

## Committee Biographies

**Chair: Colin Renfrew** (Professor Lord Renfrew of Kaimsthorn) is an archaeologist who was Disney Professor of Archaeology at the University of Cambridge from 1981 to 2004 and also Director of the McDonald Institute for Archaeological Research of which he remains a Fellow. He was Master of Jesus College, Cambridge from 1986 to 1997, during which time he launched its biennial contemporary sculpture exhibition 'Sculpture in the Close'.

He is the author of 'Figuring It Out: Parallel Visions of Artists and Archaeologists' (Thames & Hudson 2003), which explores the relationship between the processes of archaeological science and the work of today's contemporary artists. Lord Renfrew is an enthusiastic collector of contemporary British art and looks forward to the impact of the international contemporary collecting initiative upon the British art scene. He has been a Trustee of The Art Fund since 2000.

**Michael Craig-Martin** is an internationally known British artist with recent exhibitions at the Magasin in Grenoble, the Kunsthhaus in Bregenz, and a retrospective at the Irish Museum of Modern Art in Dublin. He will show new work at the Gagolian Gallery in London later this year. He is Emeritus Professor of Fine Art at Goldsmith College London, was a Tate Trustee from 1990-2000 and was recently elected an RA. He has been a Trustee of The Art Fund since 2005.

**Catherine Lampert** is an art historian and curator. She is preparing an exhibition of Lucian Freud's work that opens at IMMA in Dublin in June. Euan Uglow. The Complete Work will be published by Yale University Press in May 2007. She was the co-curator for the Rodin exhibition at the Royal Academy in 2006 and the author of Francis Alys. The Prophet and the Fly. She is Chairman of the Charles Wallace India Trust and was Director at the Whitechapel Gallery from 1988-2001. Appointed Professor, University of the Arts, 2007.

**David Landau** is the Curator of Pictures of Worcester College, Oxford, the Editor of Print Quarterly, a Governor of the Courtauld Institute, an ex-Trustee of the National Gallery and Chairman of Saffron Hill Ventures, a venture capital company investing in early-stage technology companies. He has been a Trustee of The Art Fund since 1996. He and his wife collect international contemporary art and glass.

**James Lingwood** has been Co-Director of Artangel, with Michael Morris, since 1991, and Artangel Media, set up in 2000. Artangel commissions and produces a range of one-off projects with contemporary artists, from public sculpture and performance to new film and video projects including Rachel Whiteread's House (1993-94), Jeremy Deller's The Battle of Orgreave (2001) in South Yorkshire, Francis Alys' Seven Walks (2005) and film and video installations with artists such as Kutlug Ataman, Douglas Gordon, Steve McQueen and Tony Oursler.

In addition to his work with Artangel, Lingwood curates occasional exhibitions for national and international arts institutions which include Juan Muñoz's Double Bind in Tate Modern's Turbine Hall, Field Trips – Robert Smithson and Bernd and Hilla Becher at the Museu Serralves in Porto and major survey exhibitions with Vija Celmins, Douglas Gordon, Juliao Sarmiento, Thomas Struth and Thomas Schütte.

**Ralph Rugoff** is Director of the Hayward Gallery at the South Bank Centre. Formerly he was director of the CCA Wattis Institute for Contemporary Art in San Francisco.

As a curator he has organized numerous exhibitions over the past sixteen years, including *Just Pathetic*, *Scene of the Crime*, and *A History of Invisible Art*. As a writer, he has contributed to books on artists such as Mike Kelley, David Hammons, Paul McCarthy and Roni Horn. He is also the author of *Circus Americanus* (Verso, 1995), a book of essays on popular visual culture. In 2006, he was awarded the Ordway Prize for achievements in curating and criticism.

**Dr Deborah Swallow** is Director of the Courtauld Institute of Art, having moved there from the Victoria & Albert Museum where she was Keeper of the Asian Department and Director of Collections. The Courtauld is strongly engaged in its teaching and research with global contemporary art. Dr Swallow herself has a research interest in modern and contemporary art in South Asia and of the South Asian diaspora. She has been a Trustee of The Art Fund since 2006.

**Hans Ulrich Obrist** was born in Zurich. He joined the Serpentine Gallery as Co-director of Exhibitions and Programmes and Director of International Projects in April 2006. Prior to this he was Curator of the Musée d'Art Moderne de la Ville de Paris since 2000, as well as curator of museum in progress, Vienna, from 1993-2000. He has curated over 150 exhibitions internationally since 1991, including *do it*, *Take Me, I'm Yours* (Serpentine Gallery), *Cities on the Move*, *Live/Life*, *Nuit Blanche*, 1st Berlin Biennale, *Manifesta 1*, and more recently *Uncertain States of America*, 1st Moscow Triennale and 2nd Guangzhou Biennale (Canton China). Hans Ulrich Obrist has also co-curated many monographic shows at Musée d'Art Moderne de la Ville de Paris, such as Olafur Eliasson, Philippe Parreno, Rirkrit Tiravanija, Anri Sala, Steve McQueen and Doug Aitken.

**Felicity Waley-Cohen** is co vice-chairman of the Serpentine Gallery and on the board of the Kensington and Chelsea Public Art Advisory Group. She previously started and ran the Patrons of New Art at Tate, and before that the Felicity Samuel Gallery showcasing young avant-garde artists. Felicity has been an Art Fund Trustee since 1988. She and her husband have a wide ranging collection with a particular interest in contemporary art.

## Application Process

### Stage 1

Expressions of Interest were invited from institutions wishing to participate in the scheme. Any museum or gallery accredited with the MLA other than those in London and Edinburgh was eligible to participate. Partner institutions could be located anywhere, including London and Edinburgh.

The deadline for submitting Expressions of Interest was June 2007.

Partnerships were asked to outline:

- The institutions in the partnership
- The area of international contemporary art they wish to collect
- Any other support they believed they may need to deliver the scheme
- An indicative timetable and budget
- And provide a signed letter of support from each of the partnership members

The Committee considered 29 proposals at a meeting in July and invited ten applicants to proceed to the second stage. At this point applicants were required to submit a fully detailed proposal.

### Stage 2

The Committee were primarily interested in hearing about the collection of artworks that will be formed as a result of participation in Art Fund International, and hearing from the individual(s) who would be the creative driving force behind the project, enabling the acquisitions and ensuring the scheme's success.

Having received detailed feedback on their first round submissions all applicants were required to submit the following by August 2007:

- Summary of theme
- Collecting strategy
- Curator's statement
- Timetable
- Budget
- Statement on partnership and other support

Applicants were also asked to submit an indicative list of works or artists which they would consider purchasing under the scheme (including images).

All short listed applicants were paid site visits from Committee members and staff from The Art Fund over the course of the summer and autumn. This was in order to see the museums and their display and storage spaces and meet the teams who would be leading on the project. Each Committee member who attended the site visits submitted a short report for the benefit of the whole Committee.

The Committee also requested that the curator leading the project for the acquiring institution(s) presented their proposals, with a member from their partner institution if they wished.

### **Stage 3**

Following all the site visits, the Committee met on 19 October for a final time to consider the final proposals. The decision was made by a process of voting, discussion and debate as to which partnerships should be awarded funding under the scheme.

Art Fund International runs alongside the charity's regular grant-giving programme and will be rolled out over a five year period. The funding for this scheme is additional to The Art Fund's regular budget for grants for works of art.