Poetic Justice: On the Intersection of Art and Law in the Work of Félix González-Torres

Speaker biographies:

Alexander Alberro, Virginia Bloedel Wright Professor of Art History and Department Chair at Barnard College
Alexander Alberro, Virginia Wright Professor of Art History at Barnard College and Columbia University in New York, is the author of Conceptual Art and the Politics of Publicity (MIT 2004) and Abstraction in Reverse: The Reconfigured Spectator in Mid-Twentieth Century Latin American Art (University of Chicago Press 2016). He has published in a broad array of journals and exhibition catalogues, and edited a number of books on contemporary art, including Working Conditions: The Writings of Hans Haacke (MIT 2016), Institutional Critique: An Anthology of Artists Writings (MIT 2010); Museum Highlights (MIT 2005), Recording Conceptual Art (University of California 2001), and Conceptual Art: A Critical Anthology (MIT 1999). Professor Alberro’s areas of specialization are modern and contemporary European, U.S., and Latin American art, as well as the history of photography. He is presently at work on a volume that explores the new forms of art and spectatorship that have crystallized in the past three decades.

Gregory S. Alexander, A. Robert Noll Professor of Law, Cornell University Law School
Gregory S. Alexander, an internationally renowned expert in property law and theory, has taught at Cornell Law School since 1985. Following his graduation from Northwestern University School of Law, he clerked on the U.S. Court of Appeals for the Sixth Circuit. After a year as a Bigelow Fellow at the University of Chicago Law School, he became a professor at the University of Georgia School of Law, where he remained until coming to Cornell. Professor Alexander has been a Fellow at the Center for Advanced Study in the Behavioral Science, in Palo Alto, California and at the Max-Planck-Institutes for Comparative Law, in Hamburg and Heidelberg, Germany. He has taught at UCLA, Virginia, and Harvard Law Schools, and was the Herbert Smith Distinguished Visiting Fellow at Cambridge University. Professor Alexander is a prolific and recognized writer, the winner of the American Publishers Association’s 1997 Best Book of the Year in Law award for his work, Commodity and Propriety. His other books include The Global Debate Over Constitutional Property: Lessons for American Takings Jurisprudence (Chicago), Community & Property (with Eduardo Peñalver) (Oxford), and Properties of Property (with Hanoch Dagan) (Aspen). His most recent book is An Introduction to Property Theory (with Eduardo Peñalver) (Cambridge).

Bill Brown, The Karla Scherer Distinguished Service Professor in American Culture, University of Chicago
He works at the intersection of literary, visual, and material cultures, asking how inanimate objects and human subjects form and transform one another. His essay on "Thing Theory," which served as the introduction to a book he edited (Things, 2001), proposed a focus on the
material world across the disciplines, and a conceptual agenda for apprehending objects, things, and materiality itself. He regularly teaches courses on Henry James and Philip K. Dick, on "The Matter of Modernism" and "Assemblage."

**Martha Buskirk**, Professor of Art History and Criticism
Martha Buskirk is Professor of art history and criticism at Montserrat College of Art, where she has taught since 1994, and she has held visiting appointments in the History, Theory and Criticism Program at MIT during 2005 and 2013. She is author of *Creative Enterprise: Contemporary Art between Museum and Marketplace* (Continuum, 2012) and *The Contingent Object of Contemporary Art* (MIT Press, 2003), and she is co-editor of *The Duchamp Effect* (with Mignon Nixon, MIT Press, 1996) and *The Destruction of Tilted Arc: Documents* (with Clara Weyergraf-Serra, MIT Press, 1990). She has also written numerous catalogue essays and articles that have appeared in *Artforum, October, Art in America*, and other venues. Professor Buskirk earned her Ph.D. in art history from the City University of New York, Graduate Center and has held fellowships from the Radcliffe Institute for Advanced Study in 2000-2001, the Clark Art Institute in 2004, the Henry Moore Institute in 2006, and the Guggenheim Foundation in 2015-16.

**Amada Cruz**, The Sybil Harrington Director, Phoenix Art Museum
Amada Cruz has been The Sybil Harrington Director of Phoenix Art Museum since February 2015. Born in Havana, Cuba, Ms. Cruz studied Art History and Political Science at New York University. Her first museum position was as a curatorial intern at the Solomon R. Guggenheim Museum in New York, where she subsequently worked as a Curatorial Assistant. Her other museum positions have included posts as Associate Curator, Hirshhorn Museum and Sculpture Garden at the Smithsonian Institution; Acting Chief Curator and Manilow Curator of Exhibitions at the Museum of Contemporary Art in Chicago; Director of the Center for Curatorial Studies Museum at Bard College; and as the former Executive Director at San Antonio-based Artpace, an artist residency program.

Ms. Cruz has also worked as a grantmaker and was the founding Program Director for United States Artists in Los Angeles, where she was responsible for all programming activities of a Ford and Rockefeller Foundations initiative. She also has been Executive Director of Artadia: The Fund for Art and Dialogue in New York City, which awarded grants to visual artists in San Francisco, Houston and Chicago.

**Rosa and Carlos de la Cruz**, Founders, de la Cruz Collection
For over 30 years, Rosa de la Cruz has built a reputation for being both a trendsetter and salient figure in the contemporary art world. Rosa and Carlos de la Cruz founded the de la Cruz Collection as a privately funded museum, accessible to the public at no cost. It is a testament to both their long history of supporting upcoming and innovative contemporary artists on both an international and local level and their generous philosophy of accessibility to art for all. Motivated by their unique vision and commitment to education and the arts, the space has served as a platform to support the local art scene and its educational systems. Initiatives include lectures, artist-led workshops, and docent-led tours. Mr. and Mrs. de la Cruz have also initiated scholarship opportunities for young artists to learn through direct experience with
educational programs, which include international travel and classroom work experience in New York. Chairperson and Founder of the Moore Space, an alternative art space that operated in Miami from 2001-2008, Rosa has long been recognized for supporting some of the most experimental projects in Miami.

In 1997, Rosa and Carlos were awarded the Alexis de Tocqueville Award from the United Way for community service and in 1998, Rosa was a juror for the Hugo Boss Prize at the Guggenheim Museum in New York. In 2004, Rosa received the Red Cross Chairmen’s Spectrum Award. In the fall of 2011, Rosa served as Juror of the Marcel Duchamp Prix at the Centre Pompidou in Paris. In 2015, Mr. and Mrs. de la Cruz were awarded the American Federation for the Arts Cultural Leadership Award. Rosa de la Cruz is a member of the Art in Public Places Board in Key Biscayne, Florida.

Educated at Phillips Academy Andover, the University of Pennsylvania, and the University of Miami School of Law, Carlos de la Cruz is a life-long scholar. Eclectic by nature, he has broken free of educational silos while remaining actively connected to the academic community. At Wharton, Carlos created a fellowship program in Behavioral Finance for doctoral candidates and supported the employment of a neurologist specializing in fMRIs. Mr. and Mrs. de la Cruz have also endowed the de la Cruz/Mentschikoff Chair in Law and Economics at the University of Miami, where Carlos studied law under the deanship of Professor Soia Mentschikoff. He has been on several university boards including those of Georgetown and Miami, where he became chairman, recruiting former Health and Human Services Secretary Donna Shalala as President, and led the transition.

Robert Hobbs, The Rhoda Thalhimer Endowed Chair at the School of Arts, Virginia Commonwealth University
Art historian Robert Hobbs’s more than 45 books and catalogues have focused on such artists as Milton Avery, Alice Aycock, Edward Hopper, Lee Krasner, Mark Lombardi, Robert Motherwell, Richard Pousette-Dart, Robert Smithson, Kara Walker, and Kehinde Wiley. His over 40-curated exhibitions have been shown at such institutions as Art Gallery of Ontario (Toronto), Brooklyn Museum of Art, Drawing Center (New York), LACMA, São Paulo Bienal (2002), Venice Biennale (1982 and 2013) and Whitney Museum of American Art. Recently he completed an extended essay on Minimalism for the National Gallery of Art exhibition of Virginia Dwan’s promised bequest (2016).

Jim Hodges, Artist
Jim Hodges was born in 1957 in Spokane, Washington and received his MFA from the Pratt Institute in Brooklyn, NY. Since the late 1980s, Mr. Hodges has created a broad range of work exploring themes of fragility, temporality, love and death utilizing a highly original and poetic vocabulary. His works frequently deploy different materials and techniques, from ready-made objects to more traditional media, such as graphite, ink, gold leaf and mirrored elements. Charting both the overlooked and obvious touchstones of life with equal attention and poignancy, Mr. Hodges’ conceptual practice is as broad and expansive as the range of human experiences he captures. He has been the subject of numerous solo exhibitions at various
venues across the United States and Europe including the Centre Pompidou, Paris; Camden Art Centre, London; the Aspen Art Museum; CGAC, Santiago de Compostela, Spain; Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY; and the Museum of Contemporary Art, Chicago. He has also been included in various significant group exhibitions, including the 2004 Whitney Biennial. Mr. Hodges served as the acting director of the Graduate Sculpture Department at the Yale University School of Art for the 2011/2012 academic years. He is the recipient of several prestigious awards including the Association Internationale des Critiques d’art in 2006, the Albert Ucross Prize in 2001, and The Louis Comfort Tiffany Foundation Award in 1995. A major retrospective of Mr. Hodges’ work just ended at the Hammer Museum in Los Angeles, and has traveled from the Dallas Museum of Art, The Walker Art Center in Minneapolis, and the Institute of Contemporary Art in Boston. Hodges currently lives and works in New York City.

Noah Horowitz, Director Americas, Art Basel
As Director Americas, Art Basel, Noah Horowitz is oversees Art Basel’s show in Miami Beach and continues Art Basel’s long standing relationships across North and South America. Mr. Horowitz holds a PhD, Courtauld Institute of Art; MA, Courtauld Institute of Art; and a BA, University of Virginia. Formerly the Director of the VIP Art Fair – the first-ever online art fair – and the Executive Director of The Armory Show, Mr. Horowitz is an art historian and expert on the international art market. He is the author of Art of the Deal: Contemporary Art in a Global Financial Market (Princeton University Press) has contributed to publications for The Serpentine Gallery, London; the Astrup Fearnley Museum of Modern Art, Oslo; and the United Kingdom's Intellectual Property Office. His writings and interviews on contemporary art and economics have appeared in The New York Times, The Observer, artinfo.com, Das Handelsblatt and ArtTactic.

Sonia K. Katyal, Professor of Law, UC Berkeley School of Law
Sonia Katyal is Chancellor’s Professor of Law at University of California, Berkeley, where she teaches in the areas of intellectual property, property and gender and sexuality. Before coming to Berkeley, Professor Katyal was an associate dean of research and the Joseph M. McLaughlin Professor of Law at Fordham Law School, and also specialized in intellectual property litigation in the San Francisco office of Covington & Burling. Professor Katyal’s scholarly work focuses on intellectual property, civil rights, and new media. Her current projects study the relationship between copyright enforcement and privacy (as applied to peer-to-peer technology); and the impact of artistic expression and parody on corporate identity, advertising, and brand equity. Professor Katyal is the first law professor to receive a grant through The Creative Capital/Warhol Foundation Arts Writers Grant, a program created to support independent, progressive arts publications and individual arts writers, for her work on art, activism and the law. She also works on issues relating to intellectual property and indigenous people’s rights, with a special focus on cultural property in the United States and abroad. She received her A.B. from Brown University, and her J.D. from the University of Chicago Law School. After law school, Professor Katyal clerked for the Honorable Carlos Moreno (later a California Supreme Court Justice) in the Central District of California and the Honorable Dorothy Nelson in the U.S. Court of Appeals for
the Ninth Circuit.

**Joan Kee**, Associate Professor of Art History, University of Michigan

Joan Kee is an associate professor in the History of Art at the University of Michigan. A graduate of Harvard Law School, she has practiced law, most recently in the area of commercial real estate. She is currently writing a manuscript on the embeddedness of law in contemporary art that focuses on how U.S. artists have occupied, purchased, destroyed, or claimed various forms of property. A secondary project explores how art historical methods can be brought to bear on how the law takes into account visual material. Recent and forthcoming publications in this area include articles for American Art, the Journal of Law, Culture and the Humanities, the Felix Gonzalez-Torres Foundation and Artistic Authorship and Legacy (Ridinghouse, 2016).

**Eduardo M. Peñalver, AB ’94**, the Allan R. Tessler Dean and Professor of Law, Cornell University Law School

Eduardo M. Peñalver is the Allan R. Tessler Dean and Professor of Law. He became Cornell Law School's 16th Dean on July 1, 2014. Dean Peñalver most recently served as the John P. Wilson Professor of Law at the University of Chicago Law School. He received his B.A. from Cornell University and his law degree from Yale Law School. Between college and law school, he studied philosophy and theology as a Rhodes Scholar at Oriel College, Oxford. Upon completing law school, Dean Peñalver clerked for Judge Guido Calabresi of the United States Court of Appeals for the Second Circuit, and at the Supreme Court for Justice John Paul Stevens.

Dean Peñalver’s scholarship focuses on property and land use, as well as law and religion. His work explores the way in which the law mediates the interests of individuals and communities. His writing on property has appeared in numerous leading law journals. His book, *Property Outlaws* (co-authored with Sonia Katyal), published by Yale University Press in February 2010, explores the vital role of disobedience within the evolution of property law. His most recent book, *An Introduction to Property Theory* (co-authored with Gregory Alexander), was published by Cambridge University Press in 2011.

Dean Peñalver previously taught at Cornell Law School (2006-2012) and at Fordham Law School (2003-2006). He has also been a visiting professor at Harvard Law School and Yale Law School.

**Sergio Muñoz Sarmiento, JD ’06**, Artist and Art Lawyer, The Art & Law Program

Sergio Muñoz Sarmiento's is an artist, writer, teacher, and art lawyer interested in the analysis of property and structures, in both tangible and intangible forms, through legal and cultural discourses and practices.

Mr. Sarmiento received his BA in Art from the University of Texas-El Paso, an MFA in Art from the California Institute of the Arts. He was a Van Lier Fellow at the Whitney Museum of American Art’s Independent Study Program in Studio Art in 1997 and received his J.D. from Cornell Law School in 2006.

His art projects have been shown nationally and internationally, and he has lectured and performed in a wide range of institutions, including Harvard University, Cornell Law School, Yale Law School, Columbia Law School, Fundación Cisneros (Caracas), Universidad de los Andes (Bogotá), Cour de Cassation and L'Institut Universitaire Varenne (Paris), McGill Faculty of Law,

In 2010, Mr. Sarmiento founded the Art & Law Program, a semester-long seminar series with a theoretical and philosophical focus on the effects of law and jurisprudence on cultural production and reception. Along with his private practice, he currently teaches contemporary art and law at Fordham Law School.

**Ibett Yanez, Director, de la Cruz Collection Contemporary Art Space**

Ibett Yanez has been the Director of the de la Cruz Collection in Miami, Florida since 2009. She has helped in furthering all aspects of the de la Cruz Collection’s mission, from its educational programming to its annual exhibitions. Before becoming Director of the de la Cruz Collection, she held the position as Assistant Director at the Moore Space, an experimental art space founded by Rosa de la Cruz and Craig Robins in 2001. The Moore Space gained international recognition for generating high-quality exhibitions, educational programs and commissioned artists’ projects. Since being appointed Director of the de la Cruz Collection, she has organized multiple exhibitions and established educational programs to serve the students of Miami. These programs include lectures, artist workshops as well as, travel and scholarship programs that have served over eight hundred students from our local community. In 2014, she was selected to participate in the Acadia Summer Fellowship awarded by the Fabric Workshop and Museum in Philadelphia. Ms. Yanez has worked with multiple institutions in promoting the local art scene as well as introducing national and international artists to the Miami Art Scene. These organizations include: The Fabric Workshop and Museum (Philadelphia), White Columns (New York), General Practice (Miami, New York), Nova Southeastern University (Florida), The Sculpture Center (New York), School of Visual Arts (New York), and Parsons the New School (New York).