

Bea Huff Hunter
Curriculum Vitae [June 10, 2026]
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EDUCATION

- 2014–20 Postgraduate Seminars: Ancient Middle Eastern languages, English literature, fine art, and history of art, University of Pennsylvania, Philadelphia, USA. 4.0 GPA.
- 2010 MA History of Art, University of York, UK. Distinction.
- 2007 Postgraduate Seminars: The Royal Drawing School, London, UK.
- 2005 BA (Hons) Fine Art, Chelsea College of Arts, University of the Arts London, UK.
- 2004 Undergraduate exchange program: The Cooper Union for the Advancement of Science and Art, New York, USA.
- 2002 Diploma, Fine Art Studies, Newcastle College, UK.

EXHIBITIONS

Philadelphia Guild of Handweavers (Group), Beaumont, Bryn Mawr, 2026.

Critical-Creative Writing Exhibited in Art Galleries

“A gathering, a sensuous meeting of thinking bodies,” in the exhibition *Intimate Immensity*, curated by artist Alexis Granwell, Pennsylvania Academy of Fine Arts, Philadelphia, 2019.

“Cat Eye Universe,” in artist Juliana Foster’s solo exhibition *Call and Response: An exploration in photography and writing*, Sol Mednick Gallery of Photography, University of the Arts, Philadelphia, 2017.

Response to an archival letter on Rodin’s “Sculpture for the Blind,” in artist Lenka Clayton’s solo exhibition *Object Temporarily Removed*, Fabric Workshop and Museum, Philadelphia, 2017.

AWARDS, HONORS, AND GRANTS

Independent Creative Production Grant, The Sachs Arts Innovation Fund, University of Pennsylvania, Philadelphia, USA (2018–19).

Finalist, Dorothea and Leo Rabkin Foundation Prize in Art Journalism (2017).

Art Critic Mentorship Program, CUE Art Foundation, New York. Mentored by Nancy Princenthal.(2016–17)

“Community Supported Art-Writing in Philadelphia,” fully funded Kickstarter (2015).

Discretionary Grant, Christian R. and Mary F. Lindback Foundation, for “ICA Notes” online platform for art writing I developed at the Institute of Contemporary Art, University of Pennsylvania (2015).

Professional Development Fund, Conference and Travel, Institute of Contemporary Art, University of Pennsylvania (2015).

Art Writers Workshop, mentored by Marcia Vetrocq, Warhol Foundation, Creative Capital, and Association of International Critics America (2014).

Summer Institute Travel Grant and Stipend, “Beautiful Data: Telling Stories About Art With Open Collections,” Harvard University metaLAB and the Getty Foundation (2014).

Conference Travel Grant, Association of Art Historians, Independents Group (2011).

Research Preparation Award (full tuition and living costs stipend for MA History of Art), Arts and Humanities Research Council (2009–10).

MA Dissertation Travel Grant, University of York, UK (2009)

CURATORIAL AND EDITORIAL PROJECTS

Tiona McClodden, *Affixing Ceremony: Four Movements for Essex*, digital project, part of Day With(out) Art/World AIDS Day commemoration, Institute of Contemporary Art, University of Pennsylvania, 2015.

“The Problem with Work,” editor of collaborative writing project based on Kathy Weeks’s book, Temple Contemporary, Tyler School of Art, Temple University, Philadelphia, 2015.

“NOTES : New responses to contemporary art,” founding editor of new online platform, Institute of Contemporary Art, University of Pennsylvania, 2015. [The project continued until 2018. Archive: icaphila.org/notes]

Florian Kräutli, *Backstory : 13 years of HIV/AIDS on Wikipedia*, online exhibition, part of Day With(out) Art/World AIDS Day commemoration, Institute of Contemporary Art, University of Pennsylvania, 2014.

Tamarin Norwood, *A Fine Line*, online exhibition, part of *ICA@50: Pleasing Artists and Publics Since 1963*, Institute of Contemporary Art, University of Pennsylvania, 2014.

Micah Danges, Tim Portlock, Anna Neighbor, Sarah Stolfa, and Gabriel Martinez, *Street Sights/@ICAPhiladelphia*, online exhibition, part of *ICA@50: Pleasing Artists and Publics Since 1963*, Institute of Contemporary Art, University of Pennsylvania, 2014.

Gillian Allnut, Anthony Boswell, Emily Erb, Matt Kalasky, Beth Lewis, Carol Mavor, Tamarin Norwood, *Reading Room*, exhibition and public program series, Little Berlin, Philadelphia, 2012.

Duett: Matt Giel and Alanna Lawley, exhibition, Grizzly Grizzly, Philadelphia, 2012.

Art Writing, performance series, AUX Performance Space, Vox Populi, Philadelphia, 2011–12.

READINGS, LECTURES, AND WORKSHOPS

“Rewritings,” reading and writing group on intersections between contemporary art and writing practices, held at Center for Programs in Contemporary Writing and Institute of Contemporary Art in partnership with Van Doren Engagement Fellow Gina DeCagna, University of Pennsylvania, 2018–19.

Writing Art and Life,” workshops on art writing through memoir, Kelly Writers House and Institute of Contemporary Art, University of Pennsylvania, and Ulises Books, Philadelphia, 2015–17.

Guest critic at University of the Arts and Pennsylvania Academy of Fine Arts, 2012–16.

“I did it because I wanted to do it,” fiction readings and chapbook publication, Kelly Writers House and Penn Women’s Center, University of Pennsylvania, 2015.

“Histories of Art Writing Online,” session leader, College Art Association THATCamp, Chicago, 2014.

“Practicing Mindfulness,” performance-lecture in *Show and Share* program series, The Galleries at Moore, Philadelphia, 2013.

PUBLISHED ART WRITING (not peer-reviewed)

Book Chapter

“Social-specific Art in Philadelphia,” essay in *Artists Reclaim the Commons: New Works/New Territories/New Publics*, ed. Twylene Moyer (International Sculpture Center/University of Washington Press), 2013.

Exhibition Catalogues

Jesse Krimes, Deus Ex Machina, ed. Julie Courtney (Philadelphia: Leonard Pearlstein Gallery, Drexel University Press), 2018.

Sean Thornton: Pareidolia, ed. Nancy Princenthal (New York: CUE Art Foundation), 2017.

“Mimesis,” introductory essay and selected images in the artist book/exhibition catalogue for Ameli a Critchlow and Evy Jokhova, *Mimesis*, Westminster Arts Reference Library, London, 2015.

“A Fine Line,” and “Street Sights,” brief essays on the digital projects I curated for ICA@50, in *ICA@50: Pleasing Artists and Publics Since 1963* (Philadelphia: Institute of Contemporary Art), 2014.

“Distributed Practice,” essay, and “Jane Boyer: When Context Takes the Game,” edited interview, in the exhibition catalogue *This ‘Me’ of Mine: Self, Time, and Context in the Digital Age*, London (Arts Council England–funded), 2014.

“In and for themselves,” essay in the artist book/exhibition catalogue, *Juliana Foster*, for her Wind Challenge Award/Fleisher Art Memorial exhibition, Philadelphia, 2013.

“Meditation on Medium,” essay in the exhibition catalogue *James Bacchi-Andreoli: 265 Days*, Simulator Gallery, London, 2011.

“Here Not There” essay in the exhibition catalogue *Here Not There*, Here Not There Gallery, ed. Adam Clarke, Middlesbrough, (Arts Council England–funded), 2010.

Collaborative Writing Projects

“The Problem with Work,” collaborative Google Doc conversation and lecture on creative labor in response to Dr. Kathi Weeks’s *The Problem with Work* (2011); with Dr. Marika Rose, Rachel Hills, Catherine Pancake, and Professor Tressie McMillan Cottom; commissioned, published online, and distributed in print across campus by Temple Contemporary, Tyler School of Art, Temple University, Philadelphia, 2015.

“Agnes Martin, laughter, and psychoanalysis,” online research and writing residency with Dr. Marika Rose, *Concept Plus Object*, 2012.

Magazine Articles (Selected 2011–19)

Becky Suss/Wharton Esherick, Fleisher/Ollman, Philadelphia; review *Artforum* print (March 2019).

Rina Banerjee, *Make me a summary of the world*, Pennsylvania Academy of Fine Arts, Philadelphia; review, *Frieze* (February 2019).

Suki Seokyeong Kang, *Black Mat Oriole*, Institute of Contemporary Art, Philadelphia; review, *Artforum* print (October 2018).

Joy Feasley and Paul Swenbeck, *Out, Out, Phosphene Candle*, John Michael Kohler Art Center, Sheboygan, WI; review, *Artforum* print (September 2018).

Chris Corales, *A Passerby in His Own Moment*, Fleisher/Ollman, Philadelphia; review, *Artforum.com* (August 2018).

Jane Irish, Lemon Hill Mansion and Locks Gallery, Philadelphia; review, *Frieze* (July 2018).

Jessi Reaves, Institute of Contemporary Art, Philadelphia; review, *Sculpture Magazine* (March 2018).

“Philadelphia conversation: Lovitz, Hoffmann, Granwell at Fleisher/Ollman,” review, *Two Coats of Paint* (August 2017).

Ann Hamilton, *Habitus*, Fabric Workshop and Museum, Philadelphia, review, *Sculpture Magazine* (June 2017).

Ginny Casey, Institute of Contemporary Art, review, *Two Coats of Paint* (May 2017).

Painters Sculpting, Sculptors Painting, Fleisher/Ollman Gallery, review, *Artforum* print (May 2017).

“Quicktime: Fast, casual painting in Philadelphia,” review, *Two Coats of Paint* (April 2017).

“Douglas Witmer’s simplicity,” review, *Two Coats of Paint* (March 2017).

Rodney McMillian, interview and essay, *Sculpture Magazine*, (January 2017).

Jane Irish: A Rapid Whirling on the Heel, Locks Gallery, Philadelphia, *Artforum* print (September 2016).

Lee Arnold, Mark Brosseau, Meg Lipke, *Repeater*, Tiger Strikes Asteroid, Philadelphia, *Artforum.com Critic's Pick*, April 2016.

500 Words: Louise Fishman, *Artforum.com*, March 2016.

Ellen Harvey, *The Museum of Ornamental Leaves and Other Monochromatic Collections*, Locks Gallery, and *Metal Painting*, The Barnes Foundation, Philadelphia, review, *frieze*, March 2016.

Jennifer Levonian *Shake Out Your Cloth* and Sarah Gamble *Vibraspace*, Fleisher/Ollman, Philadelphia, *Artforum.com Critic's Pick*, March 2016.

Patrick Maguire, *We're on a Road to Nowhere*, University City Arts League, Philadelphia, *Artforum.com Critic's Pick*, January 2016.

Catherine Pancake, *Bloodland*, Vox Populi, Philadelphia, *Artforum.com Critic's Pick*, December 2015.

Becky Suss, Institute of Contemporary Art, University of Pennsylvania, Philadelphia. *Artforum.com Critic's Pick*, December 2015.

Gabriel Martinez, *Bayside Revisited*, The Print Center, Philadelphia. *Artforum.com Critic's Pick*, November 2015.

Shelley Spector, *Keep the Home Fires Burning*, Philadelphia Museum of Art, *Artforum.com Critic's Pick*, August 2015.

Framing Fraktur: Word and Image, Free Library of Philadelphia, *Artforum.com Critic's Pick*, April 2015.

"A Fine Line: Drawing and the Digital Ground in the Work of Tamarin Norwood," *CAA Art Journal Open*, October 2014.

Sarah Sze, The Fabric Workshop and Museum, Philadelphia, review, *Sculpture Magazine*, 2014.

Matt Giel, studio visit, Philadelphia, *Title Magazine*, 2014.

"Showing and Sharing: Philadelphia's Artist-led Magazines," feature article, *Art Papers*, 2014.

"Life Drawing Studio," blog post. *Miranda*, *icaphila.org*, 2014.

ALIEN SHE, Vox Populi, Philadelphia, review, *Art Papers*, 2014.

Joy Feasley and Paul Swenbeck, *A Hatchet to Kill Old Uglyy*, the Fabric Workshop and Museum, Philadelphia, *Artforum.com Critic's Pick*, 2014.

“Artlantic,” feature article, *Sculpture Magazine*, 2014.

Emily Erb, *Legal Tender*, Delaware Center for the Contemporary Arts, Wilmington, *Artforum.com Critic’s Pick*, 2014.

Lynda Benglis, *Everything Flows*, Locks Gallery, Philadelphia, *Artforum.com Critic’s Pick*, 2014.

“CITYWIDE: Capturing Philadelphia’s Community,” blog post, *Miranda*, *icaphila.org*, 2014.
Matt Calderwood and David Jablonowski, BALTIC Centre for Contemporary Art, Gateshead, review, *Art Papers*, 2013.

“A Line to Space: Monika Grzymala,” interview feature, *Sculpture Magazine*, 2013.

“More than words: An interview with Karla Black,” *Art in America* online, 2013.

Video Sur III, Fourth Wall, Philadelphia, review *Art Papers*, 2013.

Distributed Collectives, little berlin, Philadelphia, review, *Art Papers*, 2012.

Excursus III: Ooga Booga, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, *Artforum.com Critic’s Pick*, 2012.

Isidro Blasco, *Interventions*, Philadelphia, *theartblog.org*, 2012.

A History of the Future, The Gershman Y, Philadelphia, *theartblog.org*, 2012.

Scott Kip, *Marginal Utility*, Philadelphia, review, *Art Papers*, 2012.

Zachary Davis, *Extra Extra Gallery*, Philadelphia, review, *Sculpture Magazine*, 2012.

Martha Wilson, *Staging the Self*, Arcadia University Art Gallery, Philadelphia, *Artforum.com Critic’s Pick*, 2012.

Paul Swenbeck, *Dor and Oranur*, Fleisher/Ollman Gallery, Philadelphia, review, *Sculpture Magazine*, 2012.

Optic Fiber, The University City Arts League, Philadelphia, review, *theartblog.org*, 2012.

You, Me, We, She, Fleisher/Ollman Gallery, Philadelphia, review, *Art Papers*, 2012.

Susan Sayler and Edward Morris, *Open Lens Gallery*, Philadelphia, review, *theartblog.org*, 2012.

Low Lives, little berlin, Philadelphia, review, *theartblog.org*, 2012.

Ben Rivers/Return of the New, International House, Philadelphia, review, *theartblog.org*, 2012.

“Infectious Sovereignty: Editorializing the Exhibition” (Triple Candie), interview feature, *Art Papers*, 2012.

“The future of art publishing: eBooks and apps?” *The Market Magazine*, 2012.

“Mark Dion,” interview feature, *The Market Magazine*, 2012.

“Don McCullin: Shaped by War,” interview feature, *The Market Magazine*, 2012.

Blowing on a Hairy Shoulder/Grief Hunters, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, review, *Art Papers*, 2012.

“Simon Shore,” interview feature, *The Market Magazine*, 2012.

“Marc Quinn,” interview feature, *The Market Magazine*, 2011.

Katie Murken, interview, *whitehotmagazine.com*, 2011.

Emily Erb and Nakima Ollin, *Garden of Earthly Delights*, Norristown Arts Center, Philadelphia, review, *theartblog.org*, 2011.

Kari Altmann, *Core Samplee*, Extra Extra, Philadelphia, review, *whitehotmagazine.com*, 2011.

Jeff Williams, *Grizzly Grizzly*, Philadelphia, review, *theartblog.org*, 2011.

“a-n Blogs: Becky Hunter selects David Riley,” review, *a-n*, 2011.

“Copies and Fakes: Where do artists stand?” opinion piece, *axisweb.org*, 2011.

Epic Pain, little berlin, Philadelphia, review, *whitehotmagazine.com*, 2011.

Irish Women Artists 1800–2009: Familiar but Unknown, book review, *whitehotmagazine.com*, 2011.

Tom Morton, interview on British Art Show 7, *whitehotmagazine.com*, 2011.

Jeremy Hutchison, interview, *whitehotmagazine.com*, 2011.

Sophie Calle: True Stories, book review, *whitehotmagazine.com*, 2011.

OTHER EXPERIENCE

2011–2021 Vox Populi Gallery 501(c)(3) nonprofit, Philadelphia, PA

- Board of Directors, Board Secretary (2017–21)
- Writer-Member, Communications Chair, Steering Committee (2012–13)
- Curatorial Trainee, 12-month program, mentored by Andrew Suggs (2011–12)

2005–present Independent Art Writer, Editor, and Researcher

- Write critical reviews, features, and essays on art for magazines and catalogues
- Visiting critic in MFA courses in Philadelphia