

January 2010

ICI announces a new exhibition format, with current project iterations curated by David Platzker touring January 2010 through December 2011.



EXHIBITIONS IN A BOX

Compact exhibitions that generate expansive ideas

ICI's newest series of shows celebrate the fact that interesting projects can come in small parcels, and take their lead from initiatives such as Marcel Duchamp's *Boîte-en-valise* and George Maciunas' *Fluxkits*. Collectively titled ***Exhibitions in a Box***, and charged with a do-it-yourself imperative, each box provides source material from which venues can generate high-content, low-cost exhibitions, adapting and adding to the materials provided according to the space and facilities available. An evolving series developed by artists, curators and historians, the content of the boxes variously includes small-scale artworks, videos, sound works, instruction works, ephemera and archive materials.

These projects are suitable for all scales of institution, from libraries and artist-run spaces, to art centers, university galleries, museum project spaces, or education centers. Each box will arrive with materials ready to install, requiring little or no equipment for presentation. The exhibitions are conceived to stimulate discussions and events, to be organized by the host venue. Virtually any configuration is possible: the box contents may be added to, with contributions from the host venue's collections and archives, or can be the starting point for an exhibition that presents local artists' practices in relation to a broader art issue or event, for example. There are three categories of *Exhibitions in a Box*: key historic precedents that influence art practice and exhibition making now; artist-initiated boxes; and a project series, focusing on one period or range of works from contemporary artists.

HARALD SZEEMANN: DOCUMENTA 5



The first historic ***Exhibition in a Box*** is titled ***Harald Szeemann: Documenta 5***. Documenta is a major international contemporary art presentation that takes place every five years in Kassel, Germany. This specific 1972 Documenta, chiefly curated by the influential Swiss curator, Harald Szeemann, was a pioneering, radically different presentation that was conceived as a 100-day event, with performances and happenings, outsider art, even non-art, as well as repeated Joseph Beuys lectures, and an installation

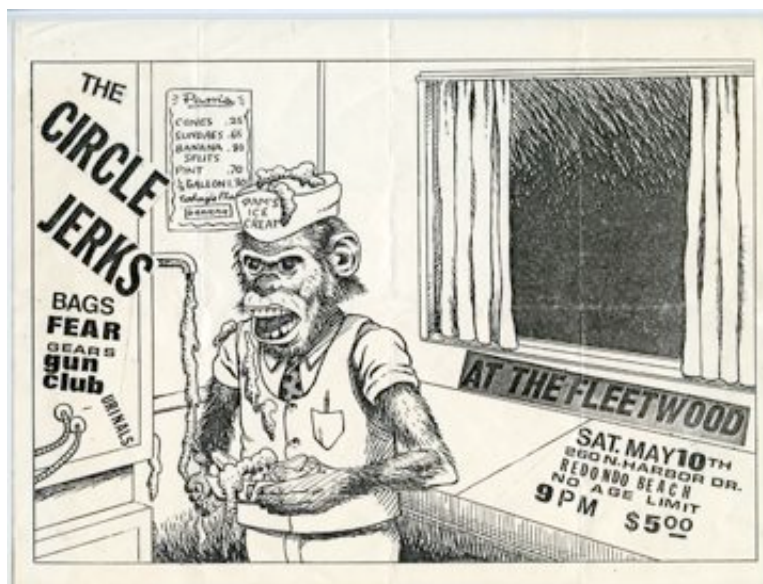
of Claes Oldenburg's *Mouse Museum*, among many other atypical inclusions. The show widely promoted awareness of a contract known as The Artist's Reserved Rights Transfer and Sale Agreement, written by Seth Siegelaub and Bob Projansky, which protects artists' ongoing intellectual and financial rights with regard to their production.

This ***Exhibition in a Box*** includes the exhibition catalogue, ephemera, artists' publications and editions produced in conjunction with the exhibition, as well as published reviews and critical responses. The assembled materials provide a rich jumping-off point for art history students, artists, and general audiences to plunge into the international contemporary art scene of 1972, to see what this particularly fertile cultural moment produced. Venues might like to host an evening of local artists' talks about contracts and rights, building from discussion of The Artists Reserved Rights Transfer and Sale Agreement, or could work with community groups to generate their own 100-day series of events.



RAYMOND PETTIBON: THE PUNK YEARS, 1978-86

The first of the project series, ***Raymond Pettibon: The Punk Years, 1978-86***, taps into the steady stream of this California artist's early graphic arts production, before he appeared on the contemporary art stage. It includes over 200 examples of Pettibon's powerful designs made between 1978 and 1986, when he was immersed in the Los Angeles punk rock scene, doing the graphic design for Black Flag and other punk bands. While Pettibon remains a cult figure among

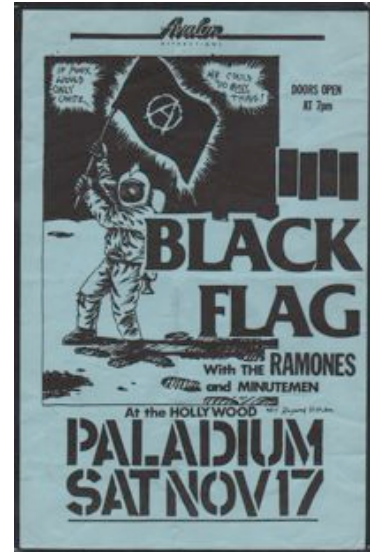


underground music devotees for these early designs, over the past twenty years, he has acquired an international reputation as one of the foremost contemporary American artists working with drawing, text, and artist's books. Crossing back and forth between music and the visual arts, this project shows Pettibon's raw imagery, heavily shadowed technique, and characteristic visual punch in formation, and includes 44 zines, 120 fliers and posters, and a selection of album covers.

Most of the designs were done for SST Records, founded by his brother Greg Ginn, who was also guitarist for Black Flag. In addition to the two and three-dimensional contents in the box, CDs of SST bands including Hüsker Dü, Sonic Youth, and the Subhumans, as well as a Grammy award-winning monologue by Black Flag vocalist, Henry Rollins, enrich the context and show Pettibon in his original milieu.

To adapt the project to their own communities and bring in new audiences, institutions presenting this project might wish to consider inviting innovative local designers to present their own graphics alongside these, or host performances by local bands, for instance.

Raymond Pettibon: The Punk Years, 1978-86 has been assembled by David Platzker, Director of Specific Object in New York City.



About the guest curator, David Platzker

David Platzker is the director of Specific Object, an innovative gallery, bookshop, and storehouse for a range of items from artist's multiples to unique works of literature, music, and sound. Prior to founding Specific Object, Platzker was the executive director of Printed Matter, a non-profit institution dedicated to the promotion of artists' publications from 1998 to 2004, and he has curated exhibitions for artists including John Baldessari, Marcel Duchamp, Ed Ruscha, and Claes Oldenburg.

About ICI

Founded in 1975, ICI is a dynamic non-profit organization that produces exhibitions, events, publications, and training opportunities for diverse audiences around the world. A catalyst for independent thinking, ICI connects emerging and established curators, artists, and institutions, to forge international networks and generate new forms of collaboration. Working across disciplines and historical precedents, the organization is a hub that provides access to the people, ideas, and practices that are key to current developments in the field, inspiring fresh ways of seeing and contextualizing contemporary art.

For additional information or visual materials, contact Michelle Jubin, 212-254-8200, ext. 21 or jubin@ici-exhibitions.org. Visit ICI's web site: www.ici-exhibitions.org