan Wood, Independent Curators International (ICI) Curatorial Hub, New York, 2012

Invited speaker, Plenary Session of AMCA, CAA 2012

Co-chair (with Jovana Stokic), session *Live Forever: Currency and Posterity of Performance Art*, featuring Kathy Battista, Tania Bruguera, Abou Farman, and Pablo Helguera, CAA 2012

Invited speaker, panel discussion *Residency as Refuge? Economies of Residencies*, with Barrak Alzaid, Wafaa Bilal, Sohrab Kashani, and Todd Lester, organized by ArteEast, International Studio and Curatorial Program (ISCP), New York, 2011

“From *Rolyholyover* to *theanyspacewaever*: John Cage’s Emancipation of Spectatorship,” in session *Art as Event* (chair Nadja Rottner), CAA 2010

Discussant with cultural producer Alanna Heiss, apexart, New York, November 11, 2009

Chair, session *Reading Chance*, John Cage Symposium, Bard College, 2009

Chair, session *John Cage: Repercussions*, featuring Eva Díaz, Jonathan Katz, Liz Kotz, Laura Kuhn, and Nadja Rottner, CAA 2009

“The Telling Silence of John Cage,” in session *Beatified But Not Canonized* (chair William Ganis), CAA 2008

### **Selected curating**

Founding Director of OtherIS curatorial and research platform, 2011-ongoing. [www.otheris.com](http://www.otheris.com). Projects:

*Woman, Life, Freedom: Year Zero*  
e-flux Screening Room, New York, September 16, 2023

*Dire Straits*  
Lumen Festival, Snug Harbor Cultural Center, Staten Island, NY, June 20, 2015  
*Im-Port/Ex-Port*, Kassel, Germany, August 7, 2012

*Surveilling the Naked City: Video Art from Tehran*  
Atopia, Oslo, March 29–April 19, 2013  
University Art Gallery, California State University, Stanislaus, March 10–April 15, 2014

*Still Lives & Selected Acts* (co-curator with Sohrab Kashani)  
Dastan’s Gallery, Tehran, June 21–26, 2013

*mise en abyme*  
IRANIAN ARTS NOW festival and exhibition, Cité Internationale des Arts, Paris, June 23–30, 2012  
Sazmanab Platform for Contemporary Arts, Tehran, August 22, 2012  
CINEMÁTICA Festival of Image and Sound, La Elástica, Montréal, Canada, November 22–25, 2012

*1979/1357*  
*Iran via Video Current*, Thomas Erben Gallery, New York City, December 13–17, 2011

*TVDinner* (producer and co-curator with Amirali Ghasemi (Iran), Sohrab Kashani (Iran), Shireen Naziree (Burma), Lena Prents (Belarus), Aneta Szylak and Hiwa K. (Iraq), a project for Immigrant Movement International by Tania Bruguera, Queens Museum and CreativeTime, Queens, New York, June 2011  
Sazmanab Project, Tehran, August 2011

*SanctionedArray*  
White Box Art Center, November 4, 2010  
Big Screen Project, New York City, October 24, 2010  
March Meeting 2011, Sharjah, United Arab Emirates

*Studio B-Last*, curator

International Studio and Curatorial Program (ISCP), Brooklyn, NY, May 7–16, 2010. Exhibition by Clifford Owens, performance by CHOKRA, and a roundtable “Studio Visit as Performative Event”

*Avant-Guide to NYC: Discovering Absence*, curator

apexart, New York City, November 4–December 19, 2009. Artists: Julieta Aranda, caraballo-farman, Kabir Carter, Dexter Sinister, Eckhard Etzold, Andrea Geyer, Pablo Helguera, Nancy Hwang, Pia Lindman, Anna Lundh, Nina Katchadourian, Carlos Motta, Angel Nevarez & Valerie Tevere, Hatuey Ramos-Fermin, Katya Sander, Ward Shelley, Xaviera Simmons, and Alex Villar

*Custom Car Commandos*, curator, and catalogue editor

Art in General, New York City, January 16–March 7, 2009. Artists: Liam Gillick, Nancy Davenport, Dexter Sinister, Lars Mathisen, Alex Villar, and Angie Waller

*Soapbox Event by Pia Lindman*, curator and producer

Federal Hall National Memorial, New York City, April 5, 2008. Participatory performance of free speech. Sponsored by the Lower Manhattan Cultural Council, September 11th Fund <Soapboxevent.blogspot.com>

*The FM Ferry Experiment*, participant

Staten Island Ferry, New York City, September 24, 2007. Public radio project organized and programmed by neurotransmitter (Valerie Tevere & Angel Nevarez) - segment on the Fifth New York Avant-Garde Festival and a live interview with filmmaker Jud Yalkut

*Waste Management* by Alex Villar, curator and producer

Hudson River Park, New York City, December 2006. Public video installation sponsored by the Lower Manhattan Cultural Council

*Art Container*, curator and producer

Soho Square and Chelsea Park, New York City, June–July 2002. Commissioned projects: Judith Barry, Lisa Bateman, Amy Hautf, Alex Villar, and Dolores Zinny & Juan Maidagan. Sponsors: Greenwal Foundation, Lily Auchincloss Foundation, and New York Foundation for the Arts

*Rudolf Baranik: A Retrospective*, curator, and catalogue editor

Vilnius Contemporary Art Center, Lithuania, 1996

*The Third Annual Exhibition of the Soros Center for Contemporary Arts*, curator, and catalog editor

Contemporary Art Center, Vilnius, Lithuania, 1995

### **Other professional engagements**

Founding director, Harlem Collaborative for Contemporary Art, 501(c)3 organization, 2005-present

Critic in residence (2010) and visiting critic (2008, '09, '11, '12, '13, '15), Art Omi Artists' Residency, Ghent, NY

*Night School*, core group participant, a project by Anton Vidokle, The New Museum, New York City, January 2008–January 2009

Visual Arts Program Adviser, Soros Center for Contemporary Arts, Lithuania, 1995-96

Representative, The Westerly Trust, London, 1994-96