

AMEI WALLACH, Luce Foundation Visiting Scholar in Visual Arts, 2010-11

Amei Wallach is an art critic, commentator, curator and filmmaker. She is founding director of The Art Writing Workshop. The Workshop is a partnership between the International Art Critics Association/USA Section (AICA/USA) and the Creative Capital | Warhol Foundation Arts Writers Grant Program designed to give practicing writers the opportunity to strengthen their work through one-on-one consultations with leading art critics.

With the late Marion Cajori, she co-directed the 2008 feature-length documentary, *Louise Bourgeois: The Spider, The Mistress and The Tangerine*, which is currently in international distribution. (“Superb documentary portrait,” *The New York Times*; “a work of art in its own right,” *Artforum*; “deeply affecting and compelling,” *The Art Newspaper*).

Wallach is currently in post production on *Ilya and Emilia Kabakov: How to Make a Paradise*. With irony, drama and Kabakov’s gift for visual story-telling, the film presents a closeup, personal, and nuanced view of Russia’s cataclysmic history, through an examination of the lives and work of the premier international artists to emerge from that country. Beginning in the Ukraine under Stalin, the film culminates in 2008 with the artists’ first public exhibition in Moscow, in venues throughout the city, including the Pushkin Museum.

Wallach was for many years on-air arts essayist for the MacNeil/Lehrer Newshour and chief art critic for Newsday and New York Newsday. Her articles have appeared in such publications as *The New York Times*, *The New York Times Magazine*, *The Nation*, *The Wall Street Journal*, *Smithsonian*, *Vanity Fair*, *Vogue*, *Art in America*, *ArtNews*, *Aperture*, *Parkett and Sculpture Magazine*.

She has written or contributed to 11 books, including, *Ilya Kabakov: The Man Who Never Threw Anything Away* (Abrams, 1995), the first monograph on the artist [*Art Forum*: “It effects a strange marriage between blunt, mundane reality and visionary fiction with remarkable insight into daily life and a novelist’s passion for colorful metaphors.”], as well as: *Louise Bourgeois* {Storm King, 2007}, *Thornton Dial*, [Tinwood, 2005], *Rosenthal, Kabakov, Spivak: An Alternative History of Art* [MOCACleveland: 2004], *Bruce Nauman* [John Hopkins, 2002]; *Crossroads: Art and Religion in American Life* [The New Press, 2001].; *Jasper Johns: Writings* [Museum of Modern Art, 1996], *Universal Limited Art Editions* [Abrams, 1989], Introduction to Buckminster Fuller’s *Tetrascroll: Goldilocks and the Three Bears, A Cosmic Fairy Tale* [St. Martins, 1982].

She won a 2006 Best Show curator’s award from the International Art Critics Association/USA for her exhibition *Neo-Sincerity: The Difference Between the Comic and the Cosmic Is a Single Letter*, Apexart, New York, Spring.

She has organized or chaired panels at The Metropolitan Museum of Art, The Museum of Modern Art, Goethe Haus, The Jewish Museum, The Drawing Center, The American Crafts Museum, and thr 92nd Street Y. She organized a series on Photography and Culture for the Aperture Foundation, and chaired a one-day Symposium on *Art, Democracy and Public Space: The Christo and Jeanne-Claude Effect* at the Guggenheim Museum. She has spoken at museums around the world.

She serves on the board of CECartslink, which sponsors cultural and artistic exchanges between the United States and nations throughout Eastern Europe and Central Asia. She was president of AICA/USA from 2000 - 2005, and was a member of the founding board of ArtTable, an association of leading women in the arts.