

Cecilia Alemani is an Italian curator based in New York. Currently, she is the Artistic Director of the upcoming 59th International Art Exhibition (2021) in Venice. Since 2011, she has been the Donald R. Mullen, Jr. Director & Chief Curator of High Line Art, the public art program presented by the High Line in New York City. Alongside her commitments at the High Line, she served as Artistic Director of the inaugural edition of Art Basel Cities: Buenos Aires in 2018 and was Curator of the Italian Pavilion at the 2017 Venice Biennale.

Over the past 10 years, Alemani has developed an expertise in commissioning and producing ambitious artworks for public and unusual spaces. During her tenure at the High Line, she has commissioned major projects by El Anatsui, Phyllida Barlow, Carol Bove, Sheila Hicks, Rashid Johnson, Barbara Kruger, Zoe Leonard, Faith Ringgold, Ed Ruscha, Nari Ward, and Adrián Villar Rojas, among others. Through these public initiatives, Alemani has sought meaningful civic engagement by galvanizing dialogue, awareness, and a sense of possibility. Kruger's mural, for instance, boldly interrogated insidious forms of power, while Villar Rojas's installation meditated on the transformation of structures seemingly impervious to change and on concomitant environmental concerns.

Alemaní has also organized group exhibitions on and around the High Line featuring works by many young and emerging artists, including Firelei Báñez, Marguerite Humeau, Josh Kline, Duane Linklater, Jon Rafman, Max Hooper Schneider, Sable Elyse Smith, Rayyane Tabet, Kaari Upson, Andra Ursuta, and others. These shows have examined the role of art in creating and defining public spaces, the relationship between humankind and nature, and technology's inescapable obsolescence, among other timely topics.

Alemaní recently spearheaded the High Line Plinth, a new program featuring monumental artworks that commenced in June 2019 with *Brick House*, a sculpture by artist Simone Leigh. She also launched an ongoing performance series that has presented works by Alexandra Bachzetsis, Kevin Beasley, Simone Forti, Maria Hassabi, Alison Knowles, and Naama Tsabar. Additionally, she initiated a daily video series that distinguishes the High Line as the only park in New York City with a regular multimedia program available for free every day of the year, as all art programs on the High Line are.

For Art Basel 2019, Alemani commissioned Alexandra Pirici to stage a new iteration of *Aggregate* for the city's Messeplatz. The immersive work is a performative environment featuring more than 60 performers who move around visitors, enacting gestures and making sounds that reference disparate forms of cultural heritage, creating something like a time capsule.

In 2018, Alemani was Artistic Director of the first edition of Art Basel Cities, a new initiative in partnership with Buenos Aires to celebrate the city's thriving cultural ecosystem. She curated a city-wide exhibition titled *Hopscotch (Rayuela)* that featured works by 18 international artists in close dialogue with their venues, shaping a multilayered experience that connected visual art, urban spaces, and the city's histories in unexpected ways. Among the participating artists were Eduardo Basualdo, Pia Camil, Maurizio Cattelan, Gabriel Chaile, Alex Da Corte, Leandro Katz, Barbara Kruger, Luciana Lamothe, Ad Minoliti, and Stan VanDerBeek.

In 2017, Alemani curated the Italian Pavilion at the Venice Biennale, 57th International Art Exhibition. Titled *Il Mondo Magico (The Magical World)*, the exhibition featured new largescale, site-specific commissions by Giorgio Andreotta Calò, Roberto Cuoghi, and Adelita Husni-Bey. Harnessing the transformative power of the imagination, each artist employed references to magic and fable, building fantastical worlds that left visitors with a richer, deeper appreciation of their own.

From 2012 to 2017, she curated Frieze Projects, the nonprofit platform of the Frieze Art Fair in New York, which has premiered new productions by emerging artists such as Uri Aran, Dora Budor, Liz Glynn, Samara Golden, Anthea Hamilton, David Horvitz, Marie Lorenz, and Adam Pendleton. Frieze Projects has also presented reconstructions of historical exhibitions and artists' projects, including those involving *Al's Grand Hotel*, Galleria La Tartaruga, *Flux-Labyrinth*, Daniel Newburg Gallery, Fashion Moda, and FOOD.

Prior to these roles, Alemani collaborated with museums, institutions, and foundations on various programs, while pursuing other more unconventional projects with nonprofits and informal organizations. In 2011, she worked as guest curator for the performance art biennial Performa 11. She also co-founded No Soul For Sale, a festival of independent spaces, nonprofit organizations, and artists' collectives, which took place at X Initiative in June 2009 and at Tate Modern's Turbine Hall in May 2010 as the main event for the museum's tenth anniversary.

From January 2009 to February 2010, she served as Curatorial Director of the year-long X Initiative, New York, an experimental nonprofit space for which she curated numerous exhibitions, among them solo shows by Keren Cytter, Hans Haacke, Derek Jarman, Tris VonnaMichell, and Artur Zmijewski. Alemani conceived and organized more than 50 events for the initiative, including performances, panel discussions, symposia, concerts, and screenings.

Alemani also served as an advisor to the Venice Film Festival for the Orizzonti category, which is devoted to new tendencies in filmmaking. She additionally oversaw the organization of the Future Generation Art Prize, a new prize for emerging artists. From 2007 to 2008, she acted as Curator of Special Projects for Artissima, Turin.

As an independent curator, she has organized numerous exhibitions in museums, nonprofit spaces, and galleries, including "The Magnetic Fields," Gió Marconi Gallery, Milan (2019); "Glee," Blum and Poe, Los Angeles (2011); "The Comfort of Strangers," MoMA/PS1, New York (2010); "Solaris," Gió Marconi Gallery, Milan (2009); "ONLY CONNECT," Bloomberg Headquarters with Art in General, New York (2008); "boundLES," several venues in the Lower East Side, New York (2008); "Down by Law," Whitney Museum, New York (2006); and "Things Fall Apart All Over Again," Artists Space, New York (2005).

Alemani received her BA in Philosophy from the Università degli Studi in Milan and her MA in Curatorial Studies from Bard College, Annandale-on-Hudson, New York. She has served as a contributor to several art publications, including *Artforum.com*, *Cura*, *Domus Magazine*, *Mousse Magazine*, *Klat*, *Modern Painters*, *Art Press*, *October Magazine*, and *Flash Art*. As of October 2019, she writes a weekly column in *D*, *Repubblica*, where she reflects on some of today's most compelling artworks.