

MARY JANE JACOB
CURRICULUM VITAE

1

707 West Junior Terrace, #10
Chicago, Illinois 60613
Telephone (773) 348-3353
mjacob@saic.edu
www.maryjanejacob.org

ACADEMIC AFFILIATION:

- Professor, Department of Sculpture, and Executive Director of Exhibitions and Exhibition Studies, School of the Art Institute of Chicago (SAIC)
- Board member, Mitglieder [University Council] des Universitätsrates der Bauhaus-Universität Weimar, Germany
- Guest Professor, DAAD 2007-10, Bauhaus University, Weimar, Public Art and New Artistic Strategies Program
- Adjunct Faculty, Bard Center for Curatorial Studies, 1996-2004

CURATORIAL:

1991, 2000-present Curator, Spoleto Festival USA, Charleston, South Carolina
1994-99 Consulting Curator, The Fabric Workshop and Museum, Philadelphia
1986-89 Chief Curator, Museum of Contemporary Art, Los Angeles
1980-86 Chief Curator, Museum of Contemporary Art, Chicago

EDUCATION:

1973-76 University of Michigan, Ann Arbor, M.A. in History of Art and Museum Studies
Thesis: *The Impact of Shaker Design on the Art of Charles Sheeler*
1972 Florida State University Study Center, Florence, Italy
1969-73 University of Florida, Gainesville, B.F.A.

FELLOWSHIPS AND AWARDS:

2010 Award for Achievement in the Field of Public Art, Public Art Dialogue, College Art Association
2010 Lifetime Achievement Award, Women's Caucus for Art, College Art Association
2003 The Rockefeller Foundation, Bellagio Study Center Residency
2002 The School of the Art Institute of Chicago, Roger Brown House Residency
1997-98 Getty Residency Visiting Fellowship, Bard College, New York
1989 Peter Norton Family Foundation Curator's Grant
1980-81 National Endowment for the Arts, Museum Professional Fellowship Grant
1973-74 National Endowment for the Humanities Fellowship

SELECTED PUBLIC PROJECTS, PUBLIC EXHIBITION PROGRAMS, and MUSEUM EXHIBITIONS *with notation of* RELATED PUBLICATIONS

2009 *Learning Modern*, Sullivan Galleries, The School of the Art Institute of Chicago
2008 *Omer Fast*, Rymer Gallert, The School of the Art Institute of Chicago
Department (Store): A collaboration of all departments and programs with J. Morgan Puett, Sullivan Galleries, The School of the Art Institute of Chicago
Partisan, Art Chicgao
2006 Magdalena Abakanowicz, *Agora*, permanent installation, Grant Park Chicago
2001-2007 Spoleto Festival USA, Charleston, South Carolina
2001 *Evoking History: Listening Across Culture and Communities*

MARY JANE JACOB
CURRICULUM VITAE

2

- Artists: Neil Bogan, Ping Chong, and Lonnie Graham
See *Reflections on Evoking History: Listening Across Cultures and Communities* (Charleston: Spoleto Festival USA, 2002) and Evoking History, in *Spoleto Festival USA 2001*(program book)
- 2002 “Evoking History: Memory of Water and Memory of Land”
 - Artists: Kimsooja, Suzanne Lacy/Rick Lowe. Marc Latamic, J. Morgan Puett, Yinka Shonibare, Nari WardSee “The Memory of Charleston,” in *Spoleto Festival USA 2002* (program book, “Latitude 32°/Nagivating Home”
- 2003
 - Artists: Suzanne Lacy and Rick LoweSee “Containers of Time” in *Spoleto Festival 2003* (program book)
- 2004 “Water Table”
 - Artists: Kendra Hamilton, Walter Hood, Ernesto Pujol, and Frances WhiteheadSee “Places with a Future: Site-Specific Art and Community Conversations ,” in *Spoleto Festival USA 2004* (program book)
- 2005 “Places with a Future”
 - Artists/Borough Houses: Rob Miller, J, Morgan Puett, and Frances Whitehead
 - Artists/Memminger District: Kendra Hamilton, Walter Hood, and Ernesto Pujol
 - Artists/Phillips Community: Kendra Hamilton, Walter Hood, Donna Hurt, Tora Johnson, and Ernesto PujolSee “Phillips Community/Reading Another Landscape: Interview with Walter Hood,” in *Spoleto Festival 2005* (program book)
- 2006-07 “Places with a Future: Phillips Community” (community development and youth programs with artists: Kendra Hamilton, Walter Hood, Donna Hurt, Tora Johnson, and Ernesto Pujol
- 2008 permanent garden, Memminger Theater, with Walter Hood, Kendra Hamilton, Ernesto Pujol; architects Huff+Gooden, Charleston
- 2000-04** “Awake: Art, Buddhism, and the Dimensions of Consciousness,” curating of the development process and co-organizing/undertaking of a national research consortium to investigate the shared aspects of the creative, meditating, and perceiving mind, and the relationship of Buddhist philosophy to contemporary artmaking. Resulting in over 50 program for exhibitions, performances, and projects (2002-05) and a book *Buddha Mind in Contemporary Art* (Berkeley: University of California Press, 2004)
- 2000-2002** Arts and Appalachian Clean Stream Program: Artist-and-Community Projects, a Federal Partnership of the National Endowment for the Arts and Office of Surface Mining, U.S. Department of the Interior: Proposal by Frances Whitehead with Michael Van Valkenburgh for Monday Creek Restoration Project, Murray City, Ohio; and planning for Appalshop, Whitesburg, Kentucky, with Alfredo Jaar.
- 2000** Master Public Art Plan, Planning Team, San Jose International Airport
- 1998** “Núcleo Histórico: Eva Hesse and Robert Smithson,” XXIV Bienal de Sao Paulo,

MARY JANE JACOB
CURRICULUM VITAE

3

Brazil (exh. cat.)

- 1997** “Changing Spaces: Artists’ Projects from The Fabric Workshop and Museum, Philadelphia.” Traveled to Miami Art Museum; High Museum of Art and other Atlanta venues; The Detroit Institute of Arts; Vancouver Art Gallery; and The Power Plant Contemporary Art Gallery, Toronto
- Artists commissioned included: Marina Abramovic, Mirosław Balka, Barbara Bloom, Maria Fernanda Cardoso, Marie-Ange Guilleminot, Mona Hatoum, Jim Hodges, Narelle Jubelin, Anish Kapoor, James Luna, Keith Piper, Beverly Semmes, Jana Sterbak, Bill Viola, Carrie Mae Weems, Rachel Whiteread, and Yukinori Yanagi
- 1996** “Conversations at The Castle,” Arts Festival of Atlanta (exh. cat. *Conversations at The Castle: Changing Audiences and Contemporary Art*, The MIT Press, Cambridge and London, 1998)
- “Points of Entry,” The Carnegie Institute/Three Rivers Arts Festival (exh. cat. Ram Publications, Santa Monica, California, 1998)
- 1994** “Diaspora: Carrie Mae Weems: Ritual & Revolution,” DAK’ART 98, Galerie Nationale d’Art, Dakar, Senegal (exh. cat.)
- 1993** “Culture in Action: New Public Art in Chicago,” Sculpture Chicago (exh. cat. Bay Press, Seattle, 1995) [essay “Outside the Loop” reprinted in *El arte último a través de sus exposiciones manifiesto 1980-1995*, Anna M. Guasch, ed. (Madrid: Editorial Akal, 2000)]
- 1992-96** Louise Bourgeois, Jane Addams Memorial (permanent), Navy Pier Park, Chicago, The Art Institute of Chicago Ferguson Fund and Chicago Park District
- 1991-92** Ronald Jones, Pritzker Park (temporary), downtown Loop, Chicago, Sculpture Chicago and the City of Chicago Department of Planning
- 1991** “Places with a Past: New Site-Specific Art in Charleston,” Spoleto Festival USA (exh. cat., Rizzoli International, New York, 1991)
- “Shigeko Kubota: Video Sculpture,” The American Museum of the Moving Image, New York (exh. cat.)
- 1989** “A Forest of Signs: Art in the Crisis of Representation, Museum of Contemporary Art, Los Angeles (co-curated with Ann Goldstein) (exh. cat. The MIT Press, Cambridge and London, 1989) [essay “Art in the Age of Reagan: 1980-1988” reprinted in *El arte último a través de sus exposiciones manifiesto 1980-1995*, Anna M. Guasch, ed. (Madrid: Editorial Akal, 2000)]
- 1988** “Christian Boltanski: Lessons of Darkness,” Museum of Contemporary Art, Los Angeles; The New Museum of Contemporary Art, New York; and Museum of Contemporary Art, Chicago. Traveled to University Art Museum, Berkeley; Vancouver Art Gallery; and The Power Plant Contemporary Art Gallery, Toronto (co-curated with Lynn Gumpert) (exh. cat.)
- “Ann Hamilton,” Museum of Contemporary Art, Los Angeles (exh. brochure)

MARY JANE JACOB
CURRICULUM VITAE

4

“East Meets West: Japanese and Italian Art Today,” ART/LA88, Convention Center, Los Angeles; exhibition and symposium, co-curated with Lynn Gumpert (exh. brochure)

“Richard Deacon,” Museum of Contemporary Art, Los Angeles (exh. brochure)

1987 “A Quiet Revolution: British Sculpture Since 1965,” Museum of Contemporary Art, Chicago and San Francisco Museum of Modern Art. Traveled to Newport Harbor Art Museum, Newport Beach, California; Hirshhorn Museum and Sculpture Garden, Washington D.C.; and Albright-Knox Art Gallery, Buffalo, New York; co-curated with Graham Beal (exh. cat. Thames & Hudson, London, 1987)

1986 “Jannis Kounellis Retrospective,” Museum of Contemporary Art, Chicago (exh. cat. Arnoldo Mondadori Editore, Milan, 1986)

1985 “Gordon Matta-Clark: A Retrospective,” Museum of Contemporary Art, Chicago. Traveled to Stedelijk Museum, Amsterdam; Städtisches Museum, Monchengladbach; Kunsthalle Basel; Le Nouveau Musée, Lyon/Villeurbanne; MUHKA, Museum van Hedendaagse Kunst, Antwerpen; Long Beach Museum of Art, California; Carnegie-Mellon University Art Gallery, Pittsburgh; The Brooklyn Museum, New York; University Art Museum, Berkeley; Mackenzie Art Gallery, University of Regina, Canada; Musée d'Art Contemporain, Montreal; Pori Art Museum, Pori, Finland; and Herbert F. Johnson Museum, Cornell University, Ithaca (exh. cat.)

SELECTED BIBLIOGRAPHY OF OTHER TEXTS, chronological listing:
(excluding catalogues of exhibitions and public projects noted above)

The Studio Reader, co editor with Michelle Grabner (Chicago: University of Chicago Press, 2010)

Learning Mind: Experience Into Art, co editor with Jacquelynn Baas (Berkeley: University of California Press, 2009)

“Of People and Of Place,” in *Art in a City Revisited* (Liverpool: Liverpool University Press, 2009)

“Inside Out,” in *Magdalena Abakanowicz: La Corte de Rey Arturo* (Madrid, Museo Nacional Centro de Arte Reina Sofia, 2008)

“When Monolog becomes Dialog,” in *Magdalena Abakanowicz: Cysterna* (Warsaw: Centrum Sztuki Wspolczesnej Zamek Ujazdowski, 2008)

“Making *Agora* Public,” in *Magdalena Abakanowicz Agora* (Chicago: Richard Gray Gallery, 2008)

“Being with *Cloud Gate*,” in *Anish Kapoor: Past, Present, Future* (Boston: The Institute of Contemporary Art, Boston, 2008)

Entry “Culture in Action,” in *Skulptur Projekte Münster* (Münster: Westfälisches Landesmuseum für Kunst und Kulturgeschichte, 2007)

Essay in *Anti-Contemporary Art Festival* (Kuopio: State Provincial Office of Eastern Finland, EU, 2007)

MARY JANE JACOB
CURRICULUM VITAE

5

“The Curator’s Task: Opening Up Space and Time,” *Curator Magazine* (2006)

Contributor to *Ericson Zeigler* (Saratoga Springs, New York: Tang Museum of Art/Skidmore College, 2006)

“Making Space for Art,” in *Festschrift* (Philadelphia: Philadelphia Exhibitions Initiative/ Pew Charitable Trusts, 2006)

Contributor to *Rethinking the Public in Public Art* (Taipei: Dimension Endowment of Art, 2006)

“The Material of Memory,” in *The Object of Labor* (Chicago: The School of the Art Institute of Chicago, 2006)

Contributor to *Presence* (Louisville, Kentucky: Speed Museum of Art, 2006)

“Introduction: Letter to the Artist on the Tenth Anniversary of the Rwandan Genocide,” in *Alfredo Jaar: The Fire This Time* (Milan: Charta, 2005)

“Musing on the Place in Art,” in *The Snow Show* (London: Thames & Hudson, 2005)

“Cultural Gifting,” in *Bik Van der Pol—with love from the kitchen* (Rotterdam: NAI Publishers, 2005)

“Reciprocal Generosity,” in *what we want is free: generosity and exchange in recent art* (Albany: State University of New York, 2005)

Buddha Mind in Contemporary Art, co editor with Jacquelynn Baas, University of California Press, 2004.

Carolee Thea, interview with Mary Jane Jacob, “Bringing Art to the People: A Conversation with Mary Jane Jacob,” *Sculpture* (March 2003)

Malcolm Dickson, interview with Mary Jane Jacob, “Kick Out the Jams: Mary Jane Jacob on Socially Engaged Practice in the U.S.,” *Matters* (Scottish Arts Council, Edinburgh), issue 16 (Spring 2003), p. 7-10

Contributor to *Now What? Dreaming a better world in six parts* (Utrecht: BAK/basis voor actuele kunst, 2003)

“Visitor’s Voice,” *FRAMEnews* (Helsinki: FRAME Finnish Fund for Art Exchange), 1/2003p. 12-23

“Revistando el Pasado,” in *Intercambio de Experiencias en el Arte Contemporáneo. Crónicas, Controversias y Puentes* (Mexico City: SITAC, Patronato de arte Contemporáneo a.c., publication from the First International Symposium on Contemporary Art Theory, 2002)

Contributor to “Learning from ‘documenta,’” *Parkett* (No. 64, 2002, p. 174-75,198-99)

“A Recipe for Exhibitions,” in *Words of Wisdom: A Curator’s Vade Mecum on Contemporary Art* (New York: Independent Curators International, 2001)

“Competing for an Audience: Entertainment versus Education,” in *Directors Choice: The Sixth Annual Directors Forum Transcripts*, (New York: American Federation of Arts, 2000)

“papiers pleins—pensées-plumes—paroles privées,” in *Louise Bourgeois* (Cologne: Karsten Greve Gallery, 1999)

MARY JANE JACOB
CURRICULUM VITAE

6

Suzi Gablik, interview with Mary Jane Jacob, "Removing the Frame, interview with Mary Jane Jacob," in *Conversations Before the End of Time*, by Suzi Gablik (London: Thames & Hudson, 1995)

"An Unfashionable Audience," in *Mapping the Terrain: New Genre Public Art*, Suzanne Lacy, ed. (Seattle: Bay Press, 1995) [reprinted in *L'art exposé: Quelques réflexions sur l'exposition dans les années 90, sa topographie, ses commissaires, son public et ses idéologies*, Bernard Fibicher, ed. (Kusnacht: Cantz Verlag and Musée cantonal des beaux-arts, Sion, 1995)]

"Ana Mendieta," in *Santeria Aesthetics in Contemporary Latin American Art*, Arturo Lindsay, ed. (Washington, D.C.: Smithsonian Institution Press, 1995) [originally published in *Ana Mendieta* (New York: Galerie Lelong, 1991)

"softshouldersbigshoulders," with Russell Lewis in *Navelle Jubelin: Soft Shoulder* (Chicago: The Renaissance Society at The University of Chicago and New York: Grey Art Gallery & Study Center, New York University, 1994)

"The Continuing Tradition: The Impact of Surrealism on Contemporary Art," in *Revolution by Night* (Canberra: National Gallery of Australia, 1993) (exh. cat.)

"Jannis Kounellis in Chicago," in *Kounellis* (Barcelona: Ediciones Poligrafia S.A. and New York: Rizzoli International, 1990)

Alberto Burri: Annottarsi (New York: The Rayburn Foundation, 1988)

"Anni Albers: A Modern Weaver as Artist," in *The Woven and Graphic Art of Anni Albers* (Washington, D.C.: The Smithsonian Institution Press, 1985)