

Benedict (Ben) Heywood
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***Working with galleries, public space, artists and audiences
to present and interpret contemporary visual & material culture.***

For 25 years a non-profit leader for visual art commissioning, exhibition, and promotion; arts facilities development and management. Unique experience of contemporary art and funding environments on both sides of the Atlantic in both private and public sectors. Expert grant assessment and writing, public art and built environment issues.

Non-Profit Leadership: Recruited to lead new non-profit project for collector and philanthropist Paul Allen in Seattle: appointed Executive Director and Chief Curator at Bellevue Arts Museum. Founder of non-profit art space, The Soap Factory. Created unified strategic plan and programming vision for spaces. Achieved senior arts management positions throughout career. Provided expert assessment and strategic consultancy to developing arts organisations in UK and USA.

Curation, commissioning and exhibitions: Worked with leading international curators and artists to produce new work. Partnered with leading international artists and public design practices on major public art projects. Worked to develop and promote major commissions from young and emerging artists in unique historic environments, as well as developing and curating ground-breaking exhibitions of historic work. Management of exhibitions and individual exhibits for exhibitions in excess of \$300M.

Facilities Development: Lead strategic organisational planning for the development and rehabilitation of historic and industrial buildings as contemporary arts facilities. Wrote project feasibility assessment and funding recommendations. Negotiated with stake-holders, prospect funders (corporate, foundation, private), consultants, developers, contractors, architects. Development and implementation of comprehensive facilities management for both historic and rehabilitated arts spaces and museum-level exhibition galleries.

Fundraising: Development of new funding streams to support commissioning and exhibition work: national foundation funders, NEA, earned income from facilities rental and popular theatre and performance projects. As funder, provided expert advice and consultation for grant applicants.

Fiscal Management: Management and disbursement of \$1M+ annual budgets including fundraising and the orderly allocation of strategic deficit. Expert assessment of proposed large-scale (\$1M+) arts commissioning and facility development budgets.

Board Relations: Board development, relationship and management. Ensure Board readiness for capital campaign for building rehabilitation. Lead strategic planning, organisational name change, mission statement development, brand identity; board development and recruitment.

Staff Management: Developed and nurtured full staffing plan and operational structure for operations. Responsible for day-to-day staff management, as well as staff development, training, discipline and regular evaluation, for 25+ staff and 100+ volunteer corps. Down-sized staff with care and compassion when required.

Public relations: comfortable and confident as the public face of organisations across media. Lectured and wrote on public art, built environment issues and arts policy for popular and professional journals. Co-produced cable access and web TV show; developing organisational web-presence across emerging social media platforms.

Grants assessment and grants management: Expert arts grant panellist and grant assessor for public and private entities in UK and US arts funding environments. Skilled in all aspects of awards assessment, management and in the development of grants programs.

Public art and urban development: Member of artist and architect selection and interview panels; expert evaluation of 'at-risk' public art and urban development projects. Chair and member of city public art advisory and awards panels.

Employment

BELLEVUE ARTS MUSEUM

Bellevue, WA

November 2016 – present

Curator-at-Large

Executive Director & Chief Curator

Bellevue, WA

November 2016 – June 2017

September 2017 – present

Task: Curator-at-Large for Bellevue Arts Museum during a major organizational restructure in 2017. Appointed to joint role of Executive Director & Chief Curator, fall 2017, to lead the Museum through new strategic plan & mission, re-envisioning of strategic program aims, re-staffing, board recruitment, large-scale debt restructure, major donor cultivation, new three-year strategic plan to create a stable and sustainable cultural institution for East Seattle.

Developed slate of exhibitions and projects for 2018-20.

- Curator: *Al Farrow: Divine Ammunition*, December 15th 2016 – May 7th 2017. Curator: *Cut Up/Cut Out* June 30 2017 – October 22 2017.
- Curator: *Jose Posada and the Mexican Penny Press*, April – August 2018; *Richard Barlow: Manifest*, April – September 2018; *Alex Katz from the Collection of Jordan Schnitzer*, May - September 2018; *FeMAIL Forever*, May – September 2018; *Dylan Neuwirth – OMIA*, November – March 2019; *Clyde Petersen – Merch & Destroy*, November – March 2019; *Polaroids from the Collection of Robert E Jackson*, November – March 2019; *5th NW Glass Biennial*, November – March 2019. Upcoming: *Simon Hanselmann – Bad Gateway*, *Joseph Rossano – School*, *Oscar Tuazon – Collaborator*, *Ron Ho – A Jeweller’s Tale*, *Robert Williams – The Father of Exponential Imagination*.

BEYOND THE FRAME September 2016 – July 2017

Seattle, WA

Task: Director for the 2018 celebration of the 150th anniversary of the birth of photographer Edward Sheriff Curtis and his work documenting the Native American Tribes 1895-1930.

- Lead on management structure for project, including liaison with partners (U of Washington, Seattle Art Museum, Seattle Public Library, United Indians of All Tribes), stakeholders and collectors.
- Lead on fundraising structure for project. Liaison with 4Culture, Seattle Foundation and Foundations & Individual Philanthropy in WA and MN.

VULCAN INC.

Seattle, USA

July 2015 – August 2016

Gallery Director, Pivot Art + Culture

Task: to lead on the concept, development and realisation of a new non-profit (501 c 3) public gallery space, Pivot Art + Culture, for collector and philanthropist Paul Allen and his company, Vulcan Inc: 3500 sq. ft. (400 sq. m.) in South Lake Union, Seattle USA.

- Lead on the procurement of exhibition *The Figure in Process; De Kooning to Kapoor 1955 – 2015* (12/2/15 – 2/28/16) with scholar and curator Dr David Anfam, including works by Lucien Freud, Julian Schnabel, Francis Bacon, Anish Kapoor, David Hockney, Cecily Brown, Glenn Brown, Roy Lichtenstein, and Wilem De Kooning. Managed all aspects of installation of high-status, high-value artwork in gallery space.
- Negotiated and secured loans from North West private collectors; The Rennie Collection, The Edyth and Eli Broad collection and national/international art dealers; Blaine & Southern, Chan Hampe, Marlborough Contemporary, Allen Stone Projects, Gagolian LA.
- Lead on the hiring and training of five new staff for Pivot Art + Culture, for exhibition opening December 2015. Managed the downsizing and transitioning of the staff post November 2015.
- Curated *Imagined Futures: Space Art and Artefacts from the Collection of Paul G Allen* (4/6/16 – 7/10/16) from the Paul Allen collection, working closely with colleagues at The Flying Heritage, Living Computer and EMP collections in Seattle, and commissioning new installation work from emerging artists as live context to static exhibits.

THE SOAP FACTORY

Minneapolis, USA

October 2002 – July 2015

Executive Director

Task: to direct all aspects of operation at The Soap Factory, 50,000 sq.ft. (4,600 sq.m.) non-profit (501 c 3) contemporary visual arts space, located in the historic National Purity Soap factory building in Minneapolis, MN, and to develop the organization into a sustainable and viable, multi-disciplinary arts facility for the Twin Cities.

- Lead organization through organisational capacity development: increased staff from all volunteer staffing to 4 full time employees and over 150 volunteers; lead on name change, strategic planning, mission statement and brand identity; board development/recruitment.
- Lead organization through capital development feasibility study. Negotiated with prospect funders (corporate, foundation, private), consultants, developers, contractors, architects and the City of Minneapolis.
- Increased program at The Soap Factory from 6 month to year-round programming, increased audiences by hundredfold over 11 years (2,000 p.a. 2002, to 25,000 p.a. 2013).
- Increased revenue by over 1000% (\$72,000, 2002, to \$700,000, 2013). Developed new funders such as the NEA, Andy Warhol Foundation and earned revenue streams, such the annual \$99 Sale auction, Haunted Basement event and building rentals.
- In a 24,000 sq.ft. (2,250 sq.m.) gallery, curated, programmed and commissioned work from over 500 contemporary emerging visual, performing and interdisciplinary artists from across the USA, Europe, Asia and South America, including both younger artists and established practitioners such as Marcel Dzama, Mark Bradford, Carl Pope and Omar Fast.
- Acted as the public face of The Soap Factory in print, radio and TV media. Co-produced Soap Factory Gallery 4 TV for web. Development of The Soap Factory web-presence across emerging social media platforms.

THE ARTS COUNCIL OF ENGLAND

London, UK

July 1996 – October 2002

Visual Arts Officer - Commissions

Task: As lead officer at the Arts Council for artists' commissions, public art and built environment issues, to manage assess, advise and ultimately manage the development of a multi-million pound yearly governmental spend on public art and artists commissions as part of the new National Lottery.

- Expert assessment of all applications to Arts Council Capital Lottery scheme for public art, percent-for-art and built environment projects. Written project feasibility assessment and funding recommendation to Arts Council Lottery panel.
- Expert monitoring and evaluation of all Lottery grants for public art and built environment projects. Trouble-shooting 'at risk' projects with project teams, Arts Council and Regional Arts Boards.
- Expert advice to successful Lottery project design teams on artist commissioning, spatial and related design issues as well as the general project management of complex public art and built environment projects. Artists included; Thomas Heatherwick, Bruce McLean, Antony Gormley and Anish Kapoor.
- Member of artist and architect selection and interview panels. Liaison and advice giving to other Lottery distributors, the ten Regional Arts Boards, local authority planning and arts departments.
- Lectured and wrote on public art, built environment issues and Arts Council policy. Represented Arts Council in print, TV and radio. Contributor to professional journals.

NO NAME EXHIBITIONS

Minneapolis, USA

July 1994 - July 1996

- Volunteer Gallery Manager and Development Consultant at No Name Exhibitions (The Soap Factory Gallery).

HENRY MOORE FOUNDATION

Leeds/Halifax/Perry Green, UK

September 1990 – May 1994

Deputy Director

Task: with Director to develop and deliver a new non-profit arts organisation for the North of England, The Henry Moore Sculpture Trust based in a new building, The Henry Moore Institute (20,000 sq.ft., 1850 sq.m.), Leeds, presenting historic and contemporary exhibitions of sculpture and new research into sculpture with the Henry Moore Study Centre. To develop and rationalise the existing Visual Arts Grants Program of the Henry Moore Foundation, Perry Green.

- Shared responsibility with the Director over the brief, design, construction, and equipping of the new Henry Moore Institute as a contemporary sculpture gallery and study centre.

- With Directorial team, planned the exhibition and commissions programme for the Henry Moore Institute, and the Henry Moore Sculpture Studio, Halifax (50,000 sq.ft., 4,600 sq.m.). Artists including Janis Kounellis, Richard Long, Sol LeWitt, Ulrich Ruchriem, Jaume Plensa, James Turrell, Magdalena Jetalova, Alison Wilding and Edward Allington.
- Co-ordinated educational programming including lectures, tours, video recording, presentations and photography.
- Responsible for day to day administration of the Henry Moore Institute, including supervising environmental controls, lighting, security, technical staff.
- Planned and executed inaugural exhibition at the Henry Moore Institute, *Romanesque – Stone Sculpture from Medieval England*, (4/13/93 - 6/16/93).
- Assessed grant applications made to the Henry Moore Foundation to organisations worldwide. Advised Trustees on grant allocation policies and priorities.

PROFESSIONAL CURATORIAL & ADVISORY WORK

Curator: *Out Of Sight 2017*, Pioneer Sq, Seattle, August 2017

Curator: *Julie Alexander: Created Compost*, The Alice Gallery, Georgetown, Seattle, April 29th – May 6th, 2017

Curator: *High 5: Emerging Art in America* for the corporate art collection of the CW Network, LA, June-August 2007

Project Manger, public art project, *Speaking of Home*, Nancy Ann Coyne, Minneapolis 2009, St Paul 2014.

US Representative for Cass Sculpture Foundation, Sculpture at Goodwood, Sussex, UK.

Grant panellist and grant assessor for the Minneapolis Regional Arts Council and Minnesota State Arts Board, Minnesota.

Grant panellist and grant assessor for: McKnight Foundation (MN), Alpert Foundation (CA), Efroymsen Foundation (IN), Forecast Public Arts (MN), Community Programs in the Arts (MN), Northern Lights (MN), Northwestern College (MN), University of Minnesota (Morris, MN), Oklahoma Visual Arts Coalition (OK), Creative Capital Foundation (NYC), Art In General (Residence Program) (NYC), SLU Storefront project (WA).

Juror: The Duluth Art Institute Biennial, Minnesota, 2012; Museum of Northwest Art Luminaries Awards, 2017.

MFA, BA assessor: University of Minnesota; Minneapolis College of Art and Design; University of Wisconsin, Stout; University of Minnesota Fargo/Moorhead; Columbia College, Chicago.

Commissioner of the Minneapolis Arts Commission, 2004 - 2008, Minneapolis.

Chair of the Minneapolis Arts Commission 2006, Minneapolis.

Lead implementation work of the 2005 Minneapolis City Arts Plan.

Member of Minneapolis Public Art Advisory Panel, 2003 - present.

Co-ordinator of the Trafalgar Sq. Fourth Plinth transitional committee, London, UK, 2001-2002.

Lay Assessor for the Civic Trust awards, City of Westminster, London, UK, 1997, 1999, 2001.

Member of Westminster City Council Public Art Advisory Panel, London, UK 1997–2002.

PUBLICATIONS

Editor **The Figure in Process: De Kooning to Kapoor 1955 – 2015**, Pivot Art + Culture, 2015.

Author, **Potluck Supper with Meeting to Follow; The Collected Writing of Andy Sturdevant**,

MAEP/Coffeehouse Press 2013

Editor, **Comma, Comma, Comma: The Minnesota Biennial 2013**, The Soap Factory 2013

Editor, **A Theory of Values: Greater Minnesota Biennial 2010**, The Soap Factory 2010

Editor, **Pay Attention! Greater Minneapolis Biennial 2008**, The Soap Factory 2008

Author, ***The Desire to Stay versus The Inevitability of Change***, Franklin Artworks 2008

Author, ***Public Art and the Lottery, Cultural Mapping***, Leicester Public Art 2005

Author, ***The High-Tec Mural, Public Art Review***, Fall-Winter 2005

Author, ***Public Art: (Un)Popular Culture, Public Art Journal***, April 2002

Author, ***£2 Coin Public Art Journal***, March 1999

Contributor, ***Perspectives on Modern Art***, Dr. L. H. Wren, HarperCollins 1998

Editor/co-author, ***Romanesque – Stone Sculpture from Medieval England***, HMST 1993

Editor, ***As Above, So Below***, Glen Onwin, HMST, 1991

MEDIA

Broadcaster, ***The Interpreters***. Bi-weekly arts and culture podcast for Minnesota Public Radio, St Paul, Minnesota, 2013-2015

EDUCATION

Professional Development:

WILDER FOUNDATION 2013

Wilder Foundation James P. Shannon Leadership Institute
St Paul, Minnesota

NATIONAL ASSOCIATION OF MEDIA ARTS AND CULTURE October 2008

Non-Profit Leadership Institute
Portland, Oregon

UNIVERSITY OF ST THOMAS 2003

Graduate Diploma in Non-Profit Management
Minneapolis, Minnesota

Formal Secondary and Higher Education:

COURTAULD INSTITUTE OF ART 1988-1990

M.A. Medieval Art History (2.1)
London, UK

OXFORD UNIVERSITY 1985-1988

M.A., Hons, Modern History (2.1)
Oxford, UK

High School:

MARLBOROUGH COLLEGE, Wiltshire, UK 1980-1985

8 O levels, 4 A levels