

**BUILDING**  
**STRONGER**  
**ART**  
**COMMUNITIES**

**INDEPENDENT**  
**CURATORS**  
**INTERNATIONAL**

**ICI**

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Over the last five decades, ICI has consistently moved the horizon of the contemporary art field, taking the road less traveled to champion visionary thinking with a resolutely independent attitude. In 1975, when ICI was conceived by curators Susan Sollins and Nina Castelli Sundell, the organization was already unique for its focus on the work of curators, its global purview, and its mission to create exhibitions of contemporary art for art museums, which, at the time, did not ordinarily work with living artists.

Today, ICI continues to champion bold, independent artistic practices, while also empowering the next generation of curators, writing more complex art histories and generating civic engagement through art. ICI's traveling exhibitions, public programs, and learning opportunities generate new knowledge needed to guide us through a global context that remains uncertain culturally, socially, politically, and environmentally.

ICI is responding to urgent challenges in the curatorial field with programs that foreground knowledge-sharing across our networks of collaborators in all 50 US states, Washington DC and Puerto Rico, and in more than 70 countries. With new exhibitions, research fellowships, and professional development programs, ICI keeps promoting cultural exchange, access to art, and curatorial experimentation internationally, so that we can learn from one another and make sense of our times collectively.

As we continue to work with curators to help create stronger art communities, all of us at ICI remain deeply grateful to all our collaborators for their engagement and perspectives. Thanks to them our programs continue to empower new voices, champion global solidarity, and advance civic minded practice.

Renaud Proch  
*Executive & Artistic Director*

# EMPOWERING NEW VOICES

Through learning opportunities such as the Curatorial Intensive, ICI's professional development program for emerging curators; Curatorial Research Fellowships, and other mentorship programs, ICI helps foster a new, dynamic and diverse generation of curators. The alumni from these programs include 491 curators and arts professionals based in more than 70 countries.

# Curatorial Research Fellowships

ICI's Curatorial Research Fellowships are a response to the urgent need for new methodologies and art histories, at a moment when curatorial practice is being rethought. The program is focused on promoting experimentation, collaboration, and international engagement, and is designed to encourage transformative thinking in the field. It offers curators opportunities to advance their practice and develop original knowledge in contemporary art, through independent research, international travel, and the development of professional networks. The Fellowships are aimed at providing new opportunities and critical support to early-to-mid-career curators, including many Curatorial Intensive alumni, as they move through the stages of their career. Over the last decade, with programs such as the Curatorial Intensive, ICI has had a significant impact on a new generation of curators that is more diverse and civic-minded, and has expanded the curatorial field beyond the museum. ICI has created broader entry points into the field, opening up new paths alongside the traditional, often exclusionary, academic roads to curatorial education geared towards museum jobs.



LYDIA Y. NICHOLS is a native to New Orleans, whose work considers the lived experience, ancestral memory, and historical imaginary of race and their impacts on Black aesthetics in the outdoors. Her environmental-ethnographic research focuses on the dialogic relationship between the Mississippi River, Black women and motherhood, and infrastructures of control; and is taking her and her toddler son on a road trip from Louisiana to Minnesota and back.



BRANDON ALVENDIA lives and works in Chicago, where he founded several alternative art spaces, including most recently, Silver Galleon Press (2008-present). Through his research, Alvendia is mapping an archipelago of art worlds in the center of the United States, exploring the artist-run culture of experimental alternative spaces, radical creative collaboratives, and other independent DIY initiatives along the Mississippi River and its tributaries.



ANAÏS DUPLAN is a trans\* poet, curator, and artist. He is the founder of the Center for Afrofuturist Studies in Iowa City, and the Program Manager at Recess, Brooklyn. Duplan's research engages with multidisciplinary, Black avant-garde methodologies towards documentation, through the marriage of poetry and the visual arts, and explores what service poetics and art-making practices offer to liberation, memory, and grief.



NEGARRA A. KUDUMU is an independent curator, scholar, writer, and healer based in Seattle, with a focus on contemporary art from the Pacific Northwest, Africa, South Asia, and their respective diasporas. Her research considers the work of multidisciplinary collectives composed of African and BIPOC artists, operating on the African continent and in its Diaspora, and their collaborative creative processes; tacit codes of care; and modes of engagement.



MARIE HÉLÈNE PEREIRA is a curator and the Director of Programs at RAW Material Company in Dakar, Senegal. She is exploring the pockets of resistance that have had a real impact on specific revolutionary moments, including journalist Carlos Cardoso's *Metical* fax journal in Mozambique, and the *Escola pilotos* and other caring practices from the PAIGC women activists in Guinea Bissau, Cape Verde and Senegal.



RONALD ROSE-ANTOINETTE is a writer, scholar, and independent curator based in Martinique. His research is invested in documenting and improvising the deviant, intricate affairs between Black and Queer socialities under and away from the normative/hygienic logistics of straightness and fitness. Currently, his research is devoted to the composition of sustainable modes of sharing and tending to Black Queer cultural expressions and aesthetics sung by the Caribbean.



JORDAN WILSON is a member of the Musqueam First Nation, in what is now Vancouver, British Columbia. His research examines the politics of Indigenous language revitalization, the legacies of anthropological collecting, the practices of collecting institutions, and questions of Indigenous sovereignty and settler colonialism. His curatorial practice is informed by desires for structural change in institutions with regard to Indigenous representation and engagement.

# Marian Goodman Gallery Initiative in honor of the late Okwui Enwezor

Conceived by Steve McQueen, the Marian Goodman Gallery Initiative will empower as well as sustain a new, more diverse generation of curators in the U.S. and worldwide, by giving access to professional development for more than 35 emerging curators, and providing independent research opportunities to at least eight early-to-mid-career curators. In its first three years, from 2021 to 2023, the initiative will allow ICI to develop one Curatorial Intensive (ICI's professional development program for emerging curators) in Africa and two or more Curatorial Research Fellowships every year. The initiative will generate new collaborative networks and strengthen existing ones among curators, artists, and art spaces across the U.S., in Africa, and around the world. With permission from his family, the Initiative was named in honor of Okwui Enwezor, one of the most influential curators of the last 50 years, and who embraced a global perspective which opened countless doors for new voices and critical inquiry in the curatorial field.



Participants of the Curatorial Intensive in Cape Town, South Africa. November 14 – 20, 2019

*“The Fellowship has had immense significance for me. The visibility associated with ICI and this award, being the inaugural in connection with a world class gallery such as Marian Goodman as well as the immensely rich legacy of Okwui Enwezor has included me in a trajectory that aligns with some of the most meaningful visual culture output and curatorial prowess. This is a tall order and quite a task to take on but the support of this Fellowship equips me to rise to the challenge. In real time, this Fellowship has provided an opportunity to engage in a research and scholarly production concurrent with a mentor to help orient me. This is invaluable because it is helping to shape, mold, and refine my practice.”*



Negarra A. Kudumu  
2021 Marian Goodman  
Gallery Initiative Curatorial  
Research Fellow

*“Thanks to Steve McQueen’s support, I am amongst the four laureates of the ICI’s Curatorial Research Fellowship as part of the Marian Goodman Gallery Initiative in honor of the late Okwui Enwezor. This fellowship — and specifically the fantastic mentorship of Tumelo Mosaka — has made it easier for me to disseminate the works of communities, marginalized groups and voices across the continents and to facilitate a dialogue between not only persons but practices from different parts of the world. Working from the small Caribbean island of Martinique, this means a lot to me.”*



Ronald Rose-Antoinette  
2021 Marian Goodman  
Gallery Initiative Curatorial  
Research Fellow

*“For a young African Curator like myself (and several others) whose career have been entirely constructed and developed in Senegal, on the African continent, it’s always important to point out the challenges linked to the lack of public infrastructures to allow for the recognition and empowerment of curatorial practices on the African continent in comparison to Europe or the United States for instance. Benefiting from this fellowship has brought to me even more belief as to the importance of what we do as Curators and art practitioners. It has allowed me to cross another door step in a very constructive manner. ICI is the only institution I know that exclusively puts so much time, effort and care for the empowerment and emergence of Curators worldwide.”*



Marie H el ne Pereira  
2021 Marian Goodman  
Gallery Initiative Curatorial  
Research Fellow

*“I have no formal curatorial background, and so this fellowship has provided me the opportunity to bridge my background in writing and art-making with my passion for curatorial work. With the help of my mentor, Tumelo, I’ve been able to gain insight into the benefits of a nontraditional background. This is evidenced by the work I’ve initiated throughout the program, including fleshing out a book proposal, for which Tumelo has been invaluable. The exposure to creatives in my varied fields have taught me lessons that can’t be taught in formal classrooms. These opportunities serve to guide you, mold you and teach you in a holistic capacity.”*



Ana s Duplan  
2021 Marian Goodman  
Gallery Initiative Curatorial  
Research Fellow

Participants of the Curatorial Intensive in Cape Town, South Africa. November 14 – 20, 2019



Participants of the Curatorial Intensive in Addis Ababa, Ethiopia. May 13 – 19, 2014



*“ICI was the first hands on curatorial training I ever had, and I would not be where I am had I not done ICI’s program. There are so many people with brilliant minds who never had the opportunity or means to begin this training, and programs like the Curatorial Intensive are so important because in one week, it gives participants direction and confidence that their ideas are possible and that they can make them happen. Me and many of my Ethiopian colleagues who did the Curatorial Intensive, have gone on to complete graduate programs, some now teaching at the universities back in Ethiopia, others getting their PhDs, and this happened to us because ICI gave us the tools to knock on the doors that we thought were closed to us.”*



Fitsum Shebeshe  
Curatorial Intensive Alumnus  
Addis Ababa ‘14

*“Not only has ICI helped me in expanding my constellation of relationships but it has also been a key influence on the direction in which I want to take my curatorial career going forward. Not only does ICI come to different realities and contexts, it also is malleable and adapts to different contexts, and I think that is most important for early-career, emerging practitioners from continents like Africa. The best way I find for emerging practitioners like me to grow is to find fellow people who share the same realities and same contexts, and ICI creates these environments. ICI is one of the organizations I found that not only creates, but goes out of its way to enable this network and this creation of layers and layers of relationships, so by being a part of ICI, you not only join a larger network of arts practitioners across the world, you also have access to mentors and senior curators across the world. But then most importantly, you build a family.”*



Innocent Ekejiuba  
Curatorial Intensive Alumnus  
Cape Town ‘19

Participants of the Curatorial Intensive in Dakar, Senegal. May 30 – June 5, 2016



*“When I was at the Curatorial Intensive, on the first day, with all of us together in this very small room, and everyone talking about themselves, where they come from, what they do, their interesting projects, it was enlightening to listen to peers who had been curating, which for so many people is an abstract career. In Africa, we are still trying to explain what it is to curate exactly, and to even convince people that the work we do is legitimate and deserves attention, and has merit. So for ICI to take on that responsibility to train other people into this very abstract career (on top of flying people there and feeding them there!) is phenomenal.”*



Martha Kazungu  
Curatorial Intensive Alumna  
Cape Town ‘19

*“The Curatorial Intensive gave me the confirmation that the career path I was about to embark on was important, at a time when I wasn’t sure that I had made the right decision. I was blown away by each of the mentors/presenters as each one had an inspiring story about how they began with what they had, which was sometimes just a strong curiosity or conviction. Most of them started with little to no support. I left the program knowing that if they could do it, I could do it, and that there are multiple ways of engaging curatorial practice. It’s also lovely to see that every single person who did that specific program with me has been doing amazing work since then. A beautiful network of peers was developed through this intensive. There was something magical about being in Dakar for a week during one of Africa’s longest running biennales while sitting next to peers from different parts of the global South. They gave us anecdotes and nuggets that one can never obtain from a text book. This type of environment is fertile ground for so many wonderful things to develop. It is absolutely essential for this program to continue throughout Africa because it promotes and emphasizes the interconnectedness and cross pollination of ideas that has been occurring on the continent along with the African diaspora and other parts of the globe.”*



Tandazani Dhlakama  
Curatorial Intensive Alumna  
Dakar ‘16

# Actions for the Earth: Art, Care, & Ecology



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ICI provides opportunities to alumni of the Curatorial Intensive as they move through career stages. Thanks to pioneering support from the Hartfield Foundation in 2018, ICI developed and produced *Never Spoken Again: Rogue Stories of Science and Collections*, the first traveling exhibition curated by a Curatorial Intensive alum, David Ayala-Alfonso (see pg. 12). The exhibition was selected from among 66 proposals submitted by Curatorial Intensive alumni from over 30 countries. In 2021, a second call for alumni proposals was made, this time bringing in 91 proposals originating from 44 countries, and resulting in *Actions for the Earth*.

*Actions for the Earth: Art, Care & Ecology*, curated by Perth-based Sharmila Wood, is an exhibition traveling through 2025 that considers kinship, healing, and restorative interventions as artistic practices and strategies to foster a deeper consciousness of our interconnectedness with the earth.

A recent overlapping of worldwide crises related to ongoing climate change, entrenched social inequity, and renewed concerns over public health has underscored the need for complex approaches. It has become necessary 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.

For decades, artists have sought greater understanding of this interconnectedness, drawing from multiple disciplines beyond established art practices. *Actions for the Earth* presents the work of eighteen artists and collectives who foreground reciprocity and exchange in their work by sharing participatory interventions,

healing practices, ecology and science, as well as ancient beliefs. The artists create space for honoring ancestors, the significance of Indigenous knowledges, and engage in fantastical speculation through science-fiction and organic, digital, and spiritual network sciences.

*Actions for the Earth* is a resource for current times, reminding us that we are connected within a constellation of living networks, inseparable from the earth. The exhibition emphasizes learning, care, and intimacy, inviting its publics to participate in instruction-based meditation and deep listening among other actions. During the tour, projects will generate site-specific exchanges between the artists, the environment, and local communities, growing and changing over time.

**Artists** — Ackroyd and Harvey, Lhola Amira, Arahmaiani, Sayan Chanda, Hylozoic/Desires (Himali Singh Soin & David Soin Tappeser), lololol, Ana Mendieta, Zarina Muhammad, Patrina Mununggurr, Pauline Oliveros, Yoko Ono, Tabita Rezaire, Mithu Sen, Cecilia Vicuña, Katie West, and Zheng Bo



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- 1 Lhola Amira, *IRMANDADE: The Shape of Water in Pindorama*, 2018-2020, HD video, single channel sound, film still. Image courtesy of SMAC Gallery, copyright Lhola Amira.
- 2 Katie West, *Clearing*, 2019, installation view, TarraWarra Museum of Art. Photo: Andrew Curtis. Courtesy the artist.
- 3 Zheng Bo, *Ecosensibility Exercises*, installation view, 2021, Gropius Bau, Berlin. Photo: Eike Walkenhorst. Courtesy the artist; Gropius Bau; Edouard Malingue Gallery.
- 4 Tabita Rezaire, *Premium Connect*, 2017, video with LED glow, still from *Premium Connect* (2017). Courtesy of the artist and Goodman Gallery, South Africa.
- 5 Arahmaiani, *Memory of Nature*, 2013, Singapore. Courtesy the artist.
- 6 Patrina Mununggurr, *Gurrku Dhälkuma*, 2017. Courtesy the artist.

# States of Becoming: Contemporary African Diaspora Artists in the U.S.

Fitsum Shebeshe is a curator and painter based in Baltimore and Washington, DC. In 2014, he attended ICI's Curatorial Intensive in Addis Ababa, where he is originally from, and where he was at the time establishing a contemporary art program for the National Museum of Ethiopia. Over the past year, Shebeshe has been developing the next ICI exhibition *States of Becoming: Contemporary African Diaspora Artists in the U.S.*, which is available to collaborating art spaces starting in 2022.

*States of Becoming* examines the shifting dynamic forces that have shaped artistic practices within a contemporary African diaspora in the United States. Curated by Fitsum Shebeshe, the exhibition connects conditions that determine the discourse on relocation, resettling, assimilation, and identity construction for a group of African artists living in the U.S. For Shebeshe, the exhibition is born out of firsthand knowledge and lived experience of the constant flux of cultural assimilation since moving to Baltimore from Addis Ababa in 2016. Having moved in pursuit of higher education, confronted with the realization of being a minority for the first time, Shebeshe developed a wide range of existential questions between categories of culture and institution. His research grew out from a fascination with the continuous shifting of dynamic forces that have shaped and continue to shape the recent trajectory of artistic practices of contemporary African Diaspora artists.

The move to an unfamiliar land produces a series of simultaneous cultural experiences by which identity is unmade, remade, and reimagined, resulting in a hybrid culture formed out of overlapping real and imagined genealogies: cultural, racial, national, and geographical belonging. The artists in the exhibition have also lived through this process over the past 30 years, sharing the prevailing customs and practices of socialization, spatialization, and representation, combined with a questioned homeland identity, resulting in new diasporic aesthetic forms.

**Artists** — Gabriel C. Amadi-Emina, Kearra Amaya Gopee, Kibrom Araya, Nadia Ayari, Vamba Bility, Elshafei Dafalla, Masimba Hwati, Chido Johnson, Miatta Kawinzi, Dora King, Tsedaye Makonnen, Helina Metaferia, Nontsikelelo Mutiti, Yvonne Osei, Kern Samuel, Amare Selfu, and Yacine Tilala Fall, among others.



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- 1 Nontsikelelo Mutiti, *EVERYTHING IS WHERE IT IS EXPECTED*, 2019, Screen printed satin scarf, marbled paper, selection of Nollywood DVD's and hair dressing objects. Installation view of exhibition at Printed Matter, New York. Photo credit: Natasha Hatendi.
- 2 Miatta Kawinzi, *SHE GATHER ME*, 2021, HD Color Video & 16mm Color Film Transferred to Video with Two-Channel Audio, Three Wooden Rocking Chairs, Silver Mylar Floor. Installation view at CUE Art Foundation, NYC. Photo by Miatta Kawinzi.
- 3 Kibrom Araya, *Zikir (remembrance)*, 2020, Hand drawn animation. Courtesy of the artist.
- 4 Masimba Hwati, *Rückspiegel 2*, 2021, Found materials. Courtesy of the artist.
- 5 Kearra Amaya Gopee, video still from *Artifact #3: Terra Nullius*, 2019.
- 6 Gabriel C. Amadi-Emina, *Fade Catcher*, 2021, Diptych photographic print on museo silver rag adhered flat on wooden panel. Courtesy of the artist.

# Never Spoken Again

*“ICI creates opportunities for things that you have in your head, but are impossible to create by yourself, especially if you are truly independent. If you have an independent practice and you don’t have a platform, then ICI comes and helps you realize projects that you otherwise wouldn’t be able to.”*

David Ayala-Alfonso, independent curator based in Mexico City; Curatorial Intensive Alumnus New York Fall ‘10 and curator of ICI’s exhibition *Never Spoken Again: Rogue Stories of Science and Collections*

Traveling through 2025, *Never Spoken Again: Rogue Stories of Science and Collections* reflects on the birth of modern collections, the art institutions that sustain them and their contingent origin stories. Considering how institutional collections organize our lives, the exhibition brings together artists whose works open up a critique of material culture, iconography, and political ecologies. These practices examine not only the collected objects and the systems of distribution that facilitate their circulation but also the disciplines and subjects of study that they trade in. Various, the works shed light on myths, simulations, fake currencies, war games, and the slow violence of systematic racism that historically underpin collecting practices. Together they open the field for considering our agency in how our histories and futures may be constituted otherwise.

*Never Spoken Again* debuted at the Eli and Edythe Broad Art Museum at Michigan State University in East Lansing, MI in 2020 and was presented at the Telfair Museums, Jepson Center in Savannah, GA in 2021, where it was the first exhibition to be presented at the Jepson with English and Spanish interpretive materials, deepened conversations surrounding the museum’s own collections and histories, and brought in more than 17,000 visitors despite pandemic restrictions.



**Artists** — Morehshin Allahyari, Maria Thereza Alves, François Bucher, Giuseppe Campuzano, Alia Farid, Sofia de Grenade, Laura Huertas Millán, Ulrik López, Carlos Motta, Erkan Öznur, David Peña Lopera, Claudia Peña Salinas, Michael Rakowitz, Beatriz Santiago Muñoz, Reyes Santiago Rojas, Daniel R. Small, and Felipe Steinberg.



*“Never Spoken Again: Rogue Stories of Science and Collections is one of the most curious, demanding and quietly provocative exhibitions that has ever been on view at the Telfair Museums’ Jepson Center for the Arts. That’s my story at least, and I’m sticking to it.”*

Bill Dawers  
Savannah Morning News



*“Never Spoken Again expands the narrative beyond the desire to collect, categorize, and understand through objects to include a vital questioning of how objects acquire and create meaning... [It] deepens the conversation while exploring what kind of world we want to live in.”*

DJ Hellerman  
Connect Savannah



**Images** — *Never Spoken Again: Rogue Stories of Science and Collections*, installation view, Telfair Museums, Jepson Center, Savannah, 2021. Courtesy Telfair Museums, Jepson Center and ICI.

# CHAMPIONING GLOBAL SOLIDARITY

ICI is uniquely positioned to seek a global understanding of our times through its collaborative public programs and traveling exhibitions which forged and sustain a vast international network of curators, artists, and art spaces in more than 70 countries.

Over the past year ICI has brought perspectives from curators and artists based in cities throughout the world to audiences in 68 countries who tuned in both live and to watch our programs made available on ICI's Website.

**Towards Accountability: Art and Institutions on Indigenous Territories** with Jordan Wilson, asinnajaq, Lori Blondeau, Emily Johnson, Ange Loft, Kimberley Moulton, and Jackson Polys



Vancouver



Los Angeles

**Axis Mundo: At Work** with C. Ondine Chavoya, David Evans Frantz and Becky Nahom

Mexico City

NYC



**Curator's Perspective:** Barbara London

Quito



**The Backroom: A Conversation** with Andrea Valencia Arnada, Laura August, Jaime Ruiz Martínez, Humberto Moro, and José López Serra



**Shadows Travel at the Speed of Light: Notes on Latin American Futurity** with Sara Garzón and Oscar Santillán

Paris



**Art and Public: Any Given Sunday** with Riason Naidoo

Istanbul



**New Models and Future Forms** with Abhijan Toto and Mari Spirito

Bangkok

Bamako

Cape Town



**Curator's Perspective:** Koyo Kouoh and Daouda Keïta

# Curator's Perspective

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, addressing questions about art, culture, and the artists and exhibitions that inspire.

Excerpt from the Curator's Perspective with Koyo Kouoh, Chief Curator and Executive Director of Zeitz MOCAA in Cape Town, South Africa, and Daouda Keita, Executive Director of the Musée national du Mali in Bamako, Mali.

Koyo Kouoh: The creation of independent art venues has also been a source of motivation and inspiration for the creation of Zeitz MOCAA. The museum is committed to writing new pages of our history

of art, and to contribute to the study and presentation of the work of contemporary artists. We are also committed to redefining artistic practice. How do we do it? Our starting point is a willingness to dig deeper into individual or collective artistic practices. This means that our exhibition program mainly consists of solo exhibitions. This position is informed by the fact that, over the past 30 years, contemporary art by African artists has generally been presented in grouped settings, that is to say group exhibitions. It is really important for us to study individual practices in more depth, and understand how these individual practices fit into a genealogy of artistic production on the continent: where do they get their inspirations and concerns from, in terms of aesthetic, historical and political content? How do these individual practices influence a younger generation in how they choose to translate life through their work — because to me art is a form of translation of life, a story about life that artists give us in a different way. It is in this context that the Zeitz MOCAA takes form. We must not forget that the museum is still very young. The museum is only four years old, and in the life of an institution that's nothing at all. The identity of the museum is a work in progress. Every day we learn to define what Zeitz MOCAA is, for ourselves of course, but also for the audience, whether in Cape Town, South Africa, or beyond...

Because even if the museum is located in South Africa, it is a museum that is resolutely Pan-African and Afro-Diasporic. Our curatorial horizon includes the whole continent and the African diaspora. This is particularly exciting to me because for many years I have worked to develop and promote different readings and approaches to artistic and intellectual contributions from an African perspective. This articulation is fundamental to my thinking about what we want to propose in our program.

Daouda Keita: Koyo and I are driven by the same Pan-African ideal. Alone, the task is difficult but together we can advance it. Mali is a land of ancient civilizations and the cradle of the empires of Western Sudan. It is a culturally rich and diverse country, a land of encounters, of exchanges; the communities that live here are numerous. Each community has its traditions and culture. If we want to create a museum that reflects this cultural diversity, we have to think carefully. The museum is called the National Museum of Mali because it aims to represent the diversity and the richness of the history of Mali: all archaeological periods are represented, from prehistory to the present day; heritage and cultural artifacts coming from every community across Mali, from North to South, from East to West. This is the approach I've taken for the museum: to try to show the cultural richness of Mali to Malians. Initially, the word "museum" was not clear in people's minds. Many people thought that the museum was a place to keep things that were unnecessary, or a place that was reserved to foreigners. This couldn't be our idea of the museum. A national museum must first and foremost

be for the community, because it represents the culture of the community. Today, the museum must be a place where people come to recharge their batteries, to dialogue with their culture, their history and their traditions. In this period of loss, when people lack cultural landmarks or points of reference, the museum can be one of the places where people can come to get inspired, hear, understand and see. This educational function of the museum is very important. How to ensure that Malians feel a sense of ownership over their museum, that they come spontaneously to the museum, that they feel at ease there? It is necessary to develop a discourse that meets them where they are, that allows them to connect with the cultural richness of their locality. We are working in this direction: to ensure that the museum becomes a living place, of contact and exchange.



Koyo Kouoh



Musée national du Mali in Bamako, Mali



Daouda Keita



Zeitz MOCAA in Cape Town, South Africa. Photo: Iwan Baan

# Notes for Tomorrow

Traveling through 2025, *Notes for Tomorrow* is an exhibition featuring artworks selected by curators from around the world

to reflect on a new global reality ushered in by the COVID-19 pandemic. In this cultural moment of transition, each work is a source of inspiration from the recent past and a guiding perspective for the future.

Many of the artworks in the exhibition address spirituality as a grounding mechanism, sharing ways to make sense of the world when so much is in doubt. Some engage with specific mythology, while others reveal political structures that may or may not still be standing. The formation of monuments is questioned, and their removal is all but certain. The exhibition addresses art's potential in the construction of collective memory in a global era. We learn the importance of sustaining and sharing different forms of knowledge, prompting us to re-imagine our conceptions of the future.

*Notes for Tomorrow* was curated from selections by alumni of ICI's Curatorial Intensive, a professional development program founded in 2010 on principles of international exchange, inclusivity, and knowledge-sharing. With the ever-present backdrop of a global pandemic, ICI turned to these curators to question and reassess values and relevance in contemporary culture, and asked each of them to share an artwork they believe is vital to be seen today.

For *Notes for Tomorrow*, the traveling exhibition format has been recalibrated to encourage international collaboration and versatile modes of presentation. The exhibition travels digitally to museums, university galleries, and independent art spaces for artworks to be produced at every site, responding to the local context. Each iteration engages audiences with video, photography, installations, murals, and scores within the gallery space, outside, and online.

**Marjorie Barrick Museum of Art, University of Nevada, Las Vegas**  
Las Vegas, Nevada  
August 30, 2022 – January 14, 2023

**Te Uru Waitakere Contemporary Gallery**  
Auckland, New Zealand  
March 12, 2022 – May 29, 2022

**TheCube Project Space**  
Taipei, Taiwan  
January 22, 2022 – April 17, 2022

**Humber Galleries**  
Toronto, Ontario, Canada  
January 16, 2022 – April 9, 2022

**Pera Museum**  
Istanbul, Turkey  
November 23, 2021 – March 6, 2022

**Sifang Art Museum**  
Nanjing, China  
June 25, 2021 – October 17, 2021

**Contemporary Calgary**  
Calgary, Alberta, Canada  
April 1, 2021 – October 10, 2021

**Cantor Fitzgerald Gallery, Haverford College**  
Haverford, Pennsylvania  
February 15, 2021 – April 11, 2021

**Artists** — Madiha Aijaz, Ernesto Bautista, Maeve Brennan, Vajiko Chachkhiani, Luke Luokun Cheng, A Liberated Library for Education, Inspiration, and Action, Nothando Chiwanga, Shezad Dawood, Demian DinéYazhi', Cao Guimarães, Ilana Harris-Babou, Rei Hayama, Amrita Hepi, INVASORIX, Tamás Kaszás, Ali Kazma, David Lozano, Mona Marzouk, Joiri Minaya, Peter Morin, Omehen, Daniela Ortiz, Kristina Kay Robinson, Luiz Roque, Mark Salvatus, Ibrahima Thiam, u/n multitude, Wayne Kaumualii Westlake, and Yan Shi

**Curators** — Charles Campbell, Freya Chou, Giulia Colletti, Veronica Cordeiro, Allison Glenn, Tessa Maria Guazon, PJ Gubatina Policarpio, Ivan Isaev, Ross Jordan, Drew Kahu'āina Broderick, Josh Tengan, Esteban King Álvarez, João Laia, Luis Carlos Manjarrés Martínez, Fadzai Veronica Muchemwa, Lydia Y. Nichols, Marie Héléne Pereira, Balimunsi Philip, Josseline Pinto, Florencia Portocarrero, Shahana Rajani, Rachel Reese, Marina Reyes Franco, Mari Spirito, Alexandra Stock, Eszter Szakács, Abhijan Toto, Fatoş Üstek, Su Wei, Sharmila Wood



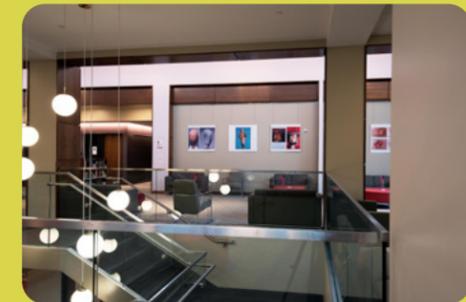
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1 Installation view of *The Infallible Interior: The Third Tour of Exhibition Notes for Tomorrow*, at Sifang Art Museum, Nanjing.

2 Wayne Kaumualii Westlake, *Huli* (1979), *Notes for Tomorrow*, installation view, Contemporary Calgary, Calgary, 2021. Photography by Jesse Tamayo. Courtesy of Contemporary Calgary and ICI.

3–6 *Notes for Tomorrow*, installation view, Cantor Fitzgerald Gallery at Haverford College, Haverford, 2021. Photo by Lisa Boughter. Courtesy of CFG and ICI.

7 Mona Marzouk, *Renewal* (2017), *Notes for Tomorrow*, installation view, Contemporary Calgary, Calgary, 2021. Photography by Jesse Tamayo. Courtesy of Contemporary Calgary and ICI.



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# Seeing Sound and Barbara London Calling

Curated by Barbara London, New York-based curator and writer, and founder of the Video-media Exhibition & Collection Programs at The Museum of Modern Art, and featuring works by nine artists based around the world — Seth Cluett, Juan Cortés, Iain Forsyth and Jane

Pollard, Auriea Harvey, bani haykal, Yuko Mohri, Marina Rosenfeld, Aura Satz, and Samson Young — *Seeing Sound* is an expansive exhibition that explores the current trajectory of sound as a dynamic branch of contemporary art practice.

*Barbara London Calling* is a podcast developed by London and an incredible resource for the tour. By hosting individual conversations with pioneering and up-and-coming media artists across the globe, London explores what motivates and inspires them, what technologies they use in their unusually varied practices, and how they see the world as artists working at the forefront of technology and creativity. Several artists are included in *Seeing Sound*, which travels through 2027.

Excerpt from *Barbara London Calling* Season 1, Episode 3 with Samson Young

**Barbara London** Today I'm calling Samson Young, a Hong Kong-based artist whom I consider to be one of the most talented investigators of sound as art.

So, let's begin. You received a PhD in music composition from Princeton, a Master of Philosophy in music composition from the University of Hong Kong, and a BA in music philosophy and gender studies from the University of Sydney. I'm curious: How did growing up in Hong Kong shape your outlook on life, and how did you feel that outlook change once you came to the U.S.?

**Samson Young** I grew up in Hong Kong, and I think my experience of growing up in Hong Kong is probably not so dissimilar to the experience of growing up in another large, condensed urban area. We consumed a lot of popular culture coming from the U.S. and U.K., but also of course from Japan. But Hong Kong also had, when I was growing up, a very strong popular culture. A lot of films were made in Hong Kong. So, all of those things, I guess, I still carry with me. The popular-culture industry here is not as strong anymore. I think those early years of being immersed in Hong Kong pop culture still left a mark on me.

And then I grew up in Sydney, Australia. I spent my teenage years there, and I did my undergrad studies there, as you have mentioned. When I was living there, it was a particularly conservative time. There was a little bit of an anti-immigrant — especially an anti-Asian immigrant — sentiment and some resentment. Pauline Hanson, a conservative

politician who was running on an anti-immigrant platform, was gaining popularity. So I think in some way that experience shaped me, as well.

And of course, then the U.S. is a whole different thing. But during graduate school I mostly spent my time in New York. As soon as I was able to, I moved out of Princeton, New Jersey, out of the college town and lived in New York.

In many ways that was much more like being in Hong Kong, in terms of the mix of people or the density of the city. But of course, in terms of the offering in culture, there's no comparison. There's a lot more happening in New York.

**BL** Let's move on to a series of works that you've done that involve muting as a technique and concept. And perhaps we can zone in on one work, your video-sound installation *Muted Lions Dance*, which can be seen as a re-imagining and a reconstruction of the auditory. As I understand, it's a single-channel video projection, and traditional Chinese performers dance in costume without the usual percussive sounds of the drums playing with them.

I'm fascinated by how it is that the sounds of the performers' own physical exertion — their feet hitting the ground, their deep inhales and exhales, and the rustling of their clothes — come to the forefront. Could you tell me a little more about this idea of muting. I know you've said, "Muting is not the same as doing nothing."



Samson Young, *Muted Situation #2: Muted Lion Dance* (2014), *Seeing Sound* at KADIST San Francisco, June 9 to July 24, 2021. Photo by Jeff Warrin.

**SY** Maybe a good place to start would be to go back to how that whole series was originally conceived. The *Muted Lion Dance* actually belongs to a series of works titled *Muted Situations*.

Initially, these *Muted Situations* exist as text instruction scores. They're just text describing a situation to be realized. And then, over the years, I have realized some of these text-based performances and made them into live performances, recordings, or videos, or a combination of these things. Right now, there are twenty-two of them, and the *Muted Lion Dance* is one of the early ones, actually.

I first made this series of work in response to a prompt given to me by a curator. For one year of the Manchester Asia Triennial, I was given a space inside of a library as the venue for making a sound installation. It's inside of this historic building, this pretty old library, but at a quieter wing of the library. So, you're not really supposed to be making something that is very loud. That paradox interested me, like thinking about how you would make a sound piece that could live inside of a library and what sort of environment that really is for a sound installation, what sort of context that really is.

But if you start to think about what a library is in terms of the sound that you hear, it's not really an entirely silent environment. What you get are very specific layers of sounds that are suppressed, usually the speaking voice. So, of course, you're trying to whisper and you're trying to keep conversation at a low level, and certainly speaking on the phone is not something that is permitted. So, that layer certainly is suppressed. But then, the staff at the library or the people who are shelving the books and pushing the carts around, these are certainly sounds that you can make.

And if you are, say, opening and closing your backpack and taking books in and out of the backpack, that certainly is allowed and people make sound doing those things. And there are announcements coming from the public announcement system. There are other layers of sound that are still there and they are in some way permitted. It got me thinking about how there are different parallel times, I guess, happening. I was trying to imagine a situation when you can switch on and off some of these times, these layers of sound at will. That thinking was what the original impulse of the *Muted Situation* is.

Hear / read more at [www.barbaralondon.net](http://www.barbaralondon.net)



Samson Young, *Muted Situation #2: Muted Lion Dance*, 2014, instruction score, video. (Production Still) © Samson Young. Image courtesy the artist. Photo Credit: Dennis Man Wing Leung.

# ADVANCING CIVIC MINDDED PRACTICE

At ICI, we believe that the role of the curator extends beyond the creation of exhibitions. Curators are the leaders and organizers of their arts communities, who champion artistic practice; build essential infrastructures and institutions; and generate public engagement with art.

# Curatorial

Since 2016, ICI has organized the Curatorial Forum, a platform for U.S.-based curators to share ideas and generate conversations about the civic responsibility of the museum, public engagement, accessibility, race and representation.

The Curatorial Forum is organized in collaboration with EXPO CHICAGO and in conjunction with the fair.



*“What a wonderful opportunity to engage in deep, meaningful conversations with colleagues from around the nation and abroad. ICI is a special organization that does so much to support living artists and curatorial practice, and it is sincerely appreciated.”*

Margaret Winslow, Curator of Contemporary Art, Delaware Art Museum

# Forum



*“Attending the Curatorial Forum in Chicago is one of the most meaningful and productive trips I take as a curator all year. It gives me a chance to connect with my curatorial colleagues, gain exposure to new artists and emerging galleries at EXPO CHICAGO, and experience Chicago’s own contemporary art scene. The Forum has generated rich new connections to artists and other curators that have resulted in great new projects and partnerships at my museum.”*

Katie Pfohl, Ph.D., Curator of Modern and Contemporary Art, New Orleans Museum of Art



# Curatorial

The Curatorial Seminar is a new professional development program conceived to address the needs and challenges brought about by the pandemic and impacting emerging curators in local communities. Piloted in New York in summer 2021, the Seminar is unique in bringing together emerging curators from a single city to organize around shared values, create an affirming network of peers, and formulate new curatorial approaches centered on direct community engagement and supporting artists. The program is centered on mentorship and articulated around a series of seminars over 10 weeks led by guest speakers including curators, artists, and art professionals, providing essential tools and skills for a curator to realize their vision, from theory to fundraising.

The inaugural Curatorial Seminar took place in New York City from August to October 2021, and included Kevin Ewing, Elena Ketelsen González, Theodore Bock Lau, Zak Risinger, and Constanza Valenzuela & Jack Radley (ACOMPI).



# Seminar



“Participating in the ICI Curatorial Seminar has affirmed our commitment to independent curatorial practice by introducing us to a network of emergent peers who are changing the field. We deepened our understanding of curatorial practice and its possibilities outside of and in dialogue with institutions. We are so grateful for one-on-one sessions with visitors and mentors we had only dreamed of meeting, from Miguel Luciano to Shaun Leonardo, to discuss our project and the future of the field.

The program pushed us to develop and realize our project *Domingo a las 4*, an outdoor exhibition of photographs by Mateo Arciniegas Huertas. Arciniegas Huertas presented sixteen portraits of teammates and players in the soccer intramural league Liga Gorytos Sports. All the portraits were from the last two years, predominantly during the first months of the pandemic, when the artist felt and appreciated the strongest sense of community. His intimate photographs capture the friendships he has established in the BedStuy-Bushwick neighborhood that he has called home for the past six years.

The invaluable, individualized feedback Renaud and Eva gave enhanced our project by presenting new methodologies of fundraising, communications, and audience experience that opened our eyes to the spheres of artistic production. We are excited to carry our learnings and new friendships forward in our future endeavors.”

ACOMPI (Constanza Valenzuela, Jack Radley)

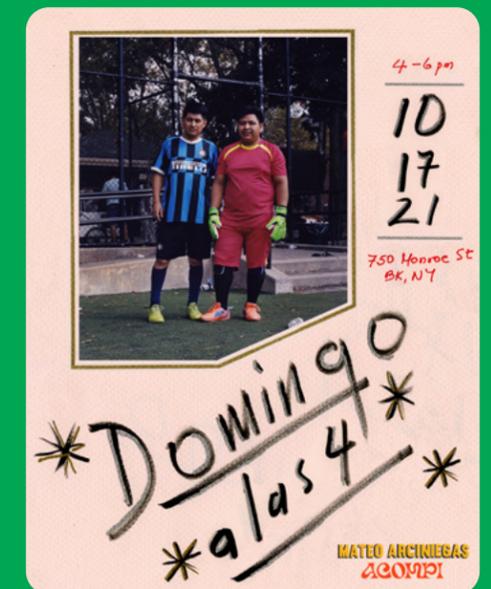


Image — Mateo Arciniegas, *Domingo a las 4* (installation view), October 17 – November 17, 2021, P.O. Reinaldo Salgado Playground, Brooklyn, NY. Courtesy of the artist and ACOMPI.

# Soundings: An Exhibition in Five Parts

artists who respond to this question, *Soundings* unfolds in a sequence of five parts, taking the form of beadwork, videos, objects, graphic notation, historical belongings, and written instructions. At the core of the exhibition is a grounding in concepts of Indigenous land and territory. To move beyond the mere acknowledgement of land and territory here means offering instructions for sensing and listening to Indigenous histories that trouble the colonial imaginary. *Soundings* shifts and evolves, gaining new artists and players in each location.

**Artists** — Raven Chacon and Cristóbal Martínez, Sebastian De Line, Camille Georgeson-Usher, Maggie Groat, Kite, Germaine Koh, Aaron Leon, Cheryl L'Hirondelle, Tanya Lukin Linklater, Ogimaa Mikana, Peter Morin, Diamond Point and Jordan Point, Lisa C. Ravensbergen, Heidi Senungetuk, Greg Staats, Chandra Melting Tallow, Olivia Whetung, and Tania Willard, with more performers, artists and composers invited to respond and create new works as the exhibition travels to each new venue.

*Soundings: An Exhibition in Five Parts* curated by Candice Hopkins and Dylan Robinson asks, “How can a score be a call and tool for decolonization?” Featuring scores, performances, videos, sculptures, and sound by Indigenous and other



Images: (left) Greg Staats, *Do'-gah - I don't know [shrugging shoulders]*, 2020, photo matte canvas, oil, earth and indian tobacco ash, collection of the artist, and Diamond Point and Jordan Point, *wə́t rhi ct q̄pəθət te ʔnimə́t*, 2018, cedar, paint, collection of Jordan Point. Installed at the Morris and Helen Belkin Art Gallery, University of British Columbia. Photo: Rachel Topham Photography. (right) *Soundings: An Exhibition in Five Parts*, installation view, Walter Phillips Gallery, Banff, 2021. Courtesy of Walter Phillips Gallery and ICI. Photo: Rita Taylor

The following text is written by Greg Staats and accompanies his piece *Do'-gah - I don't know [shrugging shoulders]* as it travels. In preparation for each iteration of *Soundings*, the artist meets with the new hosting curator as a process of sharing his history and providing instructions on how to install and perform his work in the exhibition.

**Greg Staats**  
(Skarù:re? - maternal / Kanien'kehá:ka)  
Ohsweken, Six Nations of the Grand River Territory 1963  
Currently based in Tkaronto, Mississaugas of the Credit,  
Hodinöhsö:ni', Anishinabewaki ᐱᐸᐸᐱᐸᐱᐸᐱᐸ, and  
Wendake-Nionwentsio Territory

*Do'-gah - I don't know [shrugging shoulders]*  
2020  
archival pigment print on canvas and stretcher, oil, earth  
and indian tobacco ash  
edition 1 of 3  
Indigenous Art Collection, Crown-Indigenous Relations  
and Northern Affairs Canada

If the Hodinöhsö:ni' perception of monument relies on the *good mind*, and if our values are realized in the daily recitation of the Ganö:nyök [Thanksgiving Address], which places our minds, bodies and footsteps *in creation*, countervailing trauma, can this process itself then be seen as monument?

Land is the Hodinöhsö:ni' monument for where we place our feet. Earth is where we remember. To sustain the integrity of the good mind and cultural safety when dealing with trans communal relations, it is imperative that I remain hyper-vigilant that misinformation is assimilation.

Our ways to remembering are dependent on the ability to express our values in relation to the Land and its truth. It is with this in mind that I created *Do'-gah*, a multi-layered response and relational strategy brought forward from my on-reserve lived experience.

*Do-gah - I don't know [shrugging shoulders]* is a performative gestural mnemonic work whose source comes from my grade school Mohawk lesson handouts and the word/gesture as experienced within my community. The viewer is requested to perform all 60 phrases with and without the gestured shrugging. Carrying many levels of meaning, the work speaks to a systemic forgetting, lateral violence and trauma.



Lorna Brown performs Greg Staats's work, *Do'-gah - I don't know [shrugging shoulders]*, 2020 at the Morris and Helen Belkin Art Gallery. Photo: Rachel Topham Photography.

- Do'-gah**
1. I do know, but I refuse to tell you, just for today.
- Do'-gah**
2. I need to remind you, that you can't know everything.
- Do'-gah**
3. I don't know, and because you asked me and expect a detailed answer, I feel shame and anger at once for the irony of the colonial systemic deficits and for your extractive expectation of presumed knowledge.
- Do'-gah**
4. I don't know, and I refuse to find out for you.
- Do'-gah**
5. I've heard you, and will think about it. Time and reflection for considered response of what I shall tell you on my own time and to ensure cultural safety.
- Do'-gah**
6. I do know, and I need to tell you the protocols of our relations moving forward.
- Do'-gah**
7. I don't know - my language.

Greg Staats is Skarù:re? [Tuscarora] / Kanien'kehá:ka [Mohawk], Hodinöhsö:ni'. b. 1963, Ohsweken, Six Nations of the Grand River Territory. A Toronto based artist whose Hodinöhsö:ni' restorative aesthetic employs mnemonics of condolence and performative burdens articulated in visual forms that hold body and place including: oral transmission, text works, embodied wampum, photographic, sculpture, installation and video. Staats' practice conceptualizes Land as monument embodied within a continuum of relational placemaking with his on-reserve lived experience, trauma, and the explorations of ceremonial orality. Staats' lens based language documents cycles of return towards a complete Onkwehón:we neha [our original ways] positionality, reciprocity and worldview.

Greg Staats, actively exhibiting as a full time artist, since 1988 Staats studied Applied Photography, Sheridan College, ON [1983] and is the recipient of the Duke and Duchess of York Prize in Photography 1999. Staats was Faculty for two Aboriginal Visual Arts Residencies, Banff Centre: Archive Restored (2009) and Towards Language (2010). Staats' works are held in public, private and corporate collections. Recent solo exhibitions: Art Gallery of Ontario and CONTACT Photo Festival at Todmorden Mills. [2021]. Upcoming solo exhibitions: Art Gallery of Hamilton, ON (2023) and Agnes Etherington Art Centre, ON (2025). Staats was a finalist shortlisted for the 2021 Robert Gardner Fellowship in Photography from the Peabody Museum of Archaeology and Ethnography at Harvard University and the Scotiabank Photography Award (2018 and 2021). Staats also was the inaugural recipient of the Toronto Arts Foundation's Indigenous Artists Award 2021.

# Axis Mundo: Queer Networks in Chicano

**L.A.** Traveling to eight venues from 2017 – 2022, *Axis Mundo* is a historical exhibition, curated by C. Ondine Chavoya and David Evans Frantz, that excavates histories of experimental art practice, collaboration, and exchange by a group of Los Angeles based queer Chicano artists between the late 1960s and early 1990s. The exhibition’s heart looks at the work of Edmundo “Mundo” Meza (1955-1985) and Chicano artists in Los Angeles. But it also reveals extensive new research into the collaborative networks that connected these artists to one another and to artists from many different communities, cultural backgrounds, sexual orientations, and international urban centers, thus deepening and expanding narratives about the development of the Chicano Art Movement, performance art, and queer aesthetics and practices.

**Thank you** to each and every collaborator of this groundbreaking exhibition. The curators, the artists, and each hosting art space made it possible for many visitors to see themselves represented in an exhibition for the first time, thus invigorating artistic practice and expanding research at the intersection of queer and Latinx art.

**Artists** — Laura Aguilar, Jerri Allyn, Carlos Almaraz, Skot Armstrong, David Arnoff, Steven Arnold, Asco, Judith F. Baca, Alice Bag, Tosh Carrillo, Monte Cazazza, Edward Colver, Vaginal Davis, DIVA TV, Jerry Dreva, Tomata du Plenty, Elsa Flores, Anthony Friedkin, Harry Gamboa Jr.,

Roberto Gil de Montes, Gronk, Jef Huereque, Louis Jacinto, Ray Johnson, Robert Lambert, Robert Legorreta (Cyclona), Les Petites Bonbons, Scott Lindgren, Mundo Meza (including collaborations with Simon Doonan), Judy Miranda, Ray Navarro (including a collaboration with Zoe Leonard), Nervous Gender, Graciela Gutiérrez Marx and Edgardo-Antonio Vigo, Richard Nieblas, Dámaso Ogaz, Pauline Oliveros (including collaborations with Alison Knowles), Ferrara Brain Pan, Genesis Breyer P-Orridge, Clemente Padín, Phranc, Ruby Ray, Albert Sanchez, Teddy Sandoval, Joey Terrill, Cosey Fanni Tutti, Patssi Valdez, Ricardo Valverde, Jack Vargas, Gerardo Velázquez, Johanna Went, and Faith Wilding

**moCa Cleveland**  
Cleveland, Ohio  
July 16, 2021 – January 2, 2022

**The Gund Gallery at Kenyon College**  
Gambier, Ohio  
January 17, 2020 – April 12, 2020

**Williams College Museum of Art**  
Williamstown, Massachusetts  
September 6, 2019 – December 9, 2019

**Lawndale Art Center**  
Houston, Texas  
April 6, 2019 – June 2, 2019

**Marjorie Barrick Museum of Art, University of Nevada, Las Vegas**  
Las Vegas, Nevada  
January 11, 2019 – March 16, 2019

**Vicki Myhren Gallery, University of Denver**  
Denver, Colorado  
September 13, 2018 – December 2, 2018

**The Hunter College Art Galleries**  
New York, New York  
June 22, 2018 – August 19, 2018

**ONE National Gay & Lesbian Archives Gallery and MOCA Pacific Design Center**  
West Hollywood, California  
September 9, 2017 – December 31, 2017



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1 Installation view of *Axis Mundo: Queer Networks in Chicano L.A.*, September 9 – December 31, 2017 at MOCA Pacific Design Center. Photo by Zak Kelley. Courtesy of The Museum of Contemporary Art, Los Angeles, and ONE National Gay & Lesbian Archives at the USC Libraries.

2 Installation view at 205 Hudson Gallery and the Bertha and Karl Leubsdorf Gallery. Photo by Stan Narten. Courtesy of Hunter College Art Galleries.

3 Installation view at Lawndale Art Center, Houston, 2019. Courtesy of the Lawndale Art Center and ICI.

4 Installation view at Marjorie Barrick Museum of Art, UNLV, Las Vegas, 2019. Photo by Josh Hawkins/UNLV Creative Services. Courtesy of Marjorie Barrick and ICI.

5 Installation view at The Gund Gallery at Kenyon College, Gambier, 2020. Courtesy of the Gund Gallery and ICI.

6 Installation view at Williams College Museum of Art, Williamstown, 2019. Photo by Jim Gipe — Pivot Media. Courtesy of WCMA and ICI.

7 Installation view at Vicki Myhren Gallery, University of Denver, Denver, 2018. Courtesy of Vicki Myhren Gallery and ICI.

8 Installation view at moCa Cleveland, Cleveland, 2021. Courtesy of moCa and ICI.

# Support ICI

Every year, individuals who champion a global outlook in the arts and share ICI's mission, join forces to make possible ICI's international programs. 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.

Established in 2009, 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.

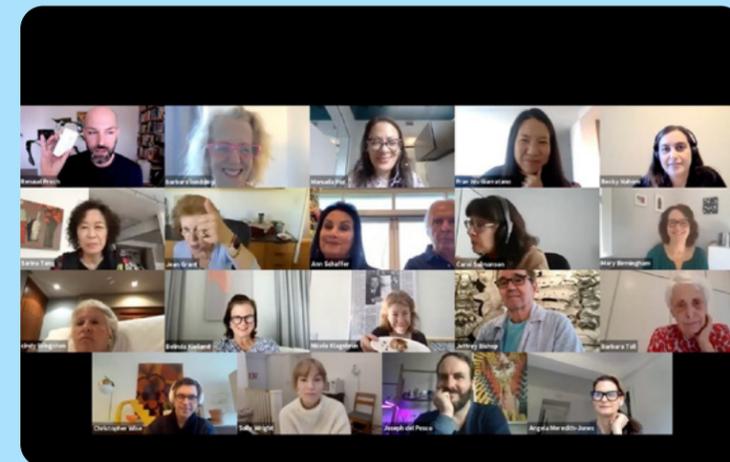
Whether it's through joining one of ICI's patron groups or supporting the Access Fund, every donation goes far, and makes it possible for ICI to create stronger art communities, empower new voices, champion global solidarity, and advance civic-minded practice within the curatorial field.

- \$200 Covers an honorarium for ICI's public programs
- \$500 Covers an honorarium for ICI's online publications
- \$1,000 Covers artists' honoraria for ICI's traveling exhibitions
- \$5,000 Covers a scholarship for ICI's Curatorial Intensive
- \$10,000 Covers a Curatorial Research Fellowship stipend

# Leadership Council

ICI's international presence has been made stronger by the transformative role of the Leadership Council. Established in 2013, this visionary group develops new initiatives that elevate ICI to the next level. The members of the Leadership Council share a passion for international perspectives on contemporary art, and recognize the need for strong regional networks of curators and art spaces within ICI's global scope. In this way, the Council works closely together with ICI to nurture the curatorial network from the inside out, and establishes the crucial foundations for the future of international exchange.

The Council strengthens ICI and helps shape the organization's programs in unique ways that are tailored to each member's vision of contemporary art. Members of the Leadership Council are involved in many facets of the organization, supporting the broad reach of ICI's exhibitions and publications, as well as pioneering programs in education and curatorial research, and developing new fundraising opportunities to better support curators, artists and art spaces around the world that are shaping contemporary art today.



Sarina Tang, *Chair*  
 Sarah Arison, Chloe Berkowitz, Josh Brooks and Jung Lee, Ricki Gail Conway, Dimitris Daskalopoulos, Faruk and Fusun Eczacibasi, Jane Glassman, Fine Art Dealers Association, Marian Goodman, Peter and Laurie Grauer, Agnes Gund, Toby Devan Lewis, Dorothy Lichtenstein, Alexander Logsdail, Jeanne and Dennis Masel, Gabriela Palmieri, Patricia Phelps de Cisneros, Emily Rauh Pulitzer, Patrizia Sandretto Re Rebaudengo, Hanna Schouwink, Jack Shear, Svetlana Uspenskaya and Alexey Kousmichoff, Mercedes Vilardell, Lawrence and Alice Weiner

# International Forum

The International Forum brings together an exclusive group of people who share ICI's mission and global reach.

Global in scope, this unique group supports a truly international art organization with connections to more than 70 countries and access to the curators, artists, and art spaces that keep their finger on the pulse of contemporary art.

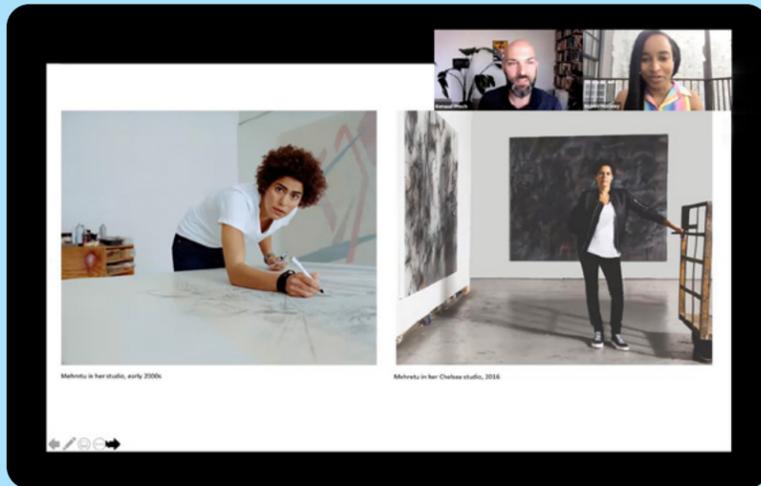
With behind-the-scenes access to ICI programs, exclusive events with international curators and artists, and select international exhibitions, biennials, and art fairs around the world, patrons of the Forum stay connected to the curators and artists who shape the contemporary art world.

The International Forum makes possible ICI's exhibitions, which have traveled to more than 360 cities across the globe. Contributions from the International Forum go directly towards the production of exhibitions and publications that champion the work of underrepresented artists and advance the practices of curators who engage with the important themes of contemporary society today and drive diversification in the field.



Suzette Bross, Julia Bruck, Alfredo Deza, Lacy Davisson Doyle, Terry Fassburg, Joan Borinstein and Gary Gartsman, Bettina Jebesen, Paula Karstens, Emily Jane Kirwan, Nicole Klagsbrun, Sally Morgan Lehman, Kathleen O'Grady, Sally Ross, Susan Seelig, Doreen Small, Younghee Kim-Wait, Joseph and Sheila Yurcik.

For more information contact Francisco Correa Cordero at [francisco@curatorsintl.org](mailto:francisco@curatorsintl.org).



# Independents



The Independents is an invitation-only membership group of dynamic individuals active in the contemporary art world who support the organization's programs and vision for the future.

The Independents gain insights into new approaches to contemporary art and culture by connecting with emerging and established curators, artists, collectors, and leading figures in the art world. Through shared reading, educational programs, social events with ICI's staff, Board of Trustees and other patrons, members are part of a truly international art organization with connections to 70 countries.

Through ICI, the Independents have access to programs and select events with international curators and artists, and remain connected to a global world of art, access to the curators, artists, and art spaces that keep their finger on the pulse of contemporary art worldwide.

Adam Abdalla, Anne-Marie Avramut, Kristen Becker, Claire Bergeal, Liddy Berman, Lara A. Björk, Christiana Boyle, Vittorio Calabrese, Susanna Callegari, Marcela Caruso, Fischer Cherry, Maggie Clinton, Kipton Cronkite, Alix Dana, Emily Davidson, Bridget Donahue, Julie Emerson, Monica F. Eulitz, Shawna Cooper Gallancy, Bill Glennon, Dylan Goldberg, Laura Gonzalez, Alexa Halaby, Ebony L. Haynes, Astrid Hill, Alix Hornyman, Matthew Hoyle, Heather Hubbs, Jon Huddleson, Naomi Huth, Kelly Jones, Lauren Kelly, Thomas Kelly, Kristin Korolowicz, Phyllis Lally Seevers, Sims Lansing, Andrew Lee, Alex Logsdail, Francesco Longenecker, Julia Lukacher, Liz Luna, Lily Lyons, Max Marshall, Juliana Mascolo, Meghann McKale, Celine Mo, Charles Moffett, Josie Nash, Paula Naughton, Larry Ossei-Mensah, William Palley, Rita Pinto, Job Piston, Carola Reyes, Lucia Roldan, Thomas Rom, Molly Rowe, Laura Saenz, Adalberto Santana, Ellie Schaffer, Oliver Shultz, Megan Skidmore, Jenny Slayton-Green, Julie Solovyeva, Jessica Speiser, Tasha Sterling, Seth Stolbun, Katharine Urbati, Edith Vaisberg H., Perry Weber, Ayesha Williams, Courtney Willis Blair, Dexter Wimberly, Jonathan Winter, Christopher Wise, Georgia Wright, Susan Yi, Adam Yokell

The Independents nominate new members on a regular basis. Individuals are selected to join based on their creative contributions and dedication to the contemporary art world. For more information about the Independents, contact Manuela Paz at [manuela@curatorsintl.org](mailto:manuela@curatorsintl.org).

# ICI Travels

## Turin & Milan, Italy April 24–30, 2022



Join ICI for a 6-day, 6-night patrons trip to Turin and Milan, Italy. This exclusive program continues our engagement with ICI's 2019 Leo Award recipient, Patrizia Sandretto Re Rebaudengo who has graciously offered to host us in Turin and provide us with her personal recommendations.

The trip begins in Turin with private visits to the Castello de Rivoli, The GAM, Galleria di Arte Moderna, and of course the Fondazione Sandretto Re Rebaudengo, designed by Claudio Silvestrin, which is now an internationally acknowledged center for research, experimentation, and exchange between artists, critics, curators and collectors from all over the world. The trip continues in Milan with visits to top contemporary art spaces such as the Fondazione Prada and Pirelli HangarBicocca.

### Program Price

\$5,500 per person (double occupancy)  
+ \$1,000 single supplement

ICI Members: \$5,200 per person (double occupancy)  
+ \$800 single supplement

*Program Price includes accommodations; breakfast, lunches, dinners and refreshments; ground transportation between cities and program destinations, airport transfers; admissions*

### Reserve a Spot

Space is limited and the deadline to sign up is February 18, 2022. Contact [Manuela@curatorsintl.org](mailto:Manuela@curatorsintl.org) for more information, or to reserve a spot. Please include a \$1000 deposit per person. No refund past March 11, 2022; balance due on March 31, 2022.

# Limited Editions

For more information, contact Francisco Correa Cordero at [Francisco@curatorsintl.org](mailto:Francisco@curatorsintl.org) or visit ICI's website.

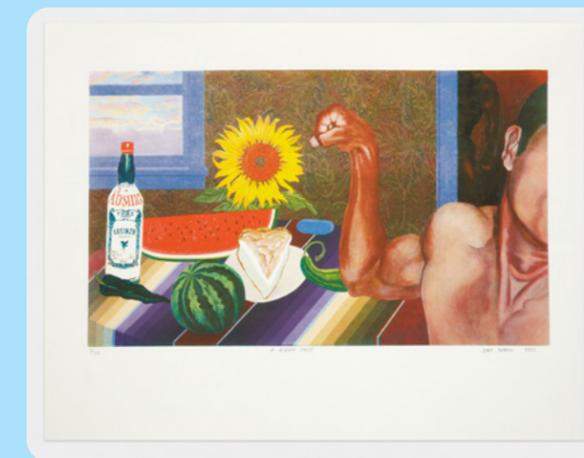
Since 1990, ICI has commissioned limited edition artworks to raise funds for its programs, collaborating with artists including Robert Rauschenberg, Sam Moyer, Angel Otero, Laurie Simmons, and Martine Syms. Most recently, ICI partnered with Christo and Jeanne-Claude's studio and Latinx artist and queer icon Joey Terrill to produce limited editions in conjunction with ICI's Benefit in a Box.



### Christo and Jeanne-Claude *Running Fence (plates)*, 2021

Fine bone china  
Set of 3 plates 10.5 inches, 8 inches, and 6.5 inches in diameter  
Edition of 300  
\$500  
Produced by Plinth for Independent Curators International (ICI)

The edition is a tribute to Christo and Jeanne-Claude, ICI's late and longest-serving Trustees, whose work brought people together in deeply meaningful ways. *Running Fence (plates)*, 2021, depicts Christo and Jeanne-Claude's 1976 *Running Fence*, the iconic installation that ran 24.5 miles through Sonoma and Marin Counties, California, and into the Pacific Ocean. *Running Fence* consisted of 42 months of collaborative efforts and the temporary use of the hills, the sky, and the ocean. In its completed form, the monumental artwork existed for only two weeks, and once it was removed, left no visible traces, with all materials given to the ranchers whose participation were crucial to the project's success. Shortly after, in 1979, Christo and Jeanne-Claude joined the Board of Trustees of ICI, then in its fourth year. Christo continued serving on ICI's Board until his passing in 2020.



### Joey Terrill *A Bigger Piece*, 2021

Serigraph  
20 × 26 inches  
Edition of 20 + 5AP  
\$3,500  
Printed by Self-Help Graphics & Art, Los Angeles

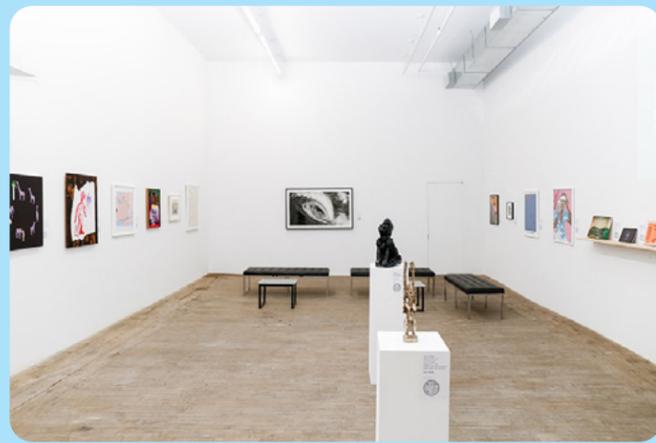
For ICI's 2021 commissioned limited edition, Terrill produced a work inspired by his emblematic painting *A Bigger Piece*, c. 2008 from his long-running Still-Life series. Borrowing from Pop art still lifes, and infusing them with queer and Mexican imagery from his Chicano origins, Terrill embeds a blue HIV treatment pill among a Mexican blanket on a tabletop, a sunflower, fruit, and a bottle of liquor to bring the foreign and unfamiliar into a more recognizable domestic space. Terrill shares, "I like to think that I am both expanding the definition of what constitutes Chicano Art and making art about AIDS that doesn't look like art about AIDS."

# Fall Benefit & Auction

ICI's Fall Benefit and Auction is the organization's most important fundraiser of the year. Each year, ICI's supporters and friends gather virtually or in person to support an organization dedicated to curators who champion artistic practice, build essential infrastructures and institutions, and generate public engagement with art to build stronger art communities.

In 2020, ICI launched the Benefit in a Box, which brings elements of an ICI Benefit into the comfort of supporters' homes and features commissioned limited-editions and multiples by artists who reflect the diversity of voices that make up ICI's programs.

In 2021, ICI awarded Steve McQueen with the Leo Award in recognition his major accomplishments in art and film for more than 25 years and his role in conceiving the Marian Goodman Gallery Initiative in honor of the late Okwui Enwezor (see pg. 6). Benefit in a Box supporters and friends gathered at 55 Walker for a champagne reception hosted by Ruinart and to view an installation of the Benefit Auction.



We are grateful to the Benefit Auction Committee members Phyllis Lally Seevers, Larry Ossei-Mensah, Simon Preston, Hanna Schouwink, and Ana Sokoloff, and the artists and galleries who donated works to ICI's Benefit Auction in support of ICI's programs around the world. 2021 artists include: Elizabeth Atterbury, Alvin Baltrop, Sanford Biggers, Lucas Blalock, Daniel Boccato, LaKela Brown, Willie Cole, Bobby Cruz, Larissa De Jesús Negrón, Alex Eagleton, Juan "Jufe" Fernandez, Martine Gutierrez, Hwi Hahm, Takuji Hamanaka, Pablo Helguera, Akira Ikezoe, Rashid Johnson, Elisabeth Kley, Sara Mejia Kriendler, Robert Longo, Margaux Ogden, Tschabalala Self, Constance Tenvik, Fred Tomaselli, Pablo Gómez Uribe, Grace Weaver, John Wesley.

Thank you to our wonderful Benefit Co-Chairs: Marian Goodman Gallery, Sydie Lansing, Ann Schaffer, Mercedes Vilardell; and our Benefit Ambassadors: 56 Henry, Adam Abdalla, Noreen Ahmad, Sarah Arison, Yona Backer, Neil Barclay, Nicole Berry & The Armory Show, Jeffrey Bishop, Tanya Bonakdar Gallery, Alexander and Bonin, Bortolami Gallery, Julia Bruck, Galerie Buchholz, Lisa Byala, Canada, James Cohan Gallery, Joseph M. Cohen, Ricki Conway, Dimitris Daskalopoulos, Lacy Davisson, Alfredo Deza, JK Brown and Eric Diefenbach, Embajada, Mia Enell, Terry A. Fassburg, Bridget Finn, Shawna Cooper Gallancy, Rashid Johnson & Sheree Hovsepian, Kristen Lorello Gallery, Jeannie M. Grant, Agnes Gund, Naomi Huth, Tony Karman & EXPO CHICAGO, LaVon Kellner, Lauren Kelly, Belinda Buck Kielland, Ken Kuchin & Tyler Morgan, Sims Lansing, Sydie Lansing, Jo Carole Lauder, Cindy Livingston, Alex Logsdail, Lubov, Jeanne & Dennis Masel, Joel Miller, Sam Moyer, Vik Muniz, Mitchell-Innes & Nash, Kathleen O'Grady, Angel Otero, Galerie Eva Presenhuber, PROXYCO Gallery, Reyes I Finn, Carol Salmanson, Ann & Mel Schaffer, Joyce Siegel, Patterson Sims, Doreen Small, Sarina Tang, Barbara Toll, Proyectos Ultravioleta, Edith Vaisberg H., Helen and Peter Warwick, Christopher Wise, Sally Wright, Joseph & Sheila Yurcik

Finally, thank you to artists Joey Terrill, Joiri Minaya, and Christo and Jeanne-Claude studio, to our Benefit in a Box sponsors, and Benefit Auction Reception partners 55 Walker, Ruinart, VOSS, Cuarentena Baking — We could not have done it without you!



All photos courtesy of Brendon Cook/BFA.com

# Thank You

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

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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.

[www.curatorsintl.org](http://www.curatorsintl.org)

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