



FOR IMMEDIATE RELEASE

**White Box and Human Rights Watch announce a symposium,
performance event and art sale to benefit Human Rights Watch
and White Box global outreach initiatives**

New York, NY; June 2, 2011

In collaboration with Human Rights Watch, White Box presents "Where Is Ai Weiwei?" a special exhibition and fundraiser event to benefit Human Rights Watch and White Box's Global Outreach Initiatives.

White Box will honor Ai Weiwei with the inaugural **Richard Massey Foundation White Box Arts Award** for his distinguished contributions to world art and culture. Due to the urgency of Ai Weiwei's continued detention, White Box has decided to honor the artist on June 7, 2011, in conjunction with its spring benefit. This award pays tribute to Ai Weiwei as an unparalleled defender of the freedom of speech and recognizes his brilliant career as an artist, architect, global citizen, activist and Chinese patriot.

The event will include a benefit auction with works from such artists as **Ai Weiwei, Alfredo Jaar, Dennis Oppenheim, Ivan Navarro, Ushio Shinohara, Kimsooja, Leon Golub, Vito Acconci, Dara Birnbaum, Tim Rollins and K.O.S., Mary Mattingly, Adrian Piper, Andres Serrano, and Lorna Simpson**. Artists have been invited to contribute works with social/political conscience that in some measure respond to Ai Weiwei's incarceration.

Tim Rollins, founder of the Art & Knowledge Workshop, will act as MC of the event. A symposium discussion, "Who Is Ai Weiwei?" will be led by **Jerome A. Cohen**. Mr. Cohen is a human rights lawyer and advisor to the US government, Human Rights Watch, and Amnesty International, and Professor and co-director of the US-Asia Law Institute at New York University School of Law and adjunct senior fellow for Asia at the Council on Foreign Relations.

Symposium panelists will include Chilean-born artist, architect and filmmaker **Alfredo Jaar**; art critic and author **Eleanor Heartney**; Deputy Executive Director of Human Rights Watch **Carroll Bogert**; Wall Street Journal culture journalist **Melik Kaylan**; Russian artist **Alexander Melamid**; and Chinese art specialist, critic, and author **Joan Lebold Cohen**. The panelists will discuss the impact of artists in contemporary Chinese society.

In addition to the symposium and auction, White Box will screen selected video works by Ai Weiwei as well as an excerpt from Alison Klayman's new documentary, "Ai Weiwei: Never Sorry", and host performances by musicians **Margaret Leng Tan**, who will perform "Wrong Wrong Wrong," on toy piano, and **Lutz Rath**, cellist. These performances will be followed by art critic, writer, reporter, and

cartoonist **Anthony Haden-Guest**, who will read a poem he has written for this event in honor of Ai WeiWei.

All proceeds raised from this event will equally benefit Human Rights Watch and White Box's Global Outreach Initiatives.

White Box plans to present a follow-up benefit event and auction in October 2011, at which time it is hoped that the artist will be present to accept the award in person.

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EVENT DETAILS

“Where is Ai Weiwei?” an exhibition and benefit event presented by White Box and Human Rights Watch

June 7, 2011
6:00-9:00 pm
White Box
329 Broome Street
New York, NY 10002

<http://www.whiteboxny.org/aiweiwei/>

Suggested admission \$50

Tax-deductible donations accepted through this link: <http://whereisaiweiwei.eventbrite.com/>

Donate \$100, receive a limited edition 3-D Ai Weiwei t-shirt by Ali Hossaini

Donate \$200, receive a limited edition signed photo by Christoph Draeger

RSVP: benefit@whiteboxny.org

EVENT SPONSORS

Carlos Silva - EastBridge
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BENEFIT ART SALE ARTWORK BY

Adrian Piper
Agnes Denes
Ai Weiwei
Andres Serrano
Alfredo Jaar
Ali Hossaini
Anna Kunz
Anton S. Kandinsky
Ben Sakoguchi
Braco Dimitrijevic
Christoph Draeger
Cris Gianakos
Dan Graham
Dara Birnbaum
David Medalla
Dennis Oppenheim
Gary Hill
Hans Breder
Ida Applebroog
Ivan Navarro

Jerry Kearns
Jorge Tacla
Kenneth Tin-Kin Hung
Kimsooja
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Leon Golub
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Peter Fend
Stefano Cagol
Teresa Margolles
Tim Rollins and K.O.S.
Ushio Shinohara

AI WEIWEI: BACKGROUND INFORMATION (source: New York Times)

Ai Weiwei is one of China's most prominent and provocative artists, with a rising profile in the architecture world. Mr. Ai helped design the Olympic National Stadium known as the Bird's Nest for the 2008 Summer Games in Beijing.

Known for his sharp tongue, Mr. Ai is one of the most outspoken critics of the Chinese Communist Party. He has demanded democracy in China, criticized government corruption for playing a role in the deaths of schoolchildren in the 2008 Sichuan earthquake and stridently supported Liu Xiaobo, a political prisoner who was awarded the Nobel Peace Prize in 2010.

In January 2011, Mr. Ai's studio, which was to be used as an education center and a site for artists in residence, was demolished. Mr. Ai believed that his advocacy in two causes might have prompted Shanghai officials to order the razing. The first was that of Yang Jia, a Beijing resident who killed six policemen in a Shanghai police station after being arrested and beaten for riding an unlicensed bicycle. Mr. Yang became a hero among many Chinese, and was later executed. The second was the Kafkaesque case of Feng Zhenghu, a lawyer and activist who spent more than three months in Tokyo's Narita Airport after Shanghai officials denied him entry. Mr. Ai made a documentary about Mr. Feng's predicament.

In April, Mr. Ai was detained by Chinese authorities as he tried to board a plane for Hong Kong, his friends and associates said. His wife, nephew and a number of his employees were also taken into custody during a raid on his studio on the outskirts of the capital.

Rights advocates say detentions have become an ominous sign that the Communist Party's 2011 crackdown on rights lawyers, bloggers and dissidents was spreading to the upper reaches of Chinese society.

Defending Mr. Ai's detention, a Chinese official said on April 7 that the investigation of the artist on suspicion of "economic crimes" was in keeping with "the rule of law" in China. The catchall term "economic crimes" is frequently used as a legal cover by police officers who wish to detain or imprison someone whom Communist Party officials consider a political threat.

Mr. Ai views his escalating conflict with government officials over the Communist Party's authoritarian rule as performance art.

His father, Ai Qing, was perhaps the best-known poet of his generation, and among the most acclaimed Chinese literary figures of the 20th century. During the Cultural Revolution, Mr. Ai and his family were exiled from Beijing for nearly 20 years. The family lived in Xinjiang, a region in northwest China, and later further north in a quasi-military re-education camp on the edge of the Gobi Desert. They were allowed to return when Mr. Ai was 19; his father was exonerated in 1978.

Mr. Ai attended the Beijing Film Institute and later studied briefly at the Parsons School of Design and the Art Students League in New York. Returning to China, he restored the family name to prominence while producing sharp political artwork.

Mr. Ai is known for his avant-garde photographs and sculptures and for his blend of traditional Chinese elements and modern style.

In April 2011, the Chinese authorities detained Mr. Ai as he was trying to fly to Hong Kong. Shortly after he was seized, more than a dozen police officers raided the artist's studio in the Caochangdi neighborhood, cut off power to part of that area and led away nearly a dozen employees, a mix of Chinese citizens and foreigners who are part of Mr. Ai's large staff.

By singling out Mr. Ai, the authorities are expanding a campaign against dissent that has roiled China's embattled community of liberal and reform-minded intellectuals. In recent weeks, dozens of people have been detained, including some of the country's best-known writers and rights advocates. At least 11 of them have simply vanished into police custody.

Mr. Ai has run afoul of the authorities before. In 2009, he said he was beaten by officers who crashed through the door of his hotel room in the middle of the night while he was preparing to testify at the trial of a fellow dissident in Chengdu, the capital of Sichuan. A month later, while attending an art exhibition in Munich, he was rushed to a hospital, where surgeons drained a pool of blood from his brain. Doctors said he would have died without the emergency surgery.

In November 2010, he was briefly confined to his home in Beijing by police officers, who he said were instructed to prevent him from attending a party in Shanghai he had organized to commemorate the destruction of a million-dollar art studio that had been built at the behest of the local government. Although he never found out who ordered the demolition, he said he suspected powerful figures in Shanghai who were most likely angered by his freewheeling criticism of the government.

Until now, Mr. Ai's stature has given him wide latitude in leveling public critiques against corruption and the strictures of Communist Party rule. In 2010, he created an Internet audio project in which volunteers read the names of nearly 5,000 children who were killed during the earthquake in Sichuan Province in 2008. The project and a haunting art installation in Germany composed of thousands of children's backpacks were aimed at drawing attention to substandard construction that some experts say led to the collapse of many schools.

The most recent wave of detentions was set off in February by an anonymous bulletin that originated on an American Web site, urging Chinese citizens to publicly demand political change. The protest calls, inspired by the unrest in the Arab world, were effectively quashed by the authorities, who detained or questioned dozens of prominent reformers, lawyers as well as unknown bloggers who simply forwarded news of the protests via Twitter. At the time, Mr. Ai sent out a message that sought to dissuade people from taking to the streets.

AI WEIWEI: BIOGRAPHY

b. 1957, Beijing, China

lives and works in Beijing, China

SELECTED SOLO EXHIBITIONS

2010

"The Unilever Series: Ai Weiwei", Tate Modern, London, UK

Galerie Urs Meile, Beijing-Lucerne, Lucerne, Switzerland

"Hurt Feelings", Christine König Galerie, Vienna, Austria

"Barely Something", Museum DKM; Stiftung DKM, Duisburg, Germany

"Ai Weiwei: Dropping the Urn", Arcadia University Art Gallery, Glenside, USA; Museum of Contemporary Craft, Portland, Oregon, USA

2009

"With Milk___find something everybody can use", Pavelló Mies van der Rohe, Barcelona, Spain

"so sorry", Haus der Kunst, Munich, Germany

Faurschou Gallery, Beijing, China

"Ai Weiwei: According to What?", Mori Art Museum, Tokyo, Japan

"Ways Beyond Art", Ivorypress Art+Books, Madrid, Spain

"Ai Weiwei – Four Movements", Phillips de Pury, London, UK

"Ai Weiwei: New York Photographs 1983-1993", Three Shadows Photography Art Center, Beijing, China

2008

"Ai Weiwei", Albion Gallery, London, UK

"Ai Weiwei", Gallery Hyundai, Seoul, Korea

"Under Construction", Sherman Contemporary Art Foundation, Campbelltown Arts Center, Sydney, Australia

"Illumination", Mary Boone Gallery, New York, USA

"Ai Weiwei", Groninger Museum, Groningen, The Netherlands

2007

Galerie Urs Meile, Beijing-Lucerne, Lucerne, Switzerland

"Traveling Landscapes", AedesLand, Berlin, Germany

2006

"Fragments", Galerie Urs Meile, Beijing-Lucerne, Beijing, China

2004

Kunsthalle Bern, Berne, Switzerland

Caermersklooster - Provinciaal Centrum voor Kunst en Cultuur, Gent, Belgium

Robert Miller Gallery, New York, USA

2003

Galerie Urs Meile, Beijing-Lucerne, Lucerne, Switzerland

1988

"Old Shoes - Safe Sex", Art Waves Gallery/Ethan Cohen Gallery, New York, USA

1982

Asian Foundation, San Francisco, USA

WHITE BOX: ABOUT

At the outset of its thirteenth year, WBX's mission continues to follow the core of its original mandate which is to present broad ranging contemporary art forms by innovative artists and curators whose efforts to exhibit thought-provoking, intellectually and visually challenging art is many times overlooked and, at times, question the more popular, media and market-oriented focus of other New York contemporary arts venues. WBX's purpose sets it apart from other organizations by not exclusively focusing on artists nor is it strictly a curator-based exhibition space. In this capacity, WBX has developed a multi-purpose direction allowing it to examine and present the contemporary arts from within their culturally specific contexts while providing a forum in which, aside from the general public, youth, students and seasoned arts professionals can explore, learn and engage with new ideas. The subsequent exhibitions and other programs arise from today's complex issues and multilayered elements that influence and impact everyone culturally and that are associated to other disciplines such as anthropology, sociology and the politics and transformations resulting from a global consumer marketplace. WBX has become known as a venue in which the general public, students and arts professionals can meet, dialogue and exchange ideas that are socially and culturally transformative. As such, White Box has gained peer recognition for being a welcome haven, one that sponsors and endorses open and flexible approaches while embracing a global focus in the selection of its collaborators, partners, curators and artists.

Since its foundation in 1998 by a group of international curators and artists, White Box has been continuously committed to staging original, conceptually driven shows of emerging as well as established artists. Emphasis has also been placed on reintroducing underrepresented and unaffiliated mid-career artists and on theme-curated exhibitions.

Now in its eighth year, White Box's exhibition program has gained considerable profile within the international arts community and has received significant critical attention. White Box has twice been nominated "Best Group Show" by the International Art Critics Association, first in 1998 for Plural Speech (1998), curated by Dominique Nahas, which included work by Vivienne Koorland, Lee Ming Wei and recent McArthur grant recipient Xu Bing, and the following year for a survey of two Viennese Actionists, Gunter Brus and Hermann Nitsch, which traced these artists' remarkable history of intense and provocative work from the 1960s to the present.

White Box's annual programs have included exhibitions geared at cultivating voter registration for those disenchanting with the democratic system today; additionally White Box has engaged surrounding neighborhood low-income housing population and it has created public Out-of-the-Box special presentations on billboards, bus stops and public transportation as well as collaborated with other off-site locations such as Bayview, Chelsea's women's prison. In addition, to attract and increase its non-art audiences, in 2004 White Box initiated the street-level venue [VideoBox] in which artists and curators can present innovative and engaging short films and videos, offering a bridge to access and engage with contemporary art by facilitating their entrance into White Box's exhibition spaces.

<http://www.whiteboxny.org>

HUMAN RIGHTS WATCH: ABOUT

Human Rights Watch is one of the world's leading independent organizations dedicated to defending and protecting human rights. By focusing international attention where human rights are violated, we give voice to the oppressed and hold oppressors accountable for their crimes. Our rigorous, objective investigations and strategic, targeted advocacy build intense pressure for action and raise the cost of human rights abuse. For 30 years, Human Rights Watch has worked tenaciously to lay the legal and moral groundwork for deep-rooted change and has fought to bring greater justice and security to people around the world.

Human Rights Watch is dedicated to protecting the human rights of people around the world. We stand with victims and activists to prevent discrimination, to uphold political freedom, to protect people from inhumane conduct in wartime, and to bring offenders to justice. We investigate and expose human rights violations and hold abusers accountable. We challenge governments and those who hold power to end abusive practices and respect international human rights law. We enlist the public and the international community to support the cause of human rights for all.

<http://www.hrw.org>

RICHARD MASSEY FOUNDATION WHITE BOX ARTS AWARD: ABOUT

RICHARD J. MASSEY, PhD

RICHARD MASSEY was President and Chief Operating Officer of BioVeris Corporation and prior to that IGEN International, Inc. BioVeris is an integrated healthcare company, based in Gaithersburg, Maryland, that develops proprietary diagnostics and vaccines. BioVeris is publicly traded and resulted from the merger between IGEN International, Inc. and F. Hoffmann-La Roche Ltd. Massey was a co-founder of IGEN International, Inc. and was actively involved in business development. He managed the research and development programs, intellectual property portfolio and operations at IGEN International, Inc. and BioVeris from 1982 to 2004. Prior to IGEN International, Inc., Dr. Massey was on the faculty of Rush Medical College, Chicago and a Senior Scientist at the National Cancer Institute, Frederick Cancer Research Center. Massey received his B.S., M.S., and Ph.D. degrees from the University of Illinois. He is on the board of directors for BioVeris Corporation and an ex-officio member of the company's scientific advisory board. He has recently established a foundation to support fellowships in the arts and sciences. Massey is a visiting Professor at Lund University, Sweden, a member of the board of directors for White Box Gallery in New York and a committee member for film and media arts at the Museum of Modern Art, New York. Massey has published numerous scientific articles related to the study of viruses that cause cancer, host immune responses to tumors and electrochemiluminescence methods for analytical measurements. Richard Massey has been awarded over 200 patents.

IVAN NAVARRO was born in Santiago, Chile in 1972. He is now a successful artist based in New York. He makes sculptures through the use of objects such as shopping trolleys and tables using fluorescent lights which make clear reference to formalist art. Two years ago in 2009, he represented Chile in the Venice Biennale. White Box is proud to have been one of the earlier supporters of Ivan's art career. Ivan has agreed to generously donate the Richard Massey Foundation White Box Arts Award that he will create in the coming months, which will later be presented to Ai Weiwei in October 2011.

AI WEIWEI: NEVER SORRY: ABOUT

AI WEIWEI: NEVER SORRY is the first feature-length film about the internationally renowned Chinese artist and activist, Ai Weiwei. In recent years, Ai has garnered international attention as much for his ambitious artwork as his political provocations. **AI WEIWEI: NEVER SORRY** examines this complex intersection of artistic practice and social activism as seen through the life and art of China's preeminent contemporary artist.

From 2008 to 2010, Beijing-based journalist and filmmaker Alison Klayman gained unprecedented access to Ai Weiwei. Klayman documented Ai's artistic process in preparation for major museum exhibitions, his intimate exchanges with family members and his increasingly public clashes with the Chinese government. Klayman's detailed portrait of the artist provides a nuanced exploration of contemporary China and one of its most compelling public figures.

ALISON KLAYMAN (Director/Producer/Cinematographer) is a freelance journalist and documentary filmmaker. While living in China from 2006 to 2010, Klayman shot and produced radio and television feature stories for NPR's "All Things Considered," AP Television, Voice of America, and "As it Happens" on CBC. Her work has also appeared on Current TV, the Tate Modern's online channel and The New Yorker website. **AI WEIWEI: NEVER SORRY** is her first feature documentary. She spent two years filming with artist Ai Weiwei, doing her own sound recording and camerawork. She recently reported on Ai Weiwei for Frontline on PBS, and her documentary short "Ai Weiwei: New York Photographs 1983-1993" was shown as part of the artist's exhibition at the Three Shadows Photography Art Centre in Beijing from January through April 2009. She speaks Mandarin Chinese and graduated from Brown University in 2006.

<http://www.aiweiweifilm.org>

PERFORMER AND PANELIST BIOGRAPHIES

JEROME A. COHEN is a professor of law at New York University School of Law, an expert in Chinese law, adjunct senior fellow for Asia Studies at the Council on Foreign Relations, and serves as "of counsel" at the international law firm Paul, Weiss, Riffkind, Wharton & Garrison LLP. Over the course of his career, Cohen has been a tireless advocate for human rights. In addition to striving for legal reforms in China, he has been instrumental in realizing the release of political prisoners, including Song Yongyi, a librarian at Dickinson College who was charged in China for selling intelligence overseas after she mailed newspapers, books, and Red Guard posters to the U.S. He regularly uses his bi-weekly column in the South China Morning Post as a platform to criticize rights violations in China and Taiwan.

ALFREDO JAAR For over two decades, Alfredo Jaar's work has focused on photography as political witness. Born in Chile in 1956, he has traveled to Latin America, Asia and Africa to investigate issues as diverse as the effect of toxic waste on a village in Africa, the miners of Sierra Pelada, Brazil, the conditions of Vietnamese refugees incarcerated in Hong Kong, and most recently, the genocide in Rwanda. In all his work, Jaar has focused on the imbalance of power between industrialized and developing nations, and has used his hybrid of installation, photography, sculpture and public art in order to raise consciousness about these issues. He received a MacArthur Fellowship in 2000 and has also been honored with a New York State Council of the Arts Grant and a Guggenheim Fellowship.

ELEANOR HEARTNEY is a Contributing Editor to *Art in America* and *Artpress* and received the College Art Association's Frank Jewett Mather Award for distinction in art criticism in 1992. Her books include: *Critical Condition: American Culture at the Crossroads*, 1997; *Postmodernism*, 2001; *Postmodern Heretics: The Catholic Imagination in Contemporary Art*, 2004 and *Defending Complexity: Art, Politics and the New World Order*, 2006. Heartney is currently working on a survey of contemporary art from the 1980s to the present which will be published by Phaidon in 2007. Since 2003, she has been Co-President of AICA-USA, the American section of the International Art Critics Association.

CARROLL BOGERT has worked at Human Rights Watch since 1998. As the Deputy Executive Director for External Relations, she oversees the organization's external relations and works with the executive director on advocacy and fundraising. Bogert previously served as Human Rights Watch's communications director, publicizing the organization's work and drawing attention to human rights issues in more than 90 countries worldwide. Before joining Human Rights Watch, she spent more than a decade in international news reporting for *Newsweek* magazine, beginning as a stringer in China, then moving to the Southeast Asia bureau as correspondent, becoming bureau chief in Moscow, and finally working as an editor and international correspondent in the magazine's New York office. Bogert holds an M.A. in East Asian Studies and a B.A. magna cum laude from Harvard University. She speaks Russian, French, and Mandarin.

MELIK KAYLAN has worked as a journalist based mostly in New York for twenty-five years. Among other places, he has been an editor at the *Village Voice*, contributing editor at *Spy* magazine, associate editor at *Connoisseur* magazine, Arts editor at *Forbes.com*, editor-at-large at ReganBooks. His work has been published widely in the US and UK in the above publications and the *Wall Street Journal*, *Vogue*, *New York Times*, the *Times of London*, and the *Spectator*. He has won Cultural Awards in Italy and Turkey for print and television work on antiquities smuggling. He has been to the Middle East numerous times, to Iraq five times, to Afghanistan, Pakistan, Burma, the Caucasus. His Travel and Leisure article on Tbilisi, Georgia, is included in the 2008 Best American Travel Writing collection. He has scuba dived for bodies with the NYPD scuba unit (*New York Magazine*), dived with the Cousteau ship in the Red Sea (*Forbes.com*), searched for Inca treasure in

Ecuadoran mountains (*Outside* magazine), and investigated the murder of a fellow journalist in Peshawar, Pakistan (*the Spectator*). Currently, he writes about culture for the *Wall Street Journal*.

JOAN LEBOLD COHEN is an art historian and photographer who specializes in Chinese Art and Film. A sometime resident in China, Hong Kong and Japan, she has been a regular visitor to Asia since 1961. Her travels to China commenced in China soon after Nixon's visit and she lived there during the dramatic, post Cultural Revolution period of 1979-81. Her book *The New Chinese Painting, 1949-1986*, introduced the recent generations of Chinese artists to the West. She has served as curator for four exhibitions of new Chinese art as well as a photographic exhibition entitled *New York, the City and Its People* shown in Beijing. Her other books are *Yunnan School, A Renaissance in Chinese Painting*; *Angkor, Monuments of the God-Kings*; and *Buddha*. Ms. Cohen is co-author with her husband, Jerome Alan Cohen, of *China Today and Her Ancient Treasures* (3rd ed. 1986). She is both author and photographer in three of the aforementioned books, and her work has been also published in many other magazines and journals. Her photographs have been widely exhibited and published and are represented in public and private collections in the U. S. and Asia. Ms. Cohen was a lecturer at Tufts University/School of the Museum of Fine Arts in Boston for 22 years and she is currently a research fellow at Harvard University's Fairbank Center for East Asian Studies. She is also an associate of the Columbia University Modern China Seminar.

ALEXANDER MELAMID (born 1945) is a Russian painter and performance artist who emigrated to New York City from the Soviet Union in 1977 with Vitaly Komar. He was born in Moscow and attended the Stroganov Art Institute, where he collaborated with Komar in the Russian SOTS ART movement (a parallel to the Western movement of Pop Art). Known as a cynical Social Realist, Melamid began collaborating with Komar in the late 1960s, until 2003 when the two artists decided to go their separate ways. Around this time, Melamid's first-born son, Dan, introduced him to the world of hip-hop, which included his clients and close friends Whoo Kid and 50 Cent. Melamid was intrigued by hip-hop society because of its rich history and world appeal, and began to paint the hip-hop portraits that have become his first solo exhibition since splitting with Komar, on display at the Museum of Contemporary Art Detroit (Michigan, USA).

MARGARET LENG TAN is regularly featured at international festivals and on record labels such as Mode and New Albion, and has appeared on American Public Television, at Lincoln Center, and Carnegie Hall. Born in Singapore, Tan was the first woman to earn a doctorate from Juilliard, but her desire to explore the crosscurrents between Asian and Western music sparked an active collaboration with John Cage. Their long partnership established Tan as one of the pre-eminent interpreters of Cage's music, partly through her New Albion recordings, "Daughters of the Lonesome Isle" and "The Perilous Night/Four Walls." In 1997 she released her groundbreaking CD *The Art of the Toy Piano*, on Point Music/Universal Classics. Tan has collaborated with like-minded composers to create works for her, such as Somei Satoh, Tan Dun, Michael Nyman, Julia Wolfe, Toby Twining and Ge Gan-ru; she is also a favorite of composer George Crumb. Tan is the subject of a feature documentary by filmmaker Evans Chan, *Sorceress of the New Piano: The Artistry of Margaret Leng Tan*, which has been screened at numerous international film festivals. *Sorceress of the New Piano* and a bonus film by Chan, *The Maverick Piano*, are now available on DVD on Mode Records (mode 194).

LUTZ RATH Born in Germany, cellist Lutz Rath is heard regularly with the Orchestra of St. Luke's and performs in solo and chamber music recitals. Over the years he has been a regular performer in the Washington Square Music Festival, of which he is currently music director. For the last 17 years he has participated in the Chamber Music Conference of the East at Bennington College. Mr. Rath has been a member of the Munich Philharmonic Orchestra and for 10 years was the cellist of the International String Quartet, which won Grand Prix in the International Chamber Music Competition, Evian, France. While with the Quartet, he toured Europe, Asia, South America, and the US regularly,

and recorded internationally. From 1996 to 2000 Rath was the cellist of the Elysium Quartet and toured the USA and Greece, recording with Lucas Foss and Stanley Drucker on the Elysium label.

ANTHONY HADEN-GUEST is a writer, reporter and cartoonist. He was born in Paris and lives in New York and London. He has published in leading magazines in Britain and America, most recently in *Esquire* and GQ (UK) and Britain's *Observer Magazine*. In 1979 he was awarded a New York Emmy for writing and narrating a documentary, *The Affluent Immigrants* (sometimes less politely known as Eurotrash) for PBS. His most recent books are *True Colors: The Real Life of the Art World* (Grove Atlantic), *The Last Party: Studio 54, Disco and the Culture of the Night* (William Morrow & Co.) and a book of cartoons, *The Chronicles of Now* (The Allworth Press), as well as the latest: *In The Mean Time* (Freight + Volume).

TIM ROLLINS studied fine art at the University of Maine and earned a BFA from the School of Visual Arts in New York. After graduate studies in art education and philosophy at New York University, Rollins began teaching art for special education middle school students in a South Bronx public school. In 1984, he launched the Art and Knowledge Workshop in the Bronx together with a group of at-risk students who called themselves K.O.S. (Kids of Survival). In 1997, the documentary, "Kids of Survival: The Art and Life of Tim Rollins & K.O.S." was widely received at the London Film Festival, Cinema de Real, France and the Hamptons International Film Festival. The group has exhibited extensively worldwide at the Walker Art Center, Minneapolis (1988); the DIA Art Foundation, New York (1989); the Museum of Contemporary Art, Los Angeles (1990); the ICA Boston (1994); de Young Museum, San Francisco (2000); the Tate Gallery, London (2004); the Whitney Biennial at the Whitney Museum of American Art (2006); P.S. 1 MoMA (2006); The Museum of Modern Art, New York (2007); and AMP, Athens (2008) among others. A retrospective of the group's 20-year career opened at the Tang Teaching Museum and Art Gallery at Skidmore College in 2009 and travelled to the Frye Museum in Seattle and the ICA Philadelphia later that year. A fully illustrated hardcover catalogue, co-published by the Tang Museum and MIT Press, accompanied the exhibition. Most recently Tim Rollins & K.O.S. has exhibited at the Sarah Moody Gallery of Art, Tuscaloosa, Alabama; Galleria d'Arte Moderna e Contemporanea, Bergamo, Italy; and will be exhibiting at Lehmann Maupin Gallery through the end of April 2011. Upcoming exhibitions will be presented at the Museum fur Gegenwartskunst, Basel and Hugh Lane, Dublin, Ireland. The group's work is represented in prestigious public and private collections including the Museum of Modern Art, New York; the Hirshhorn Museum of Art, Washington D.C.; the Tate Gallery, London and the Smithsonian Museum of American Art, Washington D.C. Tim Rollins and K.O.S. are based in New York City.