

ARIANNE GELARDIN

CURATOR + DESIGNER

ariannegelardin@gmail.com
ariannegelardin.com
347 526 5126

EDUCATION

**Rhode Island
School of Design**
Master of Landscape
Architecture
2011 Providence, RI

**Eugene Lang College,
The New School
University**
Bachelor of Arts in
Art History &
Curatorial Studies;
Dean's List.
1999-2003, NY

SELECTED SKILLS

Curator, Project
Manager, Community
Organizer, Educator,
Event Producer, Critic

Writer, Editor,
Researcher, Urban
Designer, Graphic
Designer, Grant
Writer, Marketing
and Business
Development

Microsoft Office,
Adobe CS (Photoshop,
Illustrator, InDesign);
AutoCAD; Sketchup,
Rhino.

PROFESSIONAL

San Francisco Arts Commission
Contract Designer
Coordination between the SFAC, artists,
fabricators, and contractors; design
development; artwork fabrication;
project review and approvals; community
presentation; contracts; construction
documentation.
2012-Present, San Francisco, CA

Parlor
Hybrid retail-exhibition space
Co-founder
Exhibition production and public
programming; marketing; loan agreements,
inventory; sales; insurance.
2017, San Francisco, CA

StoreFrontLab
Experimental art + idea space
Co-Curator
Concept development; call for
proposals and submission reviews;
exhibition production; artist
contracts; partnerships; presentation;
documentation; writing and marketing;
general project logistics such as
equipment resourcing, scheduling, and
budgeting.
2013-2017, San Francisco, CA

(home)land, The 5x5 Project
City-wide public art biennial presented
by the DC Commission on the Arts and
Humanities
Assistant Curator
Design development and fabrication;
schedule and budget; permitting and
safety; marketing; community outreach.
2013-2014, Washington, DC

Rebar Group
Designer + Community Outreach
Associate
Design and fabrication; grants and
proposals; schedule and budgeting;
marketing; community outreach;
public programming.
2011-2012, San Francisco, CA

William Stout Publishers
Copy Editor for architectural book publisher.
2007-2008, San Francisco, CA

Darrin Haddad Photography
Studio Manager
Pre- and post-production management:
scheduling, budget, contracts, client
coordination, set design; archives.
2006-2007, New York, NY

Whitney Museum of American Art
Researcher for the *2006 Whitney Biennial*;
Assistant to the Head of Publications
+ New Media; Apprentice in the Department
of Conservation
Generate artist packets for biennial curators;
copy editing, fact checking, and catalog
proofs for publications; apprenticed with
museum conservator for condition reports and
traveling exhibitions.
2004-2006, New York, NY

TEACHING + COMMUNITY PROJECTS

Creative Growth Art Center
Non-profit serving adult artists with
developmental and physical disabilities
Special Events Volunteer
Public presentation; event logistics;
installation / de-installation; artwork sales.
2014-2015, Oakland, CA

DCUrbY (Design Collective of the Urban Youth)
Afterschool placemaking youth program
RISD Grant Recipient + Project Director
Curriculum development; activities
facilitation; community partnerships; educator
supervision.
2011, Providence, RI

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REFERENCES

Justine Topfer
Project Manager
San Francisco Arts Commission
justine.topfer@sfgov.org
415 252 2551

Yosh Asato
Founder + Director
StoreFrontLab
yosh@yoshasato.com
415 845 0646

Clare Rojas
Artist
peggyhoneywell1@gmail.com
401 846 4997

PRESENTATIONS + PANELS

San Francisco Arts Commission
Review Panelist
SFO Terminal 1 Two Dimensional Public Art Projects.
2017, San Francisco, CA

California Institute of Integral Studies
Adapting Nature's Design for a Better Future
Interviewer
Conversation with author Amina Khan on her book, *Adapt: How Humans Are Tapping into Nature's Secrets to Design and Build a Better Future*.
2017, San Francisco, CA

California College of Art
Visiting Critic
Interdisciplinary Studio taught by Jeremy Mende and Gregory Hurcomb.
2016, San Francisco, CA

StoreFrontLab
Moderator
Artist Talk: Kirk Crippens, Eliza Gregory + Lizzy Brooks.
Discussion of artworks focused on San Francisco neighborhoods undergoing rapid urban development.
2014, San Francisco, CA

San Francisco Arts Commission
Presenter
Clare Rojas: Central Subway Chinatown Proposal
2013, San Francisco, CA

Phoenix Urban Research Lab
Presenter
Bike Odyssey: Urban Design, Graphics & Community Organizing.
2011, Phoenix, AZ

SELECTED CURATORIAL

Parlor
Sto Len: Runoff
Curator
Recent mono prints and suminagashi workshop in conjunction with the SF Art Book Fair.
2017, San Francisco, CA

StoreFrontLab
Indigo Mind
Co-Curator
45+ Bay Area-based artists celebrating the work of neurologist Dr. Oliver Sacks. In collaboration with Creative Growth, ODC/Dance, Exploratorium, StoryCorps, Disability Unity Festival, among others.
2016, San Francisco, CA

StoreFrontLab / Soundwave
Infrasound
Project Manager
A spatial acoustic concert by Scott Arford and Randy Yau in partnership with the SF Soundwave Festival and curator Tiare Ribeaux.
2016, San Francisco, CA

StoreFrontLab
Chrome Cavern and the Expanded Consciousness Reading Room
Co-Curator
Exhibition and program series in partnership with David Baker Architects for the AIA Architecture and the City Festival.
2015, San Francisco, CA

Artists' Space
When Artists Say "We"
Participating Artist in group exhibition. Curated by Christian Rattemeyer.
2006, New York, NY

PUBLICATIONS + EDITORIAL WORK

Rebar Design Group
Detour 2012: Design Renegade
Curatorial Team
Co-wrote the exhibition proposal with curator, Justine Topfer; researched and selected participating artists; wrote and edited essays for the exhibition catalog; produced marketing material.
2012, Hong Kong

Freelance Editor
Jesi Khadivi, Miguel Arzabe, Bundith Phunsombatlert, Rui Sasaki, among others. Editor for masters thesis publications, websites, artist grants and residency proposals.
2010-Present, San Francisco, CA

RGB11
Rhode Island School of Design Graduate Exhibition Catalog
Chief Editor
Submission review; editing; graphic design coordination; press check; schedule and budget.
2011, Providence, RI

William Stout Publishers
Copy Editor
Design on the Edge: A Century of Teaching Architecture at the University of California, Berkeley; Saarinen's Quest.
2007-2008, San Francisco, CA

Whitney Museum of American Art
Publications Assistant
2006 Whitney Biennial Catalogue; Remote Viewing: Invented Worlds in Recent Painting and Drawing; Ed Ruscha: Photography; Cotton Puff s, Q-Tips, Smoke and Mirrors: The Drawings of Ed Ruscha; 2004 Whitney Biennial Catalogue; Cy Twombly: Fifty Years of Works on Paper.
2004-2006, New York

WRITING SAMPLE

Excerpt from the exhibition catalog,
Detour 2012: Design Renegade

Collaboration between Rebar Design Group,
Curator Justine Topfer, and Hong Kong Ambassadors
of Design
2012, Hong Kong

Why Public Space?

Alvin Yip (moderator)

“Twitter is my city, my favorite city.”
-Ai Weiwei, *Foreign Policy Magazine*, Sept-Oct 2012

Social media and mobile networks have shaken up social norms from all angles, particularly as new tools for social activism. Yet these lines of communication often hang on a weak thread: a former US national security adviser pushed for Twitter to be nominated for the Nobel Peace Prize, while a journalist at *the Washington Post* claims that the Twitter Revolution is “a bit of stagecraft cooked up by the government.” We are becoming untethered from a physical world whose vitality requires the immediacy of tactile experience. Public space can spur chance encounters, social exchange, and generate real human empathy in a way that mediated experience cannot.

How is physical public space still relevant to city life in the age of technological mediation?

In 1964, British designer Ken Garland wrote, *First Things First*, a manifesto that dissuades artists and designers from working solely for the economic benefit of corporations and, instead, encourages them to dedicate their work to the public interest:

We, the undersigned, are graphic designers, photographers, and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents...In common with an increasing number of the general public, we have reached a saturation point at which the high pitched scream of consumer selling is no more than sheer noise.

In April, 1999, Canadian magazine *Adbusters* revised the manifesto, adding, “There are pursuits more worthy of our problem-solving skills. Unprecedented environmental, social, and cultural crises demand our attention.”

Garland’s rallying call remains central to the goals of many artists and designers today who continue to retool and refine their craft for the benefit of the public. Through interventions, installations, performances, and visual provocations, the artists and designers of *Design Renegade* draw upon unsuspected opportunities to re-imagine public life in Hong Kong.

Design Renegade is a call to arms for the international art and design communities and the people of Hong Kong to become agents of urban change. The exhibition employs urban interventions, public workshops, open sourcing, and participatory performance to breathe new life into the ordinary.

This quick and interactive process tests design ideas in low-risk scenarios (cheap, temporary, deployable) which engage the public in open dialogues and debates, encouraging community stewardship and bridging public-private partnerships between artists, city governments, local business owners and residents. This approach solicits feedback from a broad range of participants, informing longer-term planning strategies.

WRITING SAMPLE

Excerpt from “The Art of Assemblage,” *TraceSF*, Feb 2015

A reflection on the StorefrontLab exhibition, *Give*, by artists Bird Feliciano and Juliana Raimondi
2015, San Francisco, CA

The Art of Assemblage

(with Jacob Palmer)

We enter a fabric womb, a cave-like space of soft stalactites that brush against us, shifting and pooling us into groups. We’ve stumbled into the world of *Give*, an installation at StoreFrontLab by artists Bird Feliciano and Juliana Raimondi.

We could trot out the familiar trope of the “social fabric,” but this piece touches upon something more distinct. The equivalent of a child’s blanket fort, the installation gives us permission to let go of our expectations of what a night at a gallery is meant to be. In a time fraught with divisions and stratifications, subsets of subgroups of subcultures, it seems an admirably naive prospect to create a magical, ephemeral space, and then simply throw a party within it, inviting anyone and everyone with even a passing interest in merry-making. On opening night, Feliciano and Raimondi invited their friends to dj and perform live hip hop, a call and response with a mob of human bodies bobbing and gyrating among the contents of a giant laundry hamper.

The installation is as much about the individuals who come to see the spectacle, as it is about the fabric, itself. The low-hanging wool, polyester, cotton, and polycotton are a decoy for the real artwork—the art of assemblage—which suggests the careful orchestration of randomly assembled people and materials. The small pockets of standing room and the wayward layers of insulation introduce human warmth and closeness to the often cold, white interior of an exhibition space. Those who attended the opening reception found themselves committed to an unexpected intimacy, a dance party in a fabric cocoon, free of pretense and formalities.

A month ago, Feliciano and Raimondi asked the public to germinate this idea. Clothes were delivered to the gallery in mounds and twisted knots; musty dress shirts and ill-fitting pants were pulled out of a box under a box in a closet. People were delighted to hand over a tired old rag, privately sentimental, and return a week later to see it drawn and quartered, bisected and conjoined, suspended from the ceiling on high tension wire. At the opening, a woman reached up and delicately touched a hanging yellow sleeve, eyes glazed over a bit, “I wore this on my honeymoon 35 years ago. Wow, has it really been that long?” We pull out an old worn t-shirt from a drawer with a certain tenderness, like a sweet lonely child somehow transported from our past. An article of clothing that we chose from a rack, a choice that at one time defined us and who we were before the divorce, the kids, the cancer, the new house, the career. We draw it close and smell it. We are embraced in a personal history. These woven fibers become totems, mystical articles, good luck charms or perhaps just a quiet old friend telling the same sweet old story.

Feliciano and Raimondi join these artifacts together, stranger to stranger into a collective memory, a quiet cavern as warm as a paper lantern. As the opening night’s festivities reached a crescendo and spilled out onto the sidewalk, a certain quiet reverence was observed. Fueled by wine and song, we carried on with our small lives, clothed in our current whims and fancies, drawn closer to one another by idle curiosity and abandon.