



## HARALD SZEEMANN: MUSEUM OF OBSESSIONS ABOUT THE CURATORS

**Glenn Phillips** is curator and head of modern and contemporary collections at the Getty Research Institute. His exhibition *California Video* won the International Association of Art Critics award for best exhibition of digital media, video, or film in 2008. He was a member of the core organizational team for *Pacific Standard Time: Art in L.A. 1945–1980*, a series of more than sixty concurrent exhibitions held across Southern California between fall 2011 and spring 2012. His curatorial projects for *Pacific Standard Time* included codirecting the *Pacific Standard Time Performance and Public Art Festival* and cocurating the three-part exhibition *It Happened at Pomona: Art at the Edge of Los Angeles 1969–73*, which won the Association of Art Museum Curators award for best university exhibition of 2011. Recent projects include the exhibitions *Yvonne Rainer: Dances and Films* (2014) and, with Elena Shtromberg, *Video Art in Latin America*, a thematic survey exhibition and ongoing research project on art from nineteen countries in Latin America and the Caribbean.

**Philipp Kaiser** is a freelance curator based in Los Angeles. He previously served as director of the Museum Ludwig in Cologne and senior curator at the Museum of Contemporary Art, Los Angeles, where he organized, among other exhibitions, *Ends of the Earth*, a historical survey of land art, with cocurator Miwon Kwon. From 2001 to 2006 he was curator at the Museum für Gegenwartskunst in Basel. Among his recent exhibitions are the inaugural show *Unpacking* and Jim Shaw's project *Museum of Wigs* at the Marciano Art Foundation in Los Angeles (2017) and the Swiss pavilion with Carol Bove and Teresa Hubbard/Alexander Birchler at the 2017 Venice Biennale. In addition to his curatorial responsibilities, he has contributed numerous articles to art journals, catalogues, and other publications and has taught art history at various universities.

**Doris Chon** is an interdisciplinary scholar of modern and contemporary art and visual culture. Her research interests include the ethics of representation, theories of witnessing and exile, the history of photography, and the fictive museum in recent art practice. Currently a research specialist at the Getty Research Institute, she taught previously at Reed College in Portland, Oregon, and in the studio art department at UCLA.

**Pietro Rigolo** studied visual arts at the Università IUAV di Venezia and received a PhD from the Università degli Studi di Siena / Istituto Italiano di Scienze Umane in 2011. In 2013 he joined the Getty Research Institute as a special collections archivist and the subject expert on the team processing the Harald Szeemann Papers. His research and writing focus on modern and contemporary art, exhibition history, and history of curatorial practice.