

ICI

**BUILD-
DING
STRON-
GER
ART
COMM-
UNITIES**

Independent Curators International

What makes and sustains an art community? What kinds of resources, infrastructure, and connections can be created and mobilized through artistic practice, in order for new perspectives and voices to thrive? How can we productively challenge existing hierarchies and systems to advance a more vibrant, just, and meaningful future of culture?

Since 1975, Independent Curators International (ICI) has sought to answer these questions, and many more, by championing the work of curators. While many people, places, and audiences make up the art ecosystem, we believe that it is curators who bring its many parts together. Whether they are drawing connections between artists and uniting their practices in an exhibition or book, educating students and publics on how art reflects the most intimate and important moments of our lives, contributing to and transforming the legacies of art institutions, or building resources to support the physical and mental spaces that allow artists to create, curators are always working in collaboration.

ICI supports the work of curators to help create stronger art communities through experimentation, collaboration, and international engagement.

We believe that curators are arts community leaders, champions of artistic practice, and organizers who build critical infrastructure and create public engagement with art. When we say that ICI supports “the work of curators,” we mean so much more than exhibitions and institutional knowledge. Curators are the stewards of the entire art world, passionate and driven people who build the relationships and spaces that hold artists, galleries, museums, audiences, and movements together. By supporting them, ICI supports the thriving of arts communities the world over.



**Curators are
arts community leaders.**

Leadership is a vital quality in any community, and artistic practice is no exception. ICI's work helps curators provide support to artists more effectively, create new structures and write new histories and scholarship, and build confidence in their community leadership.

Through programs like our Curatorial Research Fellowships, ICI encourages innovation and leadership in the field that is led by and responsive to the needs of individual curators and communities. The Fellowships provide unrestricted financial support to early-to-mid career professionals in order to engage in independent research, travel, and the cultivation of networks to support their practice.



During their 2022 Fellowship, Drew Kahu‘āina Broderick and Josh Tengan collaborated to produce the ambitious exhibition project *‘Ai Pōhaku, Stone Eaters*. Bubbling up in six venues of the University of Hawai‘i system, the intergenerational exhibition “helps tell a story of Kanaka ‘Ōiwi contemporary art that began during the archipelago-wide cultural reawakening of the 1970s and continues to this day.” Over nine months, the multi-part exhibition featured new commissions, works-in-progress, and existing artworks by nearly 40 cross-disciplinary artists. The durational development of *‘Ai Pōhaku, Stone Eaters* also allowed for in-depth conversations, rethinking of university policies, and most importantly, the opening of institutional spaces to the Indigenous communities that have been repeatedly excluded from them.

In 2023, 238 curators across 37 countries and 30 U.S. states and territories submitted applications for four Fellowship opportunities. The Fellows are:



Michelle Mlati



Ariana Faye Allensworth



Margaret Jacobs

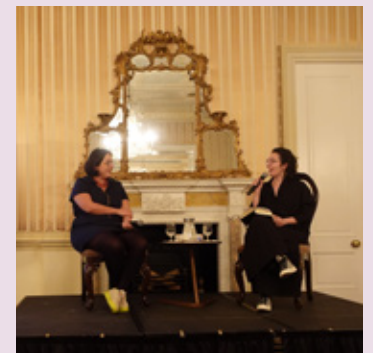


Margaret Kross

Thought leadership and the development of scholarship are also crucial to curatorial practice. The curators in ICI’s network not only reflect an enormous diversity of experiences and perspectives, they are driving change through their support of diverse artists and leading the field to new heights through their openness to exciting new ideas. We regularly host public programs with innovative curators, which are always free to attend, and recordings are made available on our website.



Through her research and writing, Marina Reyes Franco (Curatorial Intensive alum, Mexico City 2014) connects the experiences of many different communities via the artworks that interpret them. Her recent exhibition and publication, *Tropical Is Political: Caribbean Art Under the Visitor Economy Regime*, grew out of expansive research undertaken across the Caribbean and in diasporic communities. In an ICI-hosted conversation, Reyes Franco was joined by Ilaria Conti (Curator, American Federation of Arts) for a conversation that highlighted what Reyes Franco terms the “visitor economy regime”—the unique amalgamation of tourism and finance that has profoundly impacted cultural production, identity, and policy across the Caribbean, where natural and fiscal paradises coalesce.



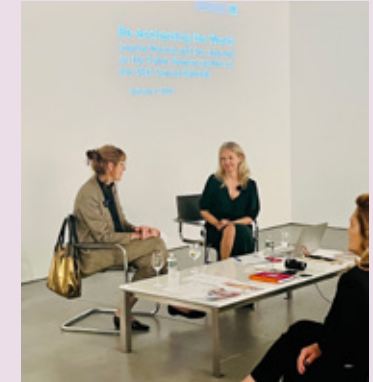
ICI partnered with Protocinema and the Clemente to present *Art, Ancestors, Ghosts & the Dead*, a one-day convening to share attitudes and practices around death across cultures. Curated by Mari Spirito—an ICI alum and collaborator, and Executive Director of Protocinema—the symposium of panels, performance, and film brought a global group of presenters together to share insights into the often unspoken, yet collectively felt experience of loss.

**Curators are
champions of artistic practice.**

Curators are curious about some of the most vital questions in artistic practice: Why art matters, how artists create and work, and how artistic and social movements shape and are shaped by one another. They are also keepers of artists' legacies, working closely with individual artists and interpreting their work through numerous lenses over time. All of ICI's programs, exhibitions, and community engagement initiatives are driven by the needs and interests of the curators in our network, and we continually see how deeply they care about the artists in their lives.



Curator Joanna Warsza shows samples of textile collages by artist Małgorzata Mirga-Tas to the audience in her ICI talk on *Re-Enchanting the World*, the Polish pavilion at the 59th Venice Biennale. Warsza worked closely with the artist—the first Roma artist ever to be shown in a national pavilion—to demonstrate how Mirga-Tas re-inscribed a Roma perspective into art historical discourse. The conversation examined the themes of interdependence, transnationality, and cyclicity that informed both Mirga-Tas's work and the curatorial process of bringing it to an international audience at the Venice Biennale.



In an ICI-hosted conversation, curator Erica Moiah James and artist Didier William brought us inside their collaboration on the exhibition *Nou Kite Tout Sa Dèyè (We've Left That All Behind)*. The two showed how interdisciplinary ways of working can productively challenge the structures of art spaces to better serve artistic practice. Artist and curator explored the interactions between painting and printmaking in William's oeuvre, as well as the role of family and storytelling and the multi-temporal Haitian and broader Caribbean contexts that were presented effectively in an exhibition that resonated deeply with its Miami audience. James's practice exemplifies how curators can approach artists' work with all of the care that is necessary to understand its cultural specificities and unique resonances.

Seeing Sound

Curated by Barbara London



“Media art in its many forms continues to evolve and develop in tandem with new audio-visual tools and new ways of experiencing art, whether online, in museum and gallery spaces, or in new art venues we can barely imagine.”

BARBARA LONDON
Curator

Seeing Sound explores the current trajectory of sound as a dynamic branch of contemporary art practice. Barbara London has been one of the foremost scholars of media art for over 40 years, and *Seeing Sound* represents an exciting opportunity to illustrate the medium's complexity. The exhibition features nine artists, based around the world, whose artworks take shape as kinetic sculpture, audio-video installation, and visitor-responsive technologies. With headphones notably absent,

the exhibition consists of complex environmental sonic experiences, where each artwork simultaneously allows for multiple modes of communal listening. The artists use sound's perpetual state of flux and its resistance to classification as a method to address global issues, including climate change, the death of analog technology, power structures within music, and feminism.

EXHIBITION

TRAVELING THROUGH 2027

Never Spoken Again: Rogue Stories of Science and Collections

Curated by David Ayala-Alfonso

Never Spoken Again reflects on the birth of modern collections, the art institutions that sustain them, and their contingent origin stories. The curatorial concept emphasizes the role of research, and the many ways historical acts of research become

canonized through collections. This interest is shared by many of the included artists, whose practices of study prompt critical questions about who constitutes our histories and futures, and through what methods.



François Bucher

The Second and a Half Dimension (An Expedition to the Photographic Plateau), 2010

Often using a non-hierarchical presentation, François Bucher's video artworks express multiple histories, traditional Indigenous knowledge, and scientific scholarship through a multivalent method that combines archival footage, interviews, and the artist's personal narration.



Michael Rakowitz

The invisible enemy should not exist (Recovered, Missing, Stolen Series), 2018

This ongoing project attempts to reconstruct artifacts that were stolen from the National Museum of Iraq following the 2003 U.S. invasion of Baghdad. A series of paper sculptures, made from local Arabic newspapers, and food packaging alludes to the objects' complicated political history.



Daniel R. Small

Excavation II, 2016

The objects on view were sourced from a California archeological site which was once the set of Cecil B. DeMille's 1923 epic film *The Ten Commandments*, and large-scale paintings originally produced for the Luxor Hotel and Casino in Las Vegas, foregrounding how images of ancient cultures can move between real and fictitious realms.



Maria Thereza Alves

The Ways They Make War With Worlds, 1984/2020

Alves's installation creates a dialogue between images the artist took in the mid-1980s and the 1974–76 testimony of Alvaro Tukano, a local Indigenous leader in the Brazilian Amazon, before an international tribunal focused on Salesian missionaries' human rights violations against Indigenous children.

EXHIBITION

TRAVELING THROUGH 2025

Curators are organizers who build essential infrastructure.

Whatever need arises, curators get it done. By working both within and without existing systems, they forge new avenues for art communities to get what they need and adapt to changing circumstances. When working independently, curators often personally build the physical, mental, and emotional spaces that allow art communities to thrive. In institutions, they provide a critical voice and fight for the priorities of the people and communities those institutions serve.



“Against a background of economic fragility and social vulnerability, we redefined our priorities and mission to construct a museum for all; we amplified and diversified our curatorial strategies in order to further the emancipation of artistic thought and seek curatorial and social justice with a focus on equity, diversity and inclusion; and we emphasized educational access and integration, making of accessibility and mental health priority objectives in all our work.”

VICTORIA NOORTHOORN
Director, Museo Moderno

The power of curators to build infrastructure was exemplified in Victoria Noorthoorn’s 2023 Curator’s Perspective talk about her decade-long transformative leadership of Argentina’s largest public institution dedicated to modern and contemporary art.

Since she became its director in 2013, the Museo Moderno—a public museum, funded by the City Government of Buenos Aires—has undergone a deep process of growth and transformation. With an expanded budget, a team of 130 museum professionals, and exhibition spaces that have doubled in size, the museum has presented over 100 exhibitions, published over 50 bilingual publications, and created multiple education programs to involve 7,000 teachers a year, while becoming a leading institution connecting art, mental health and accessibility. In her talk, Noorthoorn asks, what does it mean to engage in a curatorial practice of liberation through the platform of the museum?

The Curator’s Perspective is a free, itinerant public talk series featuring established U.S. and international curators, who present on their work and research. It was developed to offer audiences ways to connect with timely information and a wide variety of international perspectives on contemporary art and curating today. The series sheds light on movements and models that are shaping the curatorial field today, addressing questions about art, culture, and the artists and exhibitions that curators look to. All talks are free to attend and available on our website.



Curators generate public engagement with art.

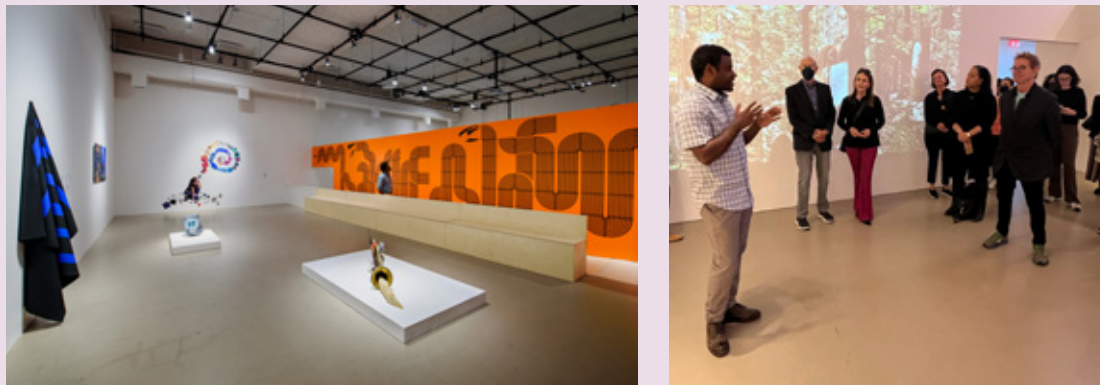
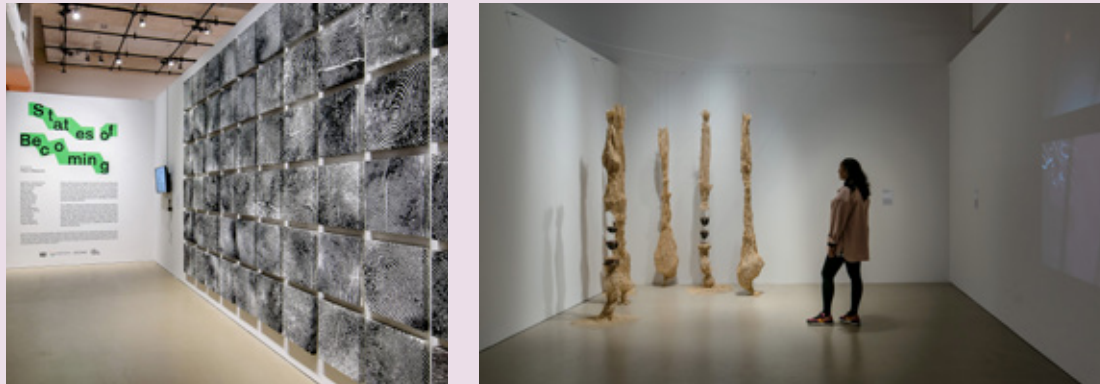
Presenting artists' work to audiences is a crucial part of curatorial practice, one that helps create new knowledge and further ideas in the arts. Through their programming and vision, curators utilize material culture to bring to life the histories of people mobilizing for social transformation. Not only does their work physically bring audiences and artworks together, it creates conceptual bridges between publics and ideas that allow people to encounter new concepts and opportunities. ICI promotes collaboration in order to develop projects that encourage critical thinking, among professionals as well as the public, about our own histories and contemporary challenges.



ICI champions what we call “curating in the first person”—bringing the values and communities of curators as individuals to the forefront of the exhibition process. Through experimentation and collaboration, curators find new ways to communicate the importance art holds in developing our understanding of the world around us.

States of Becoming

Curated by Fitsum Shebeshe



States of Becoming grew out of curator Fitsum Shebeshe’s lived experience following his 2016 move from Addis Ababa, Ethiopia to Baltimore, and subsequent firsthand knowledge of the weight of cultural assimilation. Confronted with a different society, the curator encountered a wide range of existential questions that shaped his relationship to institutions and culture.

Shebeshe found kinship among cultural practitioners from the

African Diaspora who shared his experience. Each of the 17 artists represented in *States of Becoming* relocated and are now based in cities across the United States. Like Shebeshe, each artist has had a unique relationship to the U.S. context, which is reflected in their work: a perpetual process of identifying, redefining, and becoming themselves in both local and global contexts, opening up perspectives into multiple states (both geographic and emotional) in a constant flux of social and cultural adaptations.

Actions for the Earth: Art, Care & Ecology

Curated by Sharmila Wood

Actions for the Earth considers artistic practices and strategies that foster a deeper consciousness of our interconnectedness with the earth. Curator Sharmila Wood brings artists together who involve visitors in their practices of kinship, healing, and social intervention. Artworks such as Arahmaiani’s *Memory of Nature* place time and care physically into the gallery, asking visitors and space staff to raise and tend a garden over the time the work is on view. Throughout the exhibition, artists foreground reciprocity and exchange by inviting visitors to leave an offering, while the collaboratively-

produced libraries at each traveling location offer opportunities for ongoing knowledge sharing.

The exhibition emphasizes learning, care, and intimacy, inviting its publics to participate in instruction-based meditation and deep listening among other actions. These artworks create new kinds of space and offer guidance on how to assume global responsibilities while caring for our local environment; to find new antidotes to oppressive structures of power; to grasp nature, health, and sustainability as intertwined.



How does ICI support the work of curators?

Since our founding, ICI has collaborated with countless institutions and individuals, and seen the art world transform several times over. We've been an innovator and a leader in professional advancement for curators since 2010, producing programs that provide the theoretical, critical and logistical tools needed to advance curators' practice in the museum field or develop independent platforms for art. While our work hasn't always been the same, we have consistently sought to represent the needs of curators and in doing so, bolster the communities they serve.

Today, we focus on programs and exhibitions that promote the sharing of knowledge and ideas across borders and barriers, activate public engagement with art, and strengthen the bonds between creators of all kinds. In short, ICI collaborates with some of the world's most innovative arts professionals to transform the curatorial field. In all we do, we champion connection—the resource that is most needed in the field—and bring people together around curatorship to fight isolation and elevate artistic practice. We seek to elevate curatorial work that champions experimentation, collaboration, and international engagement.



ICI provides meaningful professional development to curators at all stages of their careers.

ICI always works in partnership, whether with curators in our network, venues that host our exhibitions and public programs, or arts organizations that share our goals and visions. As they advance through their careers, curators form critical mentorship relationships as part of the ICI network and benefit from ongoing support for their cutting-edge exhibitions, research, and community-building efforts.

Alumni of our professional development programs not only benefit from the mentorship and experience of some of the most forward-thinking professionals in the curatorial field during their time with ICI, but join a community of passionate and dedicated arts workers who will support them throughout their careers.

Through programs like our Curatorial Intensive and Curatorial Forum, early-career professionals learn how to develop their ideas into projects, share and create knowledge, and build networks of peers that strengthen their curatorial practice as well as the global field.

Curatorial Intensive



New Orleans, 2019



Tokyo, 2013



Bangkok, 2018



Auckland, 2019

The Curatorial Intensive supports emerging curators, bringing working professionals together to gain new skills and perspectives on curating. Since 2010, the program has taken place in more than 25 cities around the world, and it has served 500 curators from 72 countries, who form an unparalleled, dynamic network of Curatorial Intensive alumni.



Cape Town, 2019



Dakar, 2016



Kampala, 2022



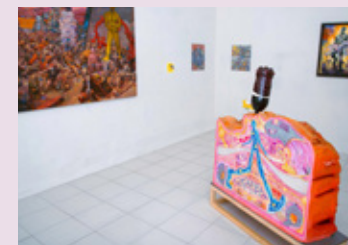
Mexico City, 2018



Manila, 2016



Accra, 2017



The new "Intensives In Action" series on our website showcases how alumni have brought their proposals to life through tours, texts, talks, and other content, highlighting the work and process of curators and the dynamic career trajectories that the Intensive shapes. These projects also show how diverse a transformative, independent curatorial practice can be, from "outsiders" challenging the bounds of convention, to innovators building new physical and intellectual spaces, to those meaningfully transforming institutions from within.

Curatorial Forum



“The Curatorial Forum sets the platform for a conversation that otherwise does not happen in this country.”

TONY KARMAN
EXPO Chicago

The Curatorial Forum is a four-day convening of curators from across the United States at EXPO CHICAGO, which features closed-door discussions, site visits, and opportunities to connect with like-minded professionals. The Forum provides a space to collectively formulate questions and share possibilities.

In 2023, Forum programming explored the notion of care in the field. It is well-known how curators help care for objects, but in this convening we centered our notion of “care” around people, and how that value can shape art spaces and communities. The need for connection remains profound, as does mentorship, resource distribution, and transparency within and among art institutions.



“The closed-door discussions gave me a lot to think about as we navigate this post-pandemic landscape.”

APRIL WATSON
Photography Curator, Nelson-Atkins
Museum of Art, Kansas City

“[The Curatorial Forum brought] us all together for such rich conversations and vital connections. It was a truly inspiring four days, equal parts buoying and nurturing.”

JULIE POITRAS SANTOS
Curator of Exhibitions, Institute
of Contemporary Art, Maine
College of Art & Design





ICI develops boundary-breaking exhibitions that travel across the world.

Built through collaboration, ICI's traveling exhibitions advance innovative ways of working, champion underrepresented artistic practices, and enable experimentation in ways that go beyond art historical canons or institutional structures. Traveling exhibitions allow curators' ideas to reach broad audiences, increase the visibility of underrepresented artists, and give hosting institutions the resources to present new and diverse practices, voices, and perspectives. The contemporary art curators who develop ICI's exhibitions emphasize the deep relationships between artists and the world they impact.

We work closely with the locations that present our exhibitions, which are flexible to suit the needs of the space and the local contexts. Our exhibition curators frequently collaborate directly with hosting institutions to include local artists and topics of interest to the community, creating a dialogue that changes how partners present not only ICI's exhibitions, but all of their work going forward.

Teddy Sandoval and the Butch Gardens School of Art

Curated by C. Ondine Chavoya and David Evans Frantz

“Our curatorial approach honors the imagination of Sandoval’s Butch Gardens School of Art and reactivates it by bringing artists in dialogue with his work and with one another. In the process, we highlight parallel approaches across the Americas among artists who largely did not have the opportunity to show with or know one another.”

C. ONDINE CHAVOYA
& DAVID EVANS FRANTZ
co-curators



Our newest exhibition is the first museum retrospective dedicated to the inventive, yet overlooked artist Teddy Sandoval (1949–1995). For twenty-five years, Sandoval produced subversive, yet playful artworks that explored the codes of gender and sexuality and continuously mined archetypes of masculinity.

The co-curators’ engagement with Sandoval grew out of their first ICI exhibition, *Axis Mundo: Queer Networks in Chicano L.A.*, which followed Mundo Meza—another icon of Los Angeles’s queer and Chicano artistic circles—and builds on *Axis Mundo*’s focus on the creative and social networks of Chicano L.A.

The exhibition’s title highlights the faux institution and artistic persona that Sandoval named after Butch Gardens, a local gay bar that was frequented by the artist and other Chicano clientele in the early 1970s.

While the “school” designation invokes a group, the Butch Gardens School of Art only had one official member: Sandoval. He utilized this imprint to distribute his artworks and organize exhibitions with friends and collaborators, and in this spirit of collectivity, this exhibition includes works by other queer, Latinx, and Latin American artists who share Sandoval’s sensibilities.

EXHIBITION

TRAVELING THROUGH 2027

Soundings: An Exhibition in Five Parts

Curated by Candice Hopkins and Dylan Robinson

Soundings activates and asserts Indigenous resurgence by asking: How can a score be a call and a tool for decolonization?

At the core of this question is a grounding in concepts of Indigenous land and territory. The exhibition challenges audiences—and institutions that host *Soundings*—to move beyond the mere acknowledgement of land. The works on view are alive and always in relationship to the living, offering instructions for sensing and listening to Indigenous histories that trouble the colonial imaginary.

The exhibition is cumulative, limning an ever-changing community of artworks, shared experience,

and engagement as it travels. Projects such as those by collective Ogināa Mikāa are translated into local Indigenous languages in each location. Throughout each presentation, scores are activated at specific moments by local performers—not always musicians, but often involving dancers, performance artists, and members of the public—gradually filling the gallery and surrounding public spaces with sound and action. In every element of the exhibition lies an opportunity for artworks to enjoy their inherent liveliness, and for publics to reconsider how Indigenous practice is woven into every fiber of the world around us.

“Hosting *Soundings* has been an important experience and journey for KCAI and the communities we serve. The curatorial framework and approach is demanding, generous, and groundbreaking, held and presented with the utmost care and conversation. Its sonic wake will resonate through our campus, academics, city, and region.”

MICHAEL SCHONHOFF
Director, Kansas City
Art Institute Gallery



EXHIBITION

TRAVELING THROUGH 2025



**ICI presents
public programs and advocacy
work that establish the
curatorial role.**

Advocacy is central to ICI; we advocate not only for curators as art professionals, but for a vision of a healthy art ecosystem that sustains all those it touches. Our public programs offer a unique look into the work of curators, which in turn increases awareness of how the curatorial role helps sustain arts communities. Through our thought leadership and partnership, we seek to put forward ideas and models that advance critical conversations in the field, connect disparate communities around shared experiences, and show how curatorial practice pushes artistic practice forward.

Our Mississippi River Basin initiative continues to highlight and advance the richness and complexities of American contemporary art. Comprising nearly 2/3 of the United States, and impacting the entire North American continent from northern Canada through the Great Lakes to the Louisiana bayou and into the Gulf of Mexico, this watershed offers a constant reminder of what is shared and the possibilities of exchange beyond state lines, borders, and barriers of all kinds. The initiative seeks to expand and energize the region's cultural landscape by connecting curators, artists, and art spaces that share the Mississippi River, reimagining the U.S.'s identity through the lands it connects, the histories it weaves together, and the cultural flows it has enabled.

ICI In Chicago

Our Chicago community is thriving! Our research and programming initiatives continue to highlight overlooked narratives and artists across the area. In summer 2023, we celebrated the first year of our full-time presence in Chicago (and ten years of working in partnership with the area through projects like the Curatorial Forum) with a convening at Mariane Ibrahim Gallery.



What's in a Pavilion?

ICI's first-ever public program in Chicago, "What's in a Pavilion?" featured four curators of U.S. pavilions at the Venice Biennale of Architecture, who presented an expansive conversation attaching citizenship, scale, and labor systems to literal structures. In a panel moderated by Rachel Kaplan (Director of the Chicago Architecture Biennial), Tizziana Baldenebro, Lauren Leving, Ann Lui, and Iker Gil examined what makes the Midwest such a rich seedbed for innovative contemporary architectural discourse.



Curatorial Seminar

Adapted from ICI's Curatorial Intensive, the Curatorial Seminar presents a flexible approach to professional growth and collaborative research. Spanning both online and in-person sessions, this extended program fosters small curator groups' development. Since beginning our full-time presence, ICI has hosted two Seminars in Chicago, and one in Detroit (in partnership with the Charles H. Wright Museum of African American History). With mentor guidance, participants delve deeply into contemporary curatorial matters, cultivating a rich learning experience with their peers and generating significant new knowledge that captures the dynamism of American culture.



Thought Leaders

In 2023, we were honored to be selected as one of twelve Ruth Foundation for the Arts Thought Leaders. This cohort of innovative arts organizations received multi-year funding to pursue ambitious, transformative projects that reflect their commitments to structural change. Over the next three years, ICI will engage in thought leadership through our multivalent Mississippi River Basin initiative and build on the many connections we've established through collaboration, research, and experimentation. We're grateful to be in community with the Thought Leaders who contribute powerfully to the arts ecosystems of the United States.





In 2023, we collaborated globally to directly serve and support **150** curators, **120** artists, and **12** art spaces, reaching a diverse online and in-person audience of visitors from over **60** countries.

At ICI, we believe in our approach to arts advocacy because our staff sees the outcomes of our work nearly every day. The impact of ICI's community—and the many ways that community lives our shared values of connection, collaboration, and care—can be seen in:

- + A transforming curatorial field**
- + An international framework for sharing knowledge and resources**
- + A thriving network of collaborators**

A transforming curatorial field

In a recent survey of ICI's alumni, we learned that programs like our Curatorial Intensive significantly impact curators' practices:

A majority of alumni

- + Were empowered to advocate for artists
- + Feel better equipped to consider the need of their audiences
- + Were encouraged to build new platforms for art

88%

gained confidence from participating in the intensive

OVER

60%

of participants have gone on to produce the exhibition or project that they proposed during the intensive

50%

have made a significant move to advance their career as a result of the intensive

3/4

have attended or participated in an ICI program, event, or initiative since their intensive

72%

feel less isolated following the intensive

Independent curators are the vanguard of much-needed change in the curatorial field at all levels. We champion new voices not only to encourage diversity in institutions, but to set an example of the many new types of exhibitions, projects, and ways of working that become possible in an expanded field.

Alumni are also deeply engaged with one another and use ICI's networks to develop new projects and research, advocate for community and social issues, and engage in international collaborations:

1 in 4

have sought mentorship from or collaborated on a project with other alumni

NEARLY

70%

found support in ICI/the alumni network

MORE THAN

2/3

are in touch with alumni of their own cohort

ALMOST

1/3

are in contact with alumni from other cohorts

1 in 10

have found a job or opportunity through the network

67%

have gained connections that have helped in their career

An international framework for sharing knowledge and resources

Our international impact can be seen through partnerships like the Marian Goodman Gallery Initiative in honor of the late Okwui Enwezor, conceived and launched in 2021 by artist and filmmaker Steve McQueen, together with Marian Goodman and Marian Goodman Gallery, to strengthen and expand educational and research opportunities for BIPOC curators. In its first three years, the Initiative has made possible eight Curatorial Research Fellowships for BIPOC curators based in the U.S. and curators of African descent based internationally.



In addition, the Initiative supported the 2022 Curatorial Intensive in Kampala, Uganda, which served 13 emerging curators hailing from 11 countries and was developed in collaboration with the Njabala Foundation established by Martha Kazungu (Curatorial Intensive alum, Cape Town 2019).



ICI's platform brings many different people and experiences together, in initiatives that often span many years. The international scope of our work has enabled us to reflect global experiences—whether the impact of migration and diaspora, the aftermath of the pandemic, or the myriad responses to climate change—and working in partnership ensures that our interpretations fully engage each unique community.

Notes for Tomorrow

Curated by alumni of ICI's Curatorial Intensive



In 2020, ICI turned to our worldwide network of curators and asked them to share one artwork they believe is vital to be seen today. The resulting exhibition, *Notes for Tomorrow*, features artworks selected by thirty curators from around the globe, each offering a source of inspiration from the recent past towards new futures.

Each iteration is uniquely responsive to its local contexts, engaging audiences with video, photography, installations, murals, and scores within the gallery space, outside, and online. Some hosting institutions, like Te Uru Waitākere Gallery in New Zealand, TheCube Project Space in Taiwan, or the Dorsky Museum of Art at SUNY New Paltz, have added additional artists to the exhibition that speak to the issues currently affecting their local communities.

The exhibition's flexibility has enabled creative presentations in smaller spaces—such as Koa Gallery, which presented *Notes for Tomorrow* in a series of three parts unfolding over a five-month period—or in recognition of unique resonances, such as those between the gardens of the Marjorie Barrick Museum of Art, Las Vegas and the community sustenance practices of Omehen in the Philippines. Finally, this traveling exhibition's unique format allows for simultaneous presentations across the globe, and encourages international collaboration and versatile modes of presentation. Fall 2022 saw five overlapping presentations, from Boise, Idaho to Harare, Zimbabwe, each adding their own vision to *Notes for Tomorrow*'s ever-expanding web of connections.

A network of collaborators who are thriving!



Mia Lopez (Curatorial Intensive alum, New Orleans, 2018) was appointed by The McNay Art Museum in San Antonio as their first curator of Latinx art



Miranda Lash (Curator's Perspective, 2018) has been appointed the Susan Brennan Artistic Director of the triennial Prospect.6, currently set to open in fall 2024



Nontsikelelo Mutiti (Contributing artist, *States of Becoming*) became Director of Graduate Studies in Graphic Design at Yale University



Ernestine White-Mifetu (Curatorial Intensive alum, Accra, 2017) was named Sills Foundation Curator of African Art at the Brooklyn Museum



Candice Hopkins (*Soundings* co-curator) led the Toronto Biennial of Art team on 'What Water Knows, the Land Remembers'



Tavares Strachan (ICI collaborating artist) received the 2023 MacArthur Fellowship



Freya Chou (Curatorial Intensive alum, New York, 2011) & **Brian Kuan Wood** (Curatorial Intensive Faculty, New York, 2012) joined the team of co-curators of the 2023 Taipei Biennial



An Duplan (Curatorial Research Fellow, 2021) was the recipient of a #BlackVisionaries grant presented by Instagram and the Brooklyn Museum



Fatos Üstek (Curatorial Intensive alum, New York, 2012) was announced as the new curator of Frieze Sculpture



Miguel A. López (ICI collaborator, Independent Vision awardee) has been named co-curator of the 2024 Toronto Biennial of Art



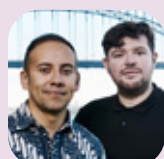
Taylor Bythewood-Porter (Curatorial Intensive alum, New Orleans, 2019) received the American Association for State and Local History 2023 Award for her exhibition *Rights and Rituals: The Making of African American Debutante Culture*



Grace Aneiza Ali (Curatorial Intensive alum, New York, 2014) was appointed as *Art Journal Open's* new Editor-In-Chief by College Art Association

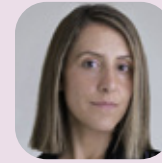


Frances Loeffler (Curatorial Intensive alum, New York, 2010) is curator of The Power Plant Contemporary Art Gallery in Toronto, Canada's leading public art gallery devoted exclusively to contemporary visual art

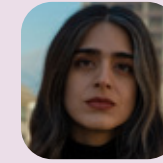


Cosmin Costinaş (Curatorial Intensive Faculty, Tokyo, 2013 and Manila, 2016) & **Inti Guerrero** (Curator's Perspective, 2015) are named as co-curators of Ten Thousand Suns, the 24th Biennale of Sydney

Our collaborators stay engaged with ICI and are always a part of our community. Nearly every day, we hear about a new position, exhibition, or other piece of exciting news from our network that shows how ICI alumni are thriving professionally and creatively. Of course, we can't brag about these amazing creators enough, and on social media we love to amplify their accomplishments with a #ICICongrats!



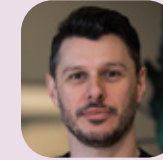
Amara Antilla (Curatorial Intensive alum, Manila, 2016) was announced as the curator of EXPO Chicago 2024's In/Situ "special section," comprised of large-scale and site-specific works spread across the fair



Lila Nazemian (Curatorial Intensive alum, Bangkok, 2018) joins the co-directors of Transmitter NYC, a Brooklyn-based collaborative curatorial initiative where programming is multidisciplinary, international and experimental



Juan Cortés (Contributing artist, *Seeing Sound*) won the Golden Nica Prix from Ars Electronica as part of Atractore Studio, the collective he cofounded



Aaron Levi Garvey (Curatorial Intensive alum, New Orleans, 2017) was named Chief Curator of The Andy Warhol Museum in Pittsburgh, PA



Ryan Dennis (Curatorial Intensive alum, New Orleans, 2015) was appointed Senior Curator and Director of Public Initiatives at the Contemporary Arts Museum Houston, and curated the hit exhibition *A Movement in Every Direction*



Alia Farid (Contributing artist, *Never Spoken Again*) won the \$100,000 Lise Wilhelmsen Art Award prize from Henie Onstad Kunstsenter



Judy Baca (Contributing artist, *Axis Mundo*) received the Presidential National Medal of Arts in recognition of her lifetime achievement and major contributions to Chicana art



Ladi'Sasha Jones (Curatorial Intensive alum, New Orleans, 2017) was listed as one of *Cultured Magazine's* Young Architects 2023



Marcela Guerrero (Curatorial Intensive alum, Buenos Aires, 2013) was promoted to DeMartini Family Curator at the Whitney Museum



Kite (Contributing artist, *Soundings*) received both the prestigious Creative Capital Award and the 2023 USA Fellowship



Wassan Al-Khudhairi (Curatorial Intensive alum, 2014) & **Binna Choi & Noelle M.K.Y. Kahanu** were appointed as the curatorial team for Hawai'i Triennial 2025



Jamilee Lacy (Curatorial Intensive alum, New York, 2015) was named Director of the Frye Art Museum in Seattle, WA



Tabara Korke Ndiaye (Curatorial Intensive alum, Kampala 2022) was named as one of the recipients of the 2023 Prince Claus Seed Awards



Dr. Melissa Karmen Lee (Curatorial Intensive alum, Bangkok, 2018) has been appointed the inaugural CEO of the Chinese Canadian Museum

What's next?

ICI's programs enable collaborators to envision their own arts infrastructures, which in turn become a part of an endless chain of support, united by the vision of building stronger art communities. There are as many ways to be a part of ICI as there are people who make it a unique and impactful organization.

At the individual level, our impact is felt in the ways we advance curators' careers and expand the possibilities of what a curator can do and be. These innovative professionals are increasingly likely to be shaping the art experience around us every day.

Over the past decade, ICI has played a significant role in diversifying the curatorial field. Through our exhibitions, programs, and partnerships championing experimental and inclusive curatorial projects, we are changing the types of stories that are told in institutions worldwide.

Finally, by supporting innovation, promoting experimental and overlooked artistic practices, and collaborating globally, we enrich the cultural landscape as a whole.

As we approach our 50th anniversary in 2025, we are energized by our past successes and the support of so many curators, artists, individuals, art spaces, foundations, and governments. We're also looking forward to many new efforts that will expand even further the opportunities available to curators and their communities. Join us at an ICI exhibition or public program near you and find out more about our work on our website or by following us on social media. We can't wait to build new platforms for contemporary art together!

Support ICI

Every year, individuals who share ICI's mission and global outlook for the arts join together to make our programs possible. They share the belief that contemporary art can impact audiences everywhere, and that we all benefit when bringing people together around the critical work of curators and artists. Through ICI, they gain a unique perspective on art by connecting with a network of collaborators that extends to over 70 countries, composed of the curators, artists and art spaces that shape the contemporary art world.



Access Fund

The Access Fund supports venues and curators from around the world who cannot otherwise take advantage of ICI's programming. Over the past decade, the Fund has made possible the presentation of ICI exhibitions at art spaces around the world, and

provided more than 150 scholarships for emerging curators to attend the Curatorial Intensive, helping the next generation of curators gain access to the leadership skills and international network they need.



Leadership Council

Established in 2013, this visionary group develops new initiatives that elevate ICI to the next level. The members of the Leadership Council recognize the need for strong regional networks of curators and art spaces within ICI's global scope, and work closely with our staff to nurture the curatorial network and its future from the inside out.



INDEPENDENTS

An invitation-only membership group, these dynamic individuals support ICI's programs and vision for the future while collaborating to advance their own practices. Through shared reading, educational programs, and social events with ICI's network, INDEPENDENTS gain insights into new approaches to contemporary art and culture and connect with leading figures in the art world.

International Forum

This group supports our global scope and makes possible ICI's exhibitions, which have traveled to more than 360 cities worldwide. With behind-the-scenes access to ICI programs, exclusive events with international curators and artists, and select events around the world, patrons of the Forum stay connected to the curators and artists who shape the contemporary art world.



Whether it's through joining one of ICI's patron groups or supporting the Access Fund, every donation goes far and makes it possible for ICI to create stronger art communities, empower new voices, champion global solidarity, and advance civic-minded practice within the curatorial field. Learn more and donate on our website.

THANK YOU!

On behalf of the ICI Board of Trustees, we would like to thank all of the individuals whose generous contributions continue to make possible our programs worldwide, by providing crucial support to our exhibitions, public programs, research and learning opportunities, and publications.

*=In Memoriam

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ICI supports the work of curators to help create stronger art communities through experimentation, collaboration, and international engagement. Curators are arts community leaders and organizers who champion artistic practice, build essential infrastructures and institutions, and generate public engagement with art. Our collaborative programs connect curators across generations, and across social, political, and cultural borders. They form an international framework for sharing knowledge and resources—promoting cultural exchange, access to art, and public awareness for the curator’s role.

curatorsintl.org

