Venice Biennale 2019

Colloquium / Art 199 · May 9 – 23rd 2019

Featuring Guest Speakers:

Jennifer Noonan

Jennifer Noonan is The Alvin R. Calman Professor of Art History at Caldwell University. Jennifer’s research focuses on modern and contemporary art, with particular focus on printmaking. More specifically, her scholarship considers ways in which both the process and the document carry aesthetic and conceptual weight. Her current project looks at the 1970 Venice Biennale and considers how and where it fits into the International Art Program’s larger practice of sending prints and print studios abroad. She has received support for this project from the Gladys Krieble Delmas Foundation and most recently the Smithsonian American Art Museum, where she was the Terra Foundation Postdoctoral Fellow in residence during the 2017-2018 academic year.

Justin Brice Guariglia


Justin Brice Guariglia, Wake Forest alum (’97) is an American artist known for his large-scale photographic, sculptural and public works that address ecological issues. In 2018, Sotheby’s called Guariglia one of the most prominent cultural figures working to address climate change. Justin Brice Guariglia will be presenting his largest scale installation to date at the Somerset House, REDUCE SPEED NOW!, formed of nine large solar-powered LED signs usually seen on motorways.

Mary Leigh Cherry

Mary Leigh Cherry, Wake Forest alum (’97), serves as Director of Tanya Bonakdar Gallery in Los Angeles. Mary started her first gallery, Cherry, in a garage in Venice, CA. The next iteration of the gallery was cherrydelosreyes, which she started with her husband. She then took on a partner to transform the gallery into Cherry and Martin, which ran for 12 years and represented three estates and artists from all over the world. Mary has been helping bring Wake Forest students to the Biennale since 2013.

Paul Kaplan

Paul Kaplan is Professor of Art History in the School of Humanities at Purchase College, SUNY. His work is centered around the role and imagery of Africans in western art. He is the author of numerous essays on the topic, as well as Jews, and on political, military and feasting imagery in Venetian art, especially in the work of Giorgione, Titian and Veronese. In 2002-2003 he served as Project Scholar for the artist Fred Wilson’s “Speak of Me as I Am,” an installation in the American Pavilion at the 2003 Venice Biennale, and provided an essay for the exhibition's catalogue. In 2008 and again in 2012 he was a fellow of the Du Bois Institute for African and African American Research at Harvard University. His current work includes research on the role of black Africans in Venetian art and society, the changes in European images of black Africans around 1600, and the intersections of race and art in the writings of nineteenth-century American and British visitors to Italy.

The Brooklyn Rail

March 26, 2019, Venice, Italy—On the occasion of the 58th International Art Exhibition—La Biennale di Venezia—the promoter the Brooklyn Rail and the curators Phong Bui and Francesca Pecoraro are organizing an official Collateral Event that addresses the environmental crisis in the age of climate change. The exhibition, Artists Need to Create on the Same Scale that Society Has the Capacity to Destroy: Mare Nostrum, brings together 73 artists whose selected works in a wide range of media invite critical awareness on the fragility of nature and human life while poetically invoking the regeneration of living systems. As part of the collateral event The Brooklyn Rail journal—a radical, and free publication based in New York City, founded by Phong Bui will be present with its staff during the course of the exhibition. The Brooklyn Rail team will recreate its “social environment” in Venice where it will produce its monthly issues as well as an issue of the River Rail, an offshoot of the Brooklyn Rail, focusing on the condition of the Mediterranean Sea by documenting our public programming.