
Among her many accomplishments, she conceived of and championed the museum’s 30th anniversary in 2018 with “CIVICKIDS: Make Art. Make A Difference,” a year-long series of exhibitions, community events, and digital art calls that foster civic engagement and shared community pride through artmaking. She served on several boards including the Carmago Foundation in France, and its sister organization Jerome Foundation in Minnesota, and the African and Asian Visual Arts Archive. In 2006 she was named a Chevalier of France’s Ordre des Arts et des Lettres. Hunt McLanahan consistently fought for equal access to arts education, particularly for children from underserved communities. Her contributions to the art community truly reflected her steadfast belief in the transformative power of art and commitment to making art accessible to all.

JENNIE C. JONES (A ’96, F ’14) was born in Cincinnati, OH and lives and works in Hudson, NY. Her interdisciplinary practice seeks to engage viewers visually and aurally. Drawing on painting, sculpture, sound, and installation, Jones’ conceptual works reflect on the legacy of modernism and minimalism. Their unconventional materials and reductive compositions highlight the perception of sound within the visual arts.

Jones’ one-person exhibitions include Constant Structure, The Arts Club of Chicago, IL (2020); Compilation, a ten-year survey exhibition curated by Valerie Cassel Oliver at Contemporary Arts Museum Houston, TX (2016); Absorb/Diffuse, The Kitchen, New York, NY (2013); and Directions: Jennie C. Jones: Higher Resonance, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2013); among others. She is the recipient of numerous awards, including the Rose Art Museum, Ruth Ann and Nathan Perlmutter Artist-in-Residence Award (2017); Robert Rauschenberg Award (2016); Joan Mitchell Foundation Grant (2013); The Studio Museum in Harlem, Joyce Alexander Wein Artist Prize (2012); and William H. Johnson Prize (2008). Jones is a faculty member in Painting at the Milton Avery Graduate School of the Arts, Bard College, Annandale-On-Hudson, NY.

CAY SOPHIE RABINOWITZ is founder, editor, and publisher of OSMOS, an independent editorial and curatorial project located in the East Village. Rabinowitz has been on the fine art faculty of Columbia University and Parsons, and was formerly senior editor of Parkett and the artistic director of Art Basel. She has published numerous monographs and critical essays in exhibition catalogues, anthologies and periodicals. In 2011 Rabinowitz launched OSMOS Magazine to be an art magazine “about the use and abuse of photography” wherein established artists and histories are featured alongside the next generation. A recognized art world insider, Rabinowitz, is known for her highly professional yet deeply personal approach.
CHRISTIAN RATTEMeyer is the Director at SculptureCenter, in Long Island City, New York, and was the Harvey S. Shipley Miller Associate Curator in the Department of Drawings & Prints at The Museum of Modern Art from 2007 to 2019. His MoMA exhibitions include SURROUNDS: Installations (2019-2020), Unfinished Conversations: New Work from the Collection (2017); Transmissions: Art in Eastern Europe and Latin America 1960-1980 (2015); and Alighiero Boetti: Game Plan (2012), among others.

Prior to working with MoMA, Christian served as curator to Artists Space in New York from 2003-2007, curating 65 contemporary exhibitions; founded and was gallery director of OSMOS, a contemporary project space in Berlin, Germany; co-curated for the 3rd and 4th International Biennial for Film and Architecture Berlin, Germany; and worked for documenta IX, X, and 11 in his hometown of Kassel. Christian holds an M.A. in Art History from the Freie Universität Berlin and an M.Phil in Art History from Columbia University.

Arriving in New York City in 1980, 18-year-old Eric Rhein became part of the East Village arts scene, a unique community which permanently altered the city’s cultural and creative landscape—and which was deeply affected by the AIDS crisis. He has gained recognition as an artist whose work embodies themes of love, sexuality, and identity. Eric says, “I don’t know how I would have survived AIDS without my relationship with my artwork, nor without honestly including my status when exhibiting it. Barbara supported all of this: she was a partner and friend, nurturing and affirming.” In 1996 Rhein began his project Leaves, honoring over 300 individuals he knew who died of complications from AIDS.

Rhein's work has been exhibited internationally, and reviewed in The New York Times, Huffington Post, ARTnews, and Art in America. He is included in the Smithsonian Archives of American Art's Visual Arts and the AIDS Epidemic: An Oral History Project. His work is in several museums. Rhein received the 2017 Visual AIDS Vanguard Award. Eric Rhein: Lifelines, the first monograph on his work, is being published in 2020.

Amy Sadao was Director of the Institute of Contemporary Art at the University of Pennsylvania from 2012 to 2019. During her tenure, she initiated a new public engagement department; doubled the museum's outreach and marketing; doubled the museum's endowment; and created and deepened partnership with museums and cultural organizations from MCA Chicago and MOCA LA to Blackstar Film Festival and Laos in the House.

Prior to ICA, Sadao served for ten years as Executive Director of Visual AIDS in New York City, where she greatly expanded the organization's resources and public awareness of its mission utilizing contemporary art to provoke dialogue about HIV/AIDS and supporting HIV-positive artists. Under her tenure, Visual AIDS established an annual exhibition program in collaboration with La MaMa La Galleria; commissioned over 40 artist editions focused on HIV; produced “AIDS/Art/Work,” a conference combining international activists, academics, and artists; and distributed over $140,000 in grants to HIV-positive artists.
ELLEN F. SALPETER is the first President and CEO of the New York–based nonprofit Westbeth Artists’ Housing, which offers affordable housing and studios to artists, and has been home to Barbara Hammer, Hans Haacke, Gil Evans, Helene Aylon and Diane Arbus, among others as well as the Merce Cunningham Dance Company in its more than fifty-year history.

Previously, Salpeter was Director of the Institute of Contemporary Art, Miami; Deputy Director, External Affairs at the Jewish Museum in New York; Founding Director of Heart of Brooklyn, a nonprofit consortium of cultural organizations in central Brooklyn; and Executive Director of Thread Waxing Space, a multidisciplinary arts and education space that supported emerging artists. She is currently on the boards of the Judd Foundation, PARTICIPANT INC, and the performance and media company the Builders Association as well as the Advisory Board of Streb.

ANTOINE VIGNE is a French author. Born in Paris in 1973, he has lived in New York since 1999. He has published two novels as well as articles and books on history, art and architecture. His work often deals with themes of displacement, exile and the unavoidable presence of nature and the universe in our lives. A consultant specialized in the cultural field, he has also helped manage many international exhibitions, notably as Director of Visual Arts for the French Embassy in the United States and, further, as a partner at Blue Medium. He has given talks, participated in panels and jurys and served on the boards and committees of several nonprofits. He currently serves on the board of the Camargo Foundation in Cassis, France, and the advisory committee for BOXO Projects in Joshua Tree, CA.
A recognized art world insider, Rabinowitz, is "about the use and abuse of photography" wherein established artists and histories are to be an art magazine senior editor of an independent editorial and curatorial project located in the East Village. Rabinowitz faculty member in Painting at the Milton Avery Graduate School of the Arts, Bard College, Annandale-On-Hudson, NY.

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