

RESUME

Executive Director & Chief Curator, Pro Arts Gallery & COMMONS – Oakland, CA (2015 – 2023):

As the Executive Director & Chief Curator of one of the oldest nonprofit art organizations in the San Francisco Bay Area -- Pro Arts -- my leadership has been instrumental in driving the organization's growth, impact, and relevance within the arts community in Oakland, California and beyond. My accomplishments include:

Longevity and Leadership: Provided strategic leadership and implemented programming and funding strategies that ensured the sustained operation of Pro Arts, positioning it as a vibrant hub for art and culture in Oakland, California.

Despite challenges such as the pandemic and uncertainties in institutional funding, I was successful in raising 1M towards annual organizational budget and additional project based funding in the six figures from various sources, including individual patrons, government grants, corporate sponsorships, and foundational support. This significant financial support has been instrumental in sustaining and enhancing the organization's operations and initiatives, allowing us to continue our mission of supporting artists, fostering community engagement, and advancing critical dialogue in the arts.

Expanded Institutional Programming: Successfully expanded institutional programming to encompass contemporary art in all its forms, reflecting the diverse and dynamic nature of the arts landscape.

Community Engagement: Led and produced Pro Arts' flagship program, the East Bay Open Studios, connecting thousands of independent artists and spaces with new audiences and markets. Ran Pro Arts' Art Education program, providing valuable services to public schools in Oakland and reaching thousands of youth, thereby fostering artistic expression and creativity within the community.

Established Innovative Artistic Platforms: Developed and pioneered the Pro Arts COMMONS, establishing it as the first global solidarity network and art commons model in Oakland, California. Launched various open knowledge platforms and international exchange programs, such as The Common Knowledge Platform Artist Residency, The Teaching Institute for Art & Law, and the Pro Arts' Social Impact Projects Incubator. These platforms have provided emerging and established artists with opportunities for collaboration, commissioning, production, and presentation, fostering creativity and experimentation in the arts.

Social Justice and Relational Aesthetics Projects: The Slow Tech Maker Space emphasizes disruptive technologies, sustainability, skill-sharing, and cooperation, fostering a culture of DIY and co-production; Pro Arts COMMONS Printing Press' publications, zines, posters, pamphlets, and artist books embody a commitment to radical social change with the intention of creating equality for all; Launched amidst the pandemic, The Pro Arts Music and Recording Studio

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served marginalized and underrepresented youth talent in Oakland, with a particular focus on BIPOC female and queer artists; The Mobile Art Care Units traveled to communities in Oakland, creating new sites for the production and exchange of artistic knowledge, creating a library of peoples' art and culture, while also building tools for creative resistance and resilience.

Focused on Demographic and Access/Engagement Shifts: Implemented strategies to change the demographics and access/engagement points, prioritizing inclusivity and accessibility, and fostering a more vibrant and equitable arts ecosystem in the region.

Collaborated with Diverse Roster of Artists: Worked closely with a diverse roster of artists and culture producers to organize, host, and facilitate 12 visual art exhibitions and interdisciplinary projects annually, performance art happenings, experimental music series, lectures and talks, literary events, and public art interventions. The program served as a catalyst for conversations about the role of art in society, the power of collective action, and the potential for cultural transformation. In addition to showcasing established and emerging artists from the Bay Area, the Pro Arts' artistic program featured contributions from artists and cultural practitioners across disciplines and geographical locations, fostering dialogue and exchange within a global context.

Curated Major Survey Exhibition and Organized Festivals: Organized and produced several noteworthy exhibitions and festivals that have made significant contributions to the cultural landscape. One such milestone event was the inaugural major survey exhibition of the Bay Area avant-garde art and countercultural scene, titled *The New Situationists*, which took place in 2017. Through a curated selection of artworks, installations, performances, and interactive experiences, *The New Situationists* exhibition provided a platform for artists to interrogate and reimagine the social, political, and cultural dynamics of the Bay Area and beyond. The exhibition invited viewers to engage critically with issues of urbanism, consumerism, media saturation, and social alienation, while also celebrating the spirit of rebellion, experimentation, and collective action that defined the Situationist ethos. Additionally, collaborated with Shaping San Francisco to curate and organize *The Imagining Post Capitalism Festival* in 2018, further establishing Pro Arts as a thought leader in the arts and social discourse.

Brand Visibility and Strategic Partnerships: Elevated Pro Arts' brand visibility through strategic programming, partnerships, and media engagement, positioning the organization at the forefront of international discourse surrounding solidarity economy. Cultivated and managed strategic partnerships with public and private foundations, corporate sponsors, and governmental entities, fostering a creative coalition to support local, regional, and international artistic endeavors.

Fiscal Oversight: Acted as the chief finance and HR manager, overseeing Pro Arts' financial operations, budgeting processes, and compliance with legal and reporting requirements. Managed the organization's fiscal sponsorship program, which contributed substantially to the budget bottom line.

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Director of Development & External Affairs, Clocktower – New York, NY (2010 - 2014):

During my tenure as Director of External Affairs at the legendary exhibition space The Clocktower in New York City, I played a pivotal role in enhancing the organization's public image and cultural impact. My achievements include:

Media and Publicity Campaign: Created and led a successful media and publicity campaign to elevate Clocktower's profile within the arts and cultural landscape of New York City. Through strategic initiatives, I effectively promoted Clocktower's programs, events, and initiatives to a wider audience, increasing its visibility and influence.

Event Production and Strategic Partnerships: Produced events and initiated strategic partnerships with various stakeholders, including media outlets, press agencies, funders, art patrons, collectors, artists, cultural workers, audience members, and other art institutions. These collaborations strengthened Clocktower's network and facilitated broader engagement with the arts community.

Fundraising and Marketing Campaign: In 2012, spearheaded an ambitious end-of-year fundraising and marketing campaign that resulted in securing major support from foundations, corporations, and individual donors. This initiative significantly boosted Clocktower's annual income, surpassing the projected campaign goal and reaching 800k in total.

Research and Archive Management: In 2013, served as the Associate Director of Research & Archive for the Dale Henry Estate, overseeing archival activities and contributing to the planning and execution of the *Dale Henry: The Artist Who Left New York* retrospective exhibition at Pioneer Works, Center for Art and Innovation in Brooklyn, NY. My role as a consultant for this exhibition further demonstrated my expertise in research, artist and archive management within the arts sector.

Collaborations with Renowned Artists and Curators: Collaborated with a diverse range of national and international artists and curators to realize exhibitions, new work commissions, experimental music series, radio programs, and residency projects.

Executive Director & Chief Curator, Redhouse Arts Center – Syracuse, NY (2006 – 2010):

During my tenure as Executive Director & Chief Curator at the Redhouse Arts Center in Syracuse, NY, I successfully grew the organization from a startup to a mid-sized nonprofit and renowned performance venue, positioning it as a vital cultural resource in the post-industrial city of Syracuse and the surrounding region.

Longevity & Leadership: Through strategic planning and visionary leadership, I expanded the reach and impact of the Redhouse Arts Center within the community, proactively diversified funding streams, expanded staff and Board of Directors, and amplified social media presence to

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increase visibility and reach. These efforts led to heightened press visibility, improved critical reception, and greater community engagement, both locally and globally.

Artistic Vision: Shaped the artistic vision of the organization by establishing innovative programs and initiatives, including the development of a commissioning program, the Redhouse Residency/New Work Lab, and Redhouse Art Radio. By curating and producing 12 exhibitions and interdisciplinary art projects annually, sought to challenge conventional notions of art and culture, while also celebrating the legacy of avant-garde movements in shaping contemporary artistic practice. Public programming provided a platform for artists to engage with pressing social and political issues, while also inviting audiences to participate actively in the creative process. Served as a panelist to the NYSCA's Theatre Program - a three-year official appointment by the State of New York, contributing to the advancement of theater arts in national and international context.

Fundraising & Financial Management: Successfully raised and managed an annual organizational budget of 800k, ensuring financial stability and sustainability for Redhouse Arts Center. Researched, wrote, and managed grants and fundraising campaigns, ensuring compliance with funding agencies and cultivating relationships with new donors. Cultivated and closed individual donations and corporate gifts in the six figures.

Membership Campaign and Seasonal Ticket Programs: Managed a robust membership campaign and a program for seasonal tickets to theatre and other time-based programs, fostering community engagement and support.

Collaborative Partnerships: Elevated the profile of the Redhouse Theater by forging partnerships with esteemed NYC-based theater companies such as Soho Rep, LAByrnth Theater Company, and The Public Theater, among others. These collaborations not only enhanced the quality of productions but also fostered cross-regional artistic exchange and collaboration.

Cultural Initiatives: Pioneered Redhouse Radio, the first radio station in Central New York dedicated exclusively to programming in the arts. Additionally, co-founded the Upstate/Downstate Theater and Presenting Programs Initiative with NYSCA, promoting collaborations between small and mid-sized NYC-based organizations and their upstate counterparts, thereby fostering a more inclusive and interconnected arts ecosystem. Curated FARMWORKS Residency, the first artist residency in the Upstate region of New York that explored the link between art and farming, demonstrating innovative approaches to creative collaboration.

Curation and Programming: Curated and facilitated 12 solo and group exhibitions annually and managed the selection of artists in residence with Redhouse Residency/New Work Lab. Curated and produced theater works, literary and cinema series, public and education programs, directly supporting over 100 artists, musicians, writers, cultural practitioners, and educators annually. Initiated, curated, and realized new projects such as the *Leading Edge*

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Series: New Music for Small Audiences, showcasing avant-garde and experimental music performances by acclaimed artists from around the world. Curated and produced experimental theater material, including plays, dance performances, and radio plays, featuring acclaimed artists such as Mike Daisey, John Kolvenbach, and Reggie Watts.

Staff and Volunteer Management: Responsible for hiring and managing a full-time staff of 7 people, 50 contracted and temporary theater and media arts production staff, a 12 members body comprising the Redboard Arts Center Board, and 20 volunteers and student-interns.

Founder & Executive Director, Flux Digital Art Space – New York, NY (2000 – 2006):

As Founder & Executive Director of Flux Digital Art Space in New York my leadership was instrumental in shaping Flux into a pioneering institution in the digital art landscape. My tenure at Flux Digital Art Space left a lasting legacy, significantly advancing digital art practices and fostering innovation and experimentation in New York City and beyond. My accomplishments include:

Founding Vision and Nonprofit Status: As the founder, I developed the vision and mission of the organization, guiding its establishment as a nonprofit entity with 501(c)(3) status. My leadership was instrumental in laying the groundwork for the organization's charitable activities and envisioning long-term sustainability.

Strategic Leadership: My visionary guidance provided Flux with direction and purpose, establishing it as a leading platform for digital art exploration and experimentation. Through long-term partnerships with international entities, I facilitated cultural exchange and expanded Flux's global reach, enriching the digital art community with diverse perspectives and practices.

Branding, Marketing, and Audience Development: Spearheaded original branding, marketing, and publicity campaigns to raise awareness and attract new audiences and patrons for the arts.

Community Engagement and Art Education: Partnered with museums, community organizations, and grassroots initiatives on special projects and art education programs. Developed an innovative art education curriculum in partnership with public education institutions in New York City's five boroughs. This initiative provided sustainable structures for the organization's future growth and development, fostering creativity and artistic development among students. Partnered with Harlem Children's Zone and the Children's Aid Society on programs and initiatives that addressed the digital divide.

Raised Annual Budget and Implemented Capital Campaigns: Demonstrated exceptional fundraising skills by raising an annual organizational budget of 350k and executing successful capital and special project campaigns. Secured major gifts and funding ensuring Flux's sustainability and growth, allowing the organization to continue its mission of promoting digital art innovation. Leading a small team of 3, developed and executed fundraising strategies, including grant writing, donor cultivation, and fundraising events.

Innovative Art Projects: Collaborated closely with US-based and international artists to realize innovative projects, such as *FLUX InternetTV*, *The Ferry Digital Film Festival*, and *Exquisite Corpse*—an international exchange residency program for youth. These projects showcased diverse artistic expressions and promoted cultural exchange and dialogue. Oversaw the implementation of all curated programs, ensuring they aligned with Flux's mission and

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objectives. This involved coordinating with artists, venues, and funding partners to bring exhibitions and events to fruition.

Team Management and Volunteer Engagement: Hired and managed a dedicated staff of five and a large body of volunteers and interns, ensuring the smooth operation of the organization's programs and activities, and cultivating a supportive, collaborative work environment.

Executive Assistant & Project Manager, MoMA PS1 – New York, NY (1998 - 2002):

As Assistant to the Director & Project Manager at MoMA PS1, I played a pivotal role in the organization and execution of seminal exhibitions that left a significant impact on the art world.

My accomplishments include:

Administrative Support: Provided direct administrative assistance to founder of PS1, Director, Alanna Heiss, including managing schedules, coordinating meetings, handling correspondence, and managing travel arrangements. Served as a primary point of contact for the board of directors, senior management and the curatorial team, facilitating communication and coordination of inter-departmental activities.

Exhibitions and Special Projects: Organized and coordinated efforts to engage with external stakeholders, including partners, donors, and other organizations, to advance the organization's mission and goals. Working closely with then Director Alanna Heiss, and the curatorial team of Klaus Biesenbach, Carolyn Christov-Bakardjiev, and Tom Finkelpearl, actively contributing to the contemporary art discourse, by facilitating exhibitions that showcased diverse perspectives and artistic practices from around the world. Oversaw special projects as assigned by the Director Alanna Heiss, which involved research and coordination of resources to achieve project objectives. Worked closely with world-renowned curators, artists, and institutions to manage and coordinate the logistics of exhibitions. Contributed to the implementation of exhibitions that became landmarks in the art world, such as the first edition of *Greater New York*, which provided a comprehensive survey of contemporary art in the city.

CONSULTING:

Art Agency Reframed – New York, U.S. & Berlin, DE (2023 - 2024)

Baseera Khan Studio – New York, U.S. (2023)

Alanna Heiss Studio – New York, U.S. (2023)

Big Deal Arts – New York, U.S. (2013 - 2014)

Ruby Slippers Fundraising – New York, U.S. (2013 - 2014)

Residency Unlimited – New York, U.S. (2010 - 2011)

PROFESSIONAL DEVELOPMENT

Curator-in-Residence, Scope BLN – Berlin, DE (2023 - 2024)

Curator-in-Residence, Mothership NYC – Brooklyn, NY (2022-2023)

Writer-in-Residence, Franconia Sculpture Park – Minnesota, U.S. (2021)

Visiting Expert, IASPIS – Stockholm/Gothenburg/Malmö, Sweden (2021)

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Programs/Exhibitions/Events:

NO Exit: Duality is Overrated exhibition and long-form, transmedia project, Scope BLN – Berlin, DE (2024)

Duality is Overrated: No Exit performance with Dmitry Strakovsky, 21c Museum Hotel – Kentucky, U.S. (2022)

The Commons: of Friends & Lovers reading with co-author Marc Herbst, City Lights Bookstore – San Francisco, U.S. (2022) and The Tribune Tower – Oakland, U.S. (2022)

The Politics of Desire performance with artist Praba Pilar, ATA Gallery/Other Cinema – San Francisco, U.S. (2022)

Lectures:

Breaking Evil: Artistic Actions for Justice panel, part of ARTIVISM Conference by Disruption Network Lab – Berlin, DE (2023)

Reframing the Value of Art & Art Labor in the Context of a Sharing Economy graduate seminar lecture, The School of Art and Visual Studies and the Department of Arts Administration at University of Kentucky – Kentucky, U.S. (2022)

Round Table on the *Role of Artists and Art Institutions in Ukraine*, UR Music & Arts – Vienna, Austria (2022)

3rd i's Film Festival Artists' Roundtable on the impact of Covid on the Bay Area local art, media, and performance scene – Oakland, U.S. (2022)

Graduate Seminar Lecture *Reframing the Value of Art & Art Labor in the Context of a Sharing Economy*, Royal Institute of Art/Film and Visual Art – Stockholm, Sweden (2021)

Conversations for Change Live on Youtube, East Oakland Black Culture Zone – Oakland, U.S. (2020)

Defining and Navigating the New Normal panel discussion to help nonprofits and small businesses reimagine their future, online – Oakland, U.S. (2020)

New Conduction Vernacular/New Art Economy lecture and workshop, Hopscotch Reading Room – Berlin, DE (2019)

San Francisco Underground Art & Culture Scene lecture, Visual Art Studies and Administration, Institut für Kunst im Kontext, Universität der Künste – Berlin, DE (2019)

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How do you Share in the Context of a Global Solidarity Economy? workshop and presentation, "SYNERGIZE! Culture in Democratic Action: The Sociopolitical Impact of International Networks and Cultural Relations Conference", Tanzhaus NRW – Düsseldorf, DE (2019)

Reframing the Value of Art & Art Labor in the Context of a Sharing Economy lecture & workshop, "FIELD" exhibition and conference, DeKalb Gallery, Pratt Institute – Brooklyn, U.S. (2019)

The Politics of Representation, Displacement and Hybridity in Cultural Production public lecture, Light/Move Festival – Łódź, Poland (2012)

Art! What is it Good For? public lecture, Munson Williams Proctor Arts Institute's 62 Art Biennial – Utica, U.S. (2010)

Situational Technologies Reinvestigated Through Open Network Radio Utilizing Modular

Transmission in Urban Areas lecture, PdCon09 3rd International Puredata Convention – São Paulo, Brazil (2009)

Decadent Eclipse lecture, "Imagining America National Conference" – New Orleans, U.S. (2009)

Published Work:

"The Commons: of Friends & Lovers" book by Natalia Ivanova Mount & Marc Herbst, published by Pro Arts COMMONS Press – Oakland, U.S. (2022)

"Pro Arts COMMONS Newsletter" feature in ISSUE 11, The Journal of Aesthetics & Protest – Los Angeles, U.S. (2021)

"Forward/ A New Situationist Takes You for a Ride/Glamorgeddeon, Limonauts Gamble for Oakland - land TM" essay in the book "Performing Truth, Works of Radical Memory for Times of Social Amnesia" by Larry Bogad, published by Routledge Press – New York, U.S. (2021)

"Reframing the Value of Art & Fair Labor in the Context of a Sharing Economy" published by The Journal of Aesthetics & Protest, Shareable.net, and Pro Arts COMMONS Press – (2018 - 2020)

"The Guilty Pleasure: Tom Stoppard and his play Rock 'n' Roll", SESI, Columbia University – New York, U.S. (2013)

EDUCATION:

Master in Business Administration (MBA) in Media Management, Metropolitan College of New York – New York, U.S.

Master of Arts program in Art Market (MA), Fashion Institute of Technology – New York, U.S.

Bachelor of Arts (BA) in Criminal Justice, John Jay College of Criminal Justice – New York, U.S.