BUILDING STRONGER ART COMMUNITIES

INDEPENDENT CURATORS INTERNATIONAL
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.
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.

MARIÉ 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.

ANAIS 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; tatt codes of care; and modes of engagement.

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.

JORAND 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.

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.

MARIÉ 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.

ANAIS 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; tatt codes of care; and modes of engagement.

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.

JORAND 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.
The Fellowship has had immense significance for me. Okwui Enwezor has included me in a trajectory that aligns with some of the most meaningful visual culture output and concurrent with a mentor to help orient me. This is invaluable opportunity to engage in a research and scholarly production as part of the Marian Goodman Gallery Initiative in honor of the late Okwui Enwezor. This fellowship — and specifically the 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.”

“For a young African Curator like myself (and several others) whose career have been entirely constructed and developed from this fellowship has brought to me even more belief as 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.”

“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 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, 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.”
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, Hyllozoic/Desires (Himai Singh Soin & David Soin Tappeser), lololi, Ana Mendieta, Zarina Muhammad, Patrina Mununggurr, Pauline Oliveros, Yoko Ono, Tabita Rezaire, Mithu Sen, Cecilia Vicuña, Katie West, and Zheng Bo

---

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 Gopen, 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.

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

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.

“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

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.

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. Variously, 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.

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

**The Backroom: A Conversation**
with Andrea Valencia Arnada, Laura August, Jaime Ruíz 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

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

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

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

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

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

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

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

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

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 want to propose in our program.

Daouda Keïta: 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.
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.


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.

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

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.


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.

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

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.


London Calling and Barbara London Calling
Excerpt from Seeing Sound with Samson Young

Season 1, Episode 3

Calling particularly conservative time. There was a little bit of an anti- as you have mentioned. When I was living there, it was a teenage years there, and I did my undergrad studies there, left a mark on me. The popular-popular culture. A lot of films were made in Hong Kong. So, But Hong Kong also had, when I was growing up, a very strong condensed urban area. We consumed a lot of popular culture coming from the U.S. and U.K., but also of course from Japan. 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.? 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 Lion 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 exhalations, 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.”

BL How did you come to do that work? It’s 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 building, this pretty old library, but at a quieter wing of the library, something that is permitted. So, that layer certainlyBL How did you come to do that work? It’s 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, 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.

BL Hear / read more at www.barbaralondon.net
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.
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

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

“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
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).

“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)
Soundings: An Exhibition in Five Parts

Greg Staats (Skarù:re’ / maternal / Kanien’kehá:ka)

Currently based in Toronto, Mississaugas of the Credit, Hodinohso:ni’i, Anishinabewaki | G¡j^wi‘ip | OD, and Wendake-Nionwentsio Territory.

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

If the Hodinohso:ni’i perception of monument relies on the good mind, and if our values are realized in the daily recitation of the Gánë:nök [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 Hodinohso:ni’i 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 myself. The viewer is requested to perform all 60 phrases with and without the gestured shrugging. Carrying many levels of meaning, the word speaks to a systemic forgetting, lateral violence and trauma.

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)

Currently based in Toronto, Mississaugas of the Credit, Hodinohso:ni’i, Anishinabewaki | G¡j^wi‘ip | OD, and Wendake-Nionwentsio Territory.

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

If the Hodinohso:ni’i perception of monument relies on the good mind, and if our values are realized in the daily recitation of the Gánë:nök [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 Hodinohso:ni’i 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 myself. The viewer is requested to perform all 60 phrases with and without the gestured shrugging. Carrying many levels of meaning, the word speaks to a systemic forgetting, lateral violence and trauma.

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)

Currently based in Toronto, Mississaugas of the Credit, Hodinohso:ni’i, Anishinabewaki | G¡j^wi‘ip | OD, and Wendake-Nionwentsio Territory.

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

If the Hodinohso:ni’i perception of monument relies on the good mind, and if our values are realized in the daily recitation of the Gánë:nök [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 Hodinohso:ni’i 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 myself. The viewer is requested to perform all 60 phrases with and without the gestured shrugging. Carrying many levels of meaning, the word speaks to a systemic forgetting, lateral violence and trauma.

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)

Currently based in Toronto, Mississaugas of the Credit, Hodinohso:ni’i, Anishinabewaki | G¡j^wi‘ip | OD, and Wendake-Nionwentsio Territory.

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

If the Hodinohso:ni’i perception of monument relies on the good mind, and if our values are realized in the daily recitation of the Gánë:nök [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 Hodinohso:ni’i 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 myself. The viewer is requested to perform all 60 phrases with and without the gestured shrugging. Carrying many levels of meaning, the word speaks to a systemic forgetting, lateral violence and trauma.
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 Chicana artists between the late 1960s and early 1990s. The exhibition’s heart looks at the work of Edmundo “Mundo” Meza (1955-1985) and Chicana 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.


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

The Gund Gallery at Kenyon College
Gambrill, 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

State University of New York at Buffalo
Buffalo, New York
April 5, 2017 – May 27, 2017

The University of Michigan
Ann Arbor, Michigan
November 22, 2016 – February 12, 2017

The Museum of Contemporary Art, Los Angeles
Los Angeles, California
September 9, 2017 – December 31, 2017

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 Airson, 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 Kousmicoff, 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.

For more information contact Francisco Correa Cordero at francisco@curatorsintl.org.

Indlpendsents

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.

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.
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

Limited Editions

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 x 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 table, 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.

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.


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.

PATRONS


TRUSTS, FOUNDATIONS, AND GOVERNMENT AGENCIES

AG Foundation, The Andy Warhol Foundation for the Visual Arts, Artson Art Foundation, Colección Patricia Phelps de Cisneros (CPPC), Elizabeth Firestone Graham Foundation, Evelyn Toll Family Foundation, Foundation To-Life, Founders of the Irresistible Thing, Haftel Foundation, James Howell Foundation, Joyce Foundation, Kurimanzutto, Leon Polk Smith Foundation, National Endowment for the Arts, New York City Department of Cultural Affairs in partnership with the City Council, New York State Council on the Arts with the support of the New York State Legislature, Rockefeller Brothers Fund, SAHA, Smart Family Foundation of New York, The Toby Lewis Foundation, Trust for Mutual Understanding, and VIA Art Fund. ICI also receives support from the Henry Luce Foundation, Mike Willem de Kroening Foundation, and Teiger Foundation through the Coalition of Small Arts New York (CoSA NY).
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

BOARD OF TRUSTEES
Sydie Lansing  
Honorary Chair
Jeannie M. Grant  
Patterson Sims  
Chairs
Belinda Buck Kielland  
President
Ann Schaffer  
Vice President
Barbara Toll  
Treasurer
Adam Abdalla  
Noreen Ahmad  
Neil Barclay  
Jeffrey Bishop  
Cory Douglas  
Bridget Finn  
LaVon Kellner  
Lauren Kelly  
Jo Carole Lauder
Cindy Livingston  
Joel Miller  
Sam Moyer  
Vik Muniz  
Angel Otero  
Carol Salzman  
Mel Schaffer  
Sarina Tang  
Leadership Council Chair
Christopher Wise  
Sally Wright
Trustees Emeriti  
Gerrit L. Lansing*  
Chairman Emeritus
Maxine Frankel  
Carol Goldberg  
Agnes Gund
ICI Co-founders*  
Susan Sollins  
Nina Castelli Sundell
* In Memoriam

STAFF
Renaud Proch  
Executive & Artistic Director
Frances Wu Giarratano  
Deputy Director
Manuela Paz  
Director of Development  
& Strategic Planning
Jenn Hyland  
Development Manager
Becky Nahom  
Exhibitions Manager
Madeline Yee  
Administration &  
Communications Manager
Francisco Correa Cordero  
Executive Coordinator
Jordan Jones  
Exhibitions Coordinator