

BIO Max Andrews

Max Andrews (b. 1975) is a Bath-born, Barcelona-based curator. Max obtained a BA (Hons) in Critical Fine Art Practice at the University of Brighton, UK, before completing the MA Curating Contemporary Art, Royal College of Art, London (2001-3). He was Curatorial Fellow at the Walker Art Center, Minneapolis (2003-4) and Special Projects Curatorial Assistant to Director, Tate Collection, London (2004-5). Since 2015 Max is a Contributing Editor of *frieze* magazine, where he has regularly published since 2004.

In 2005 he founded the curatorial office **Latitudes** with Mariana Cánepa Luna. Latitudes has worked internationally across contemporary art practices in a variety of formats and situations, including more than 50 projects encompassing exhibitions, public realm commissions, performances, film screenings and discursive programmes. Expertise includes commissioning site and context-specific artworks, leading online and print publishing projects, as well as convening and participating in teaching initiatives and conferences.

Latitudes has worked with **artists** including Lara Almarcegui, Maria Thereza Alves, Amy Balkin, Mariana Castillo Deball, Heman Chong, Dora García, Jan Dibbets, José Antonio Hernández-Díez, Nicholas Mangan, Joan Morey and Lawrence Weiner; and has organised **exhibitions** at venues including the Museu d'Art Contemporani de Barcelona (MACBA) (2016, 2021); Fabra i Coats: Centre d'Art Contemporani de Barcelona (2018, 2020), CAPC musée d'art contemporain de Bordeaux (2017), Museo de Arte Contemporáneo Castilla y León, León (MUSAC) (2011), Kunsthall Århus (2011), Museum Boijmans Van Beuningen, Rotterdam (2010), Arnolfini, Bristol (2009) and the Fondazione Sandretto Re Rebaudengo, Turin (2008).

Latitudes curated a year-long programme of ten **public realm projects** in the Port of Rotterdam (2009) and initiated a programme of artists' commissions in usually inaccessible spaces on the occasion of the first two editions of the Barcelona Gallery Weekend (2015, 2016).

Latitudes' most **singular projects** have included projects produced for the two editions of 'NO SOUL FOR SALE' (X Initiative in New York, 2009, and Tate Modern in London, 2010); editing ten weekly tabloids **live-edited** throughout and within 'The Last Newspaper' exhibition at the New Museum, New York (2010), and turning the exhibition space into an unaccredited free art school and artist residency (Campus, 2011).

Latitudes has participated in **lectures, conversations and panel discussions** including events at Garage Museum of Contemporary Art, Moscow (2019), Art Basel Cities: Buenos Aires (2019), Fundació Antoni Tàpies, Barcelona (2017), ARCOmadrid (2011, 2017), de Appel, Amsterdam (2016), Chisenhale Gallery, London (2015), Athens Biennale (2015), The Common Guild, Glasgow (2013), Sharjah Art Foundation (2012). Latitudes has **convened and hosted** 30 hour-long presentations during 'The Dutch Assembly' in ARCOmadrid (2012) and the three-day symposium of the Sharjah Biennial 8 (2007).

Latitudes has **tutored** the artistic production grants funded yearly by the Barcelona City Council (Barcelona Producció 2016, 2017-18 and 2019-20), was **guest faculty** at the Banff Centre for Arts and Creativity in Canada (2015, 2017), has **facilitated** a 10-day curatorial intensive for the NUS Museum in Singapore (2014), as well as the first Nature Addicts Fund Travelling Academy during dOCUMENTA 13 (2012).

Participation in **residencies** has been crucial in expanding Latitudes' research, including fieldwork in Askeaton Contemporary Arts, Ireland (2018), KADIST, San Francisco (2015), Gertrude Contemporary, Melbourne (2014), Spring Workshop, Hong Kong (2013), Casa del Lago, México DF (2012), and Frankfurt Kunstverein (2008).

Editorial projects have resulted in publications including 'LAND, ART: A Cultural Ecology Handbook' (2006), the monograph 'Lara Almarcegui: Projects 1995-2010' (2011) and artist books by Martí Anson (2011), Christina Hemauer and Roman Keller (2011) and Simon Fujiwara (2009).

Writing has formed an integral part of Latitudes's critical engagement with contemporary artistic practices and has included contributions in catalogues published by CAIRN Centre d'Art (2019), IMA Brisbane/Monash University Museum of Art (2016), MACBA (2016), MUSAC (2012), New Museum (2010), and the Walker Art Center (2007), amongst others.

Since 2016 Latitudes has **edited** 'Incidents of Travel' – an online series of dispatches produced by KADIST (San Francisco/Paris) narrating an offline day between curators and their chosen artist.

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