

INDEPENDENT CURATORS INTERNATIONAL

**BUILDING  
STRONGER  
ART  
COMMUNITIES**

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

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

Dear friends:

ICI is a unique organization in the world of contemporary art, whose impact can be felt across the globe. Through our exhibitions, it has been a privilege to witness how *Notes for Tomorrow* has traversed from Harare, Zimbabwe to Winnipeg, Canada; how *States of Becoming* brought a truly global community of artists together at The Africa Center in New York around the deeply personal yet shared experience of migration; or how *Soundings: An Exhibition in Five Parts* created transformative change in the Kansas City Art Institute community.

But perhaps the most important, vital contribution that ICI makes to curators and to arts communities lies in our ability to think beyond the exhibition, to unleash creativity through the work of curators wherever and whenever inspiration can be found. Curators who join ICI's programs find a lifelong champion and supportive community that encourages them to pursue their ideas at critical moments—ideas that not only change the trajectory of their careers, but the discourse around contemporary art as a whole. Empowering new voices means creating a context for curators to amplify underrepresented artists and expand the field to meet their revolutionary vision.

ICI helps open the space of possibility around what Curatorial Research Fellow Guillermo Rodriguez recently called “the larger ecosystem that exists beyond the exhibition.” That ecosystem is made up of all the work curators do, incorporating research, activism, collaboration, friendship and comradeship as much as space, time, and materials. In supporting curators we not only lend our resources to create the infrastructure that makes contemporary art possible, but tend to the needs of the scholars and leaders who narrate artists' legacies and foster the supportive community relationships that nurture contemporary art.

Our programs, exhibitions, and networks of collaborators—across all regions of the United States and in more than 70 countries—prepare the ground for world-changing ideas. As we continue to build stronger arts communities, we are deeply grateful for the many collaborators, supporters, and friends who, every day, are forging new creative pathways.

Renaud Proch  
Executive & Artistic Director

Curators are vital arts community leaders who champion artistic practice, build essential infrastructure, and generate public engagement with art. Since 2010, our Curatorial Intensive has brought emerging curators together to gain new skills and perspectives, and our newer Curatorial Research Fellowships are building on this foundation by providing sustained support to curators who are developing new knowledge. ICI's programs help working professionals create transformational change in their practice and the curatorial field.

# ADVANCING THE IMPACT OF CURATORS

# Here are a few of the stories of curators whose work has been shaped by their encounters through ICI:

“After the Intensive, I thought to myself, I have more potential than being here. I think I can apply to school in America, and then years from now I can be curating shows in New York... this all came to fruition.”



**FITSUM SHEBESHE**

Curatorial Intensive alum, Addis Ababa 2014 | Curator, *States of Becoming*

2013 ADDIS ABABA, ETHIOPIA  
Curated the 1957 Art Show at the National Museum of Ethiopia on the occasion of the 50th Golden Jubilee Anniversary of the African Union

2014 ADDIS ABABA, ETHIOPIA  
Participated in the Curatorial Intensive in Addis Ababa, Ethiopia, which he described as transformative: “ICI taught me that I can actually do even better things.”

2016 BALTIMORE, MARYLAND  
Relocated to the United States to pursue a Master of Fine Arts in Curatorial Practice from the Maryland Institute College of Art

2017 BALTIMORE, MARYLAND  
Curated *Depart Africa* at Baltimore School for the Arts, which inspired the creation of his ICI show, *States of Becoming*

2020 WASHINGTON, D.C.  
Became curator of the Harmony Hall Regional Center

2022 NEW YORK, NEW YORK  
Curated the ICI traveling exhibition *States of Becoming*, which opened in New York City at its first venue, The Africa Center

“ICI has helped me situate my curatorial practice in relation to regional and global conversations. For someone growing up on an archipelago, that’s not necessarily something that happens easily.”

Drew Kahu’āina Broderick



**DREW KAHU’ĀINA BRODERICK and JOSH TENGAN**

Curatorial Intensive alums, Auckland 2019 | Indigenous Curatorial Research Fellows, 2022–23

2017 HONOLULU, HAWAI’I  
Tengan appointed Assistant Curator for the second edition of the Honolulu Biennial, *To Make Wrong/Right/Now*

2019 BARD COLLEGE, NEW YORK  
Broderick completed a Master of Arts from the Center for Curatorial Studies

2019 AUCKLAND, NEW ZEALAND  
Participated in the Curatorial Intensive, where the two curators began collaborating directly

2021 Contributed to the ICI traveling exhibition *Notes for Tomorrow*

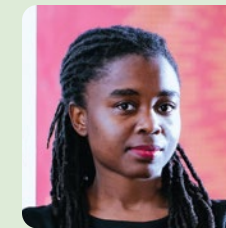
2021 HONOLULU, HAWAI’I  
Broderick becomes director of Koa Gallery at Kapi’olani Community College, which hosts *Notes for Tomorrow* in 2022

2022 HONOLULU, HAWAI’I  
Served as associate curator and exhibitions manager, respectively, of the inaugural Hawai’i Triennial: *Pacific Century—E Ho’omau no Moananuiākea*

2022 HONOLULU, HAWAI’I  
Tengan is Named Associate Director of Pu’uhonua Society

2022–23 HONOLULU, HAWAI’I  
Named ICI’s Indigenous Curatorial Research Fellows to support research for *Ai Pōhaku, Stone Eaters*, a multi-part exhibition of contemporary Hawaiian art

“ICI believes in the profession of curating, making sure that curators are trained with all the resources that they need, whether it’s emotional, sometimes even financial, and all this works towards making curators recognized, but also able to do their job.”



**MARTHA KAZUNGU**

Curatorial Intensive alum, Cape Town 2019 | Curatorial Intensive faculty, Kampala 2022

2016 KAMPALA, UGANDA  
Assistant Curator for the Kampala Art Biennale

2019 CAPE TOWN, SOUTH AFRICA  
Participated in the ICI Curatorial Intensive, with a project celebrating 50 years of graphic art at Makerere Art Gallery, Uganda

2020 UNIVERSITY OF BAYREUTH, GERMANY  
Completed a Master of Arts in African Verbal and Visual Arts with a focus on curating and media in Africa

2021 KAMPALA, UGANDA  
Founded the Njabala Foundation to render visibility for women artists

2022 HAMBURG, GERMANY  
Completed her tenure as Assistant Curator at Museum am Rothenbaum (MARKK) with a co-curated exhibition within the 8th Triennial of Photography

2022 KAMPALA, UGANDA  
Returns to the Curatorial Intensive, this time as faculty and leadership of its hosting institution

2022 HALLE, GERMANY  
Co-curator of *TURN2 Labs*, German Federal Cultural Foundation

“I don’t think that there is any other art organization, school, or museum that is an educational institution at the same time as they are producing exhibitions and producing knowledge, as well as a social network, at the same kind of multicultural level.”



**MARINA REYES FRANCO**

Curatorial Intensive alum, Mexico City 2014 | CPPC Travel Award for Central America and the Caribbean recipient, 2017

2013 BUENOS AIRES, ARGENTINA  
Curated numerous exhibitions as director of museum La Ene

2014 MEXICO CITY, MEXICO  
Participated in the Curatorial Intensive

2015 SAN JUAN, PUERTO RICO  
Moved to San Juan and curated independent projects such as “A Summer in Puerta de Tierra”

2016 SAN JUAN, PUERTO RICO  
Participated in the Curatorial Seminar with ICI

2017 SAN JUAN, PUERTO RICO  
Received ICI’s CPPC Travel Award for Central America and the Caribbean, which allowed her to travel around the Caribbean for six months to conduct research

2018 NEW YORK, NEW YORK  
Presented initial findings from the research at a Curator’s Perspective talk

2021 Contributed to the ICI traveling exhibition *Notes for Tomorrow*

2022 NEW YORK, NEW YORK  
Curated *Tropical is Political: Caribbean Art Under The Visitor Economy Regime*, based on research conducted through the CPPC award, at the Americas Society

# Curatorial Research Fellowships

ICI continues to expand our decade-long program of Curatorial Research Fellowships in response to the need for new methodologies and art histories. Fellowships and mentorship programs provide curators with opportunities for independent research, international travel, and the development of their professional networks.

In 2022, 136 curators across 24 countries, 17 U.S. states, Washington, D.C., and Puerto Rico submitted applications for four Fellowship opportunities: Curatorial Research Fellowships for curators of African descent based anywhere in the world and for BIPOC curators based in the United States, both under the Marian Goodman Gallery Initiative in honor of the late Okwui Enwezor; the Indigenous Curatorial Research Fellowship; and the Mississippi River Basin Curatorial Research Fellowship.

ICI is proud to support the timely and innovative projects of six early- to mid-career curators, and provide resources to help advance their practice and develop new knowledge in contemporary art. The 2022 fellows are:



LAMAR GAYLES's research centers on the work of artist Berry Horton (1917-1987), who worked for the entirety of his career in the city of Chicago. Combining archival research, art historical analysis, technical studies, and conservation research, the project will cultivate a holistic understanding of this understudied artist's work, practice, and community.

CHICAGO, ILLINOIS



DREW KAHU'ĀINA BRODERICK and JOSH TENGAN are collaborating on *Ai Pōhaku, Stone Eaters*, a multi-part exhibition of contemporary Hawaiian art to span three campuses of the University of Hawai'i, O'ahu.

O'AHU, HAWAII



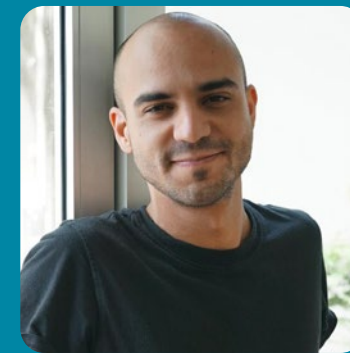
PAULA NASCIMENTO is an architect and curator whose proposed research examines the artistic practices of emerging women artists originating from displaced communities between Angola, South Africa, and Namibia, as a way to map and understand the aftermath of the South African Border War.

LUANDA, ANGOLA



RISA PULEO seeks to challenge the medium of public art and envision Indigenous pasts, presents, and futures with ephemeral installations centered around Sugarloaf Mound (the oldest human-made structure in St. Louis, Missouri) and a curatorial intervention addressing the deterritorialization written into city street signs.

CHICAGO, ILLINOIS



GUILLERMO RODRIGUEZ's project *El Contrato Natural* envisions an exhibition as an ecosystem, contrasting the setting of the botanical gardens at the University of Puerto Rico with artworks that operate in symbiosis with the natural environment that hosts them.

SAN JUAN, PUERTO RICO



# States of Becoming

## Curated by Fitsum Shebeshe



ICI provides opportunities to alumni of the Curatorial Intensive as they move through career stages. Thanks to the pioneering support from the Hartfield Foundation in 2018, ICI developed and produced our first traveling exhibition curated by a Curatorial Intensive alum, *Never Spoken Again: Rogue Stories of Science and Collections*, curated by David Ayala-Alfonso (see pg. 12). In 2021, a call for alumni proposals brought in 91 proposals originating from 44 countries, resulting in the selection of *States of Becoming* and *Actions for the Earth* (see pg. 10).

*States of Becoming* examines the dynamic forces of relocation, resettling, and assimilation that shape the artistic practices of a group of contemporary African artists working in the United States and informs the discourse on identity construction within an African Diaspora.

*States of Becoming* grew out of curator Fitsum Shebeshe's lived experience following his 2016 move from Addis Ababa, Ethiopia to Baltimore, and subsequent firsthand knowledge of the weight of cultural assimilation. Confronted with a different society, the curator (who is an alumnus of the Curatorial Intensive Addis Ababa '14) encountered a wide range of existential questions that shaped his relationship to institutions and culture. Shebeshe also had the realization, for the first time, that he was viewed as belonging to a minority because of the color of his skin, and a newfound awareness of the profound impact Ethiopia's traditional and conservative culture had on his personal sense of individuality.

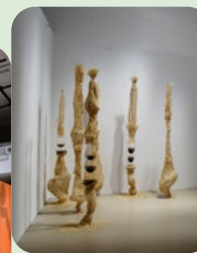
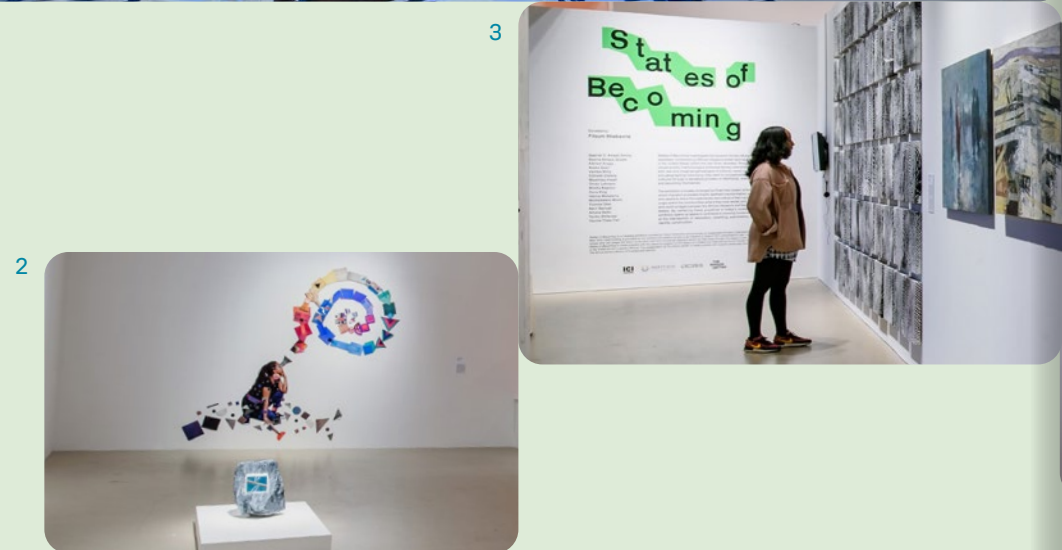
Having found kinship among cultural practitioners from the African Diaspora who shared his experience, Shebeshe has united 17 artists with *States of Becoming* who either came to the United States over the past thirty years or who are first-generation born. The artists represented

here relocated from twelve countries in Africa and one in the Caribbean—Ethiopia, Ghana, Ivory Coast, Kenya, Liberia, Mauritania, Nigeria, Senegal, Sierra Leone, Sudan, Trinidad and Tobago, Tunisia, and Zimbabwe—with roots in cities across the U.S. including New York, Washington, D.C., New Haven, Detroit, and Los Angeles.

Like Shebeshe, each artist in the exhibition has had a unique relationship to the U.S. context, which is reflected in their work. *States of Becoming* explores these artists' perpetual process of identifying, redefining, and becoming themselves in both local and global contexts, opening up perspectives into multiple states (both geographic and emotional) in a constant flux of social and cultural adaptations. The exhibition presents work across mediums—including painting, photography, sculpture, installation, and video—that express the many different ways in which identity is remade and reimagined. For instance, Nontsikelelo Mutiti looks to hair braiding salons of the African Diaspora, and Amare Selfu moves from figuration to abstraction to express transformation as a result of relocation. These distinct experiences produce a sense of hybrid culture emerging out of real and imagined genealogies of cultural, racial, national, and geographic belonging.

*States of Becoming* launched at The Africa Center in New York in 2022, and will travel through 2027. For a checklist and to inquire about the exhibition's availability, contact ICI's Exhibitions Manager, Becky Nahom, at [becky@curatorsintl.org](mailto:becky@curatorsintl.org).

Artists: [Gabriel C. Amadi-Emina](#), [Kearra Amaya Gopee](#), [Kibrom Araya](#), [Nadia Ayari](#), [Vamba Bility](#), [Elshafei Dafalla](#), [Masimba Hwati](#), [Chido Johnson](#), [Miatta Kawinzi](#), [Dora King](#), [Helina Metaferia](#), [Nontsikelelo Mutiti](#), [Yvonne Osei](#), [Kern Samuel](#), [Amare Selfu](#), [Tariku Shiferaw](#), and [Yacine Tilala Fall](#)



1-5 *States of Becoming* installation views, The Africa Center, New York, 2022. Courtesy of The Africa Center and ICI. (Photos: Anita Ng)

6 Kearra Amaya Gopee, video still from *Artifact #3: Terra Nullius* (2019), Courtesy of the artist



# Actions for the Earth: Art, Care & Ecology

## Curated by Sharmila Wood



*Actions for the Earth: Art, Care & Ecology*, curated by Sharmila Wood (Curatorial Intensive alum, New York 2014), is an exhibition that considers kinship, healing, and restorative interventions as artistic practices and strategies to foster a deeper consciousness of our interconnectedness with the earth.

Recently, a need for complex approaches to life has been underscored by overlapping, worldwide crises that are related to ongoing climate change, entrenched social inequity, and renewed concerns over public health. As such, it has become necessary for individuals and communities to assume global responsibilities while caring for our local environments, to find new antidotes for oppressive power structures, and to fully grasp that nature, health, and sustainability are intertwined.

For decades, artists have sought a greater understanding of this interconnectedness, drawing from multiple disciplines and reaching 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 the honoring of ancestors and significant Indigenous knowledges, as well as 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 that are inseparable from the earth. The exhibition emphasizes learning, care, and intimacy, inviting its publics to participate in instruction-based meditations and deep listening, among other actions. As the exhibition tours, projects will generate site-specific exchanges between the artists, the environment, and local communities, growing and changing over time.

*Actions for the Earth* launches at Contemporary at Blue Star in San Antonio, Texas in 2023, and travels through 2025. For a checklist and to inquire about the exhibition's availability, contact ICI's Exhibitions Manager, Becky Nahom, at [becky@curatorsintl.org](mailto:becky@curatorsintl.org).

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 Cecilia Vicuna, *Semiya (Seed Song)*, (2015). Color, sound, HD video, courtesy of the artist

2 Katie West, *Clearing* (2019). Installation view, TerraWarra Museum of Art, courtesy of the artist. (Photo: Andrew Curtis)

3 Lhola Amira, *IRMANDADE: The Shape of Water in Pindorama* (2018–2020). HD video, single channel sound, film still, courtesy of SMAC Gallery, copyright Lhola Amira

4 Zheng Bo, *Ecosensibility Exercises* (2021). Installation view, Gropius Bau, Berlin, courtesy of the artist; Gropius Bau; Edouard Malingue Gallery. (Photo: Eike Walkenhorst)



# Never Spoken Again: Rogue Stories of Science and Collections

## Curated by David Ayala-Alfonso



“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 alum, New York 2010

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1 *Never Spoken Again: Rogue Stories of Science and Collections*, installation view at the Eli and Edythe Broad Art Museum at Michigan State University, 2020. (Photo: Eat Pomegranate Photography)

2–4 *Never Spoken Again: Rogue Stories of Science and Collections*, installation view at Telfair Museums, Jepson Center, Savannah, 2021. Courtesy Telfair Museums, Jepson Center and ICI.



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*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. By 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, Michigan in 2020, and was presented

at the Telfair Museums, Jepson Center in Savannah, Georgia in 2021. It was the first exhibition to be presented at the Jepson with English and Spanish interpretive materials, which deepened conversations surrounding the museum’s own collections and histories and brought in more than 17,000 visitors. The exhibition travels through 2025.

For a checklist and to inquire about the exhibition’s availability, contact ICI’s Exhibitions Manager, Becky Nahom, at [becky@curatorsintl.org](mailto:becky@curatorsintl.org).

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](#)



ICI connects curators and artists to one another, and to ideas from around the world. From public talks to closed-door sessions and eight-day intensives to year-long fellowships, our programs empower collective responses to address an isolation that is deeply felt among arts practitioners at all levels of their careers.

# MAKING GLOBAL CONNECTIONS



# Curatorial Intensive



The Curatorial Intensive supports emerging curators, bringing working professionals together to gain new skills and perspectives on curating. Since 2010, the program has taken place in more than 25 cities around the world, and it has served 500 curators from 70 countries who form an unparalleled, dynamic network of Curatorial Intensive Alumni.

From August 11 to 18, 2022, 13 emerging curators hailing from 11 countries met in Kampala, Uganda, where they were immersed in a rigorous schedule designed to support them through the process of developing an idea for a project into a full proposal.

Developed in collaboration with the Njabala Foundation, the Curatorial Intensive in Kampala drew from the vibrant artistic and intellectual production in East Africa. The participants attended seminars, site visits, individual meetings, and roundtable discussions focusing on curatorial practices that promote the work of women, create support structures for artists adapted to their local contexts, and foster innovative thinking around what constitutes curatorial space. The eight-day program culminated in a Public Symposium attended by art practitioners and supporters from the region.

The Curatorial Intensive in Kampala was conceived under the Marian Goodman Gallery Initiative in honor of the late Okwui Enwezor, with the additional support of Teiger Foundation and Mercedes Vilardell.





# Public Programs and Curator's Perspective



Online and in person, our public programs such as the Curator's Perspective series bring the perspectives of leading arts practitioners to new audiences globally.

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

In 2022, Allison Glenn (Senior Curator, Public Art Fund and Co-Curator, Counterpublic Triennial 2023, St. Louis) presented on the groundbreaking exhibition *Promise, Witness, Remembrance*, which she guest curated at the Speed Art Museum in Louisville, Kentucky in 2021.

The exhibition was organized around Amy Sherald's portrait of Breonna Taylor, who was killed by

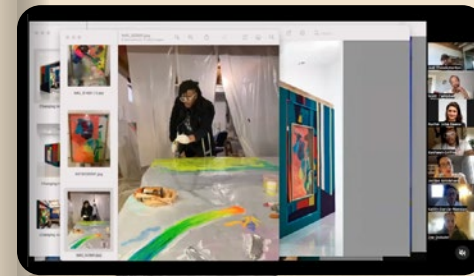
Louisville police in March of 2020, and reflected on her legacy and on the nationwide demonstrations and activism for racial justice that followed. The artworks and ideas on view considered the symbolism of American ideologies and the histories of the United States. During a time when many arts institutions continue to reevaluate their complicity in white supremacy and anti-Black discrimination, *Promise, Witness, Remembrance* proposed a paradigm-shifting curatorial model that charts a path forward for museums to meaningfully engage with their communities, especially those that have been historically marginalized.

Glenn spoke about how she incorporated community engagement into curatorial work itself, developing the exhibition in close collaboration with Breonna Taylor's family, a National Advisory panel, and a Steering Committee of Louisville-based artists, researchers, community members, activists, and mental health practitioners convened by Toya Northington, the Speed's Co-Interim Director of Education and Community Engagement Strategist. She also offered novel ways of thinking through ideas of solidarity, identity, care, positionality, and value in an intersectional institutional context.





# ICI in Chicago and Mississippi River Basin: Curatorial Forum, Curatorial Assembly, and Curatorial Seminar



Since 2015, ICI has partnered with EXPO CHICAGO on the annual Curatorial Forum in Chicago, Illinois. Bringing together curators from across the U.S. during a four-day convening, the Forum promotes civic-minded curatorial practice, regional collaboration, and knowledge-sharing among professionals.

In 2022, ICI expanded our long-standing commitment to the Midwest and the Mississippi River Basin region by establishing a permanent presence in Chicago. We welcomed Scott Vincent Campbell as our new Midwest Programs Manager, and conducted Curatorial Assembly and Curatorial Seminar programs in the area. These closed-door programs bring a cohort of curators into ongoing dialogue with one another, providing space for sustained engagement for a small group of curators. Both programs create a rich, generous environment for participants to share their research, imagine the future of curatorial practice together, and fight the sense of isolation that persists across the field.

ICI has forged many important partnerships with individuals and institutions in Chicago over the last decade, and the city has grown close to ICI's heart. Our expansion into the Midwest is

a crucial step in our commitment to making global connections. Chicago is a deeply civic-minded city, with a long history of socially engaged practice, and one which shares ICI's ethos across its many scenes. We are also deeply inspired by the city's rich landscape of artist-run and small arts spaces. These organizations are often closest to their communities' needs, and through collaboration we hope to both expand the support structures available to these communities and learn from them how to foster a deeper understanding of what curatorial practice can do and be.

With a permanent locality in Chicago, ICI can build year-round on our important work with the city's curators, artists, and art institutions, and on our partnership with EXPO CHICAGO. ICI's expansion into Chicago is, itself, part of a larger inter-regional engagement across the Mississippi River basin. Comprising nearly half of the United States, and impacting the entire North American continent from northern Canada through the Great Lakes to the Louisiana bayou and into the Gulf of Mexico, this watershed offers a constant reminder of what is shared and the possibilities of exchange beyond state lines, borders, and barriers of all kinds.



# Seeing Sound

## Curated by Barbara London



*Seeing Sound* is an expansive exhibition, curated by Barbara London, that explores the current trajectory of sound as a dynamic branch of contemporary art practice. The exhibition features nine artists based around the world, and its artworks take shape as kinetic sculptures, audio-video installations, and visitor-responsive technologies. With headphones notably absent, *Seeing Sound* consists of complex environmental sonic experiences, where each artwork simultaneously allows for multiple modes of communal listening.

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

Sound is in a perpetual state of flux and resists classification, making it an apt medium for a contemporary culture interested in confronting the status quo and addressing the world beyond binary structures. The artists in *Seeing Sound* use the medium’s qualities to address climate change, the death of analog technology, power structures within music, and feminism.

While Seth Cluett’s installation, *the stratified character of nature*, explores the urban environment and a city’s surprising intricacies of flora and fauna, Juan Cortés’s *Supralunar* considers the mysteries of space and dark matter. Iain Forsyth and Jane Pollard’s installation

*Requiem for 114 Radios* and Samson Young’s video *Muted Lion Dance* are illuminating interpretations of traditional music and dance performance. Both of the works break apart the act of performing and demonstrate the sonics of physical labor or unpredictability of technology.

Using everyday devices such as the keyboard and telephone to challenge cultural assumptions, Bani Haykal invites the viewer into a space of translation with his native Malay language and Jawi alphabet, and Aura Satz lets us in on a conversation of feminist histories within sound art. Yuko Mohri and Marina Rosenfeld transform common equipment, such as the speaker or music stand, and create sonic ecosystems to critique existing power structures. Rosenfeld’s *Music Stands* spontaneously emits unpredictable sounds to disrupt expectations of music composition. In Mohri’s *You Locked Me Up in a Grave*, *You Owe Me at Least the Peace of a Grave*, multiple sculptures rotating around the viewer make the amplification process visible through movement rather than electronics.

*Seeing Sound* launched at KADIST in San Francisco, California, in 2021, and travels through 2025. For a checklist and to inquire about the exhibition’s availability, contact ICI’s Exhibitions Manager, Becky Nahom, at [becky@curatorsintl.org](mailto:becky@curatorsintl.org).

Artists: Seth Cluett, Juan Cortés, Iain Forsyth and Jane Pollard, Auriea Harvey, Bani Haykal, Yuko Mohri, Marina Rosenfeld, Aura Satz, and Samson Young



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- 1 Samson Young, *Muted Situation #2: Muted Lion Dance* (2014). Installation view, *Seeing Sound* at KADIST San Francisco, 2021. (Photo: Jeff Warrin)
- 2 Marina Rosenfeld, *Music Stands* (2019). Installation view, *Seeing Sound* at KADIST San Francisco, 2021. (Photo: Jeff Warrin)

- 3 Aura Satz, *Dial Tone Drone* (2014). Installation view, *Seeing Sound* at KADIST San Francisco, 2021. (Photo: Jeff Warrin)
- 4 Marina Rosenfeld, *Music Stands* (2019). Installation view, *Seeing Sound* at KADIST San Francisco, 2021. (Photo: Jeff Warrin)

The traveling exhibitions that we produce with our collaborators are just one of the many platforms ICI builds, but their impact is felt far and wide. ICI is committed to creating exhibitions that champion underrepresented artists and are adapted to diverse practices, voices, and perspectives.

# BUILDING STRONGER ART COMMUNITIES



# Notes for Tomorrow



Contemporary Calgary



Plug In Institute of Contemporary Art



Blue Galleries, Boise State University

Calgary, Canada

Winnipeg, Canada

Boise, Idaho

Las Vegas, Nevada

Haverford, Pennsylvania

San Juan, Puerto Rico

Honolulu, Hawai'i



Marjorie Barrick Museum of Art, University of Nevada Las Vegas



Koa Gallery, Kapi'olani Community College



Cantor Fitzgerald Gallery, Haverford College

"The students were blown away by the breadth of the exhibition and the regions of the world it represented, especially international students, who were able to see work from nearer to their home country despite being at a small college far from home.

Matthew Callinan, Curator, Cantor Fitzgerald Gallery at Haverford College

"Notes for Tomorrow is a brilliant offering, a boon for institutions, particularly ones without massive budgets that still want to be a part of these global conversations and work with these artists."

Marina Reyes Franco, Curator in Notes for Tomorrow

Notes for Tomorrow is an exhibition featuring artworks selected by thirty curators from around the world, who each selected one artwork that "is vital to be seen today." In this cultural moment of transition, each work is a source of inspiration from the recent past and a guiding perspective for the future.

Since 2021, the exhibition that encourages international collaboration and versatile modes of

presentation, has traveled to eleven art spaces. Each iteration requires artworks to be produced on site, responding to the local context and engaging audiences with video, photography, installations, murals, and scores within the gallery space, outside, and online.

For a checklist and to inquire about the exhibition's availability, contact ICI's Exhibitions Manager, Becky Nahom, at [becky@curatorsintl.org](mailto:becky@curatorsintl.org).



Pera Museum



Sifang Art Museum

Istanbul, Turkey

Nanjing, China

Taipei, Taiwan

Yokohama, Japan

"I was so happy to have a chance to present work in such a difficult time [...] The world felt very dark, but everyone trying to be positive; to do some-thing; to keep going. It's the first time for me to experience one exhibition traveling for such a long time, and it felt that every time it built a new bridge. It's a sown seed, it takes time for the flower to bloom and the fruit to come."

Rei Hayama, artist in Notes for Tomorrow



TheCube Project Space

Harare, Zimbabwe



National Gallery of Zimbabwe

Auckland, New Zealand



Te Uru Waitākere Contemporary Gallery



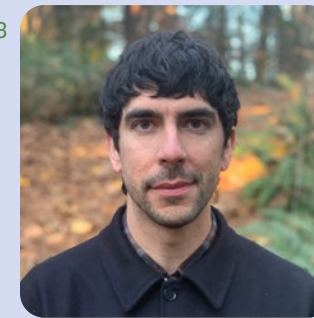
# Initiative: Indigenous Practices



2



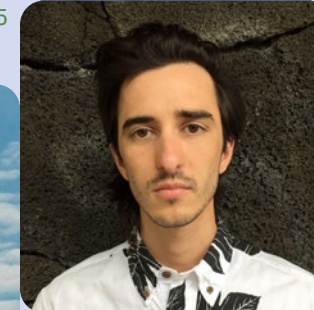
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- 1 Ange Loft with Jumbles Theatre and Arts, *By These Presents: "Purchasing" Toronto* (2019), film still
- 2 Tanya Lukin Linklater, *We wear one another* (2019), performance documentation, courtesy of the artist and the Agnes Etherington Art Centre
- 3 Jordan Wilson
- 4 Risa Puleo
- 5 Drew Kahu'aina Broderick
- 6 Josh Tengan

How can we enact radical futures that bring out the fullness of our homes and roots while asking challenging, crucial questions about how those homes came to be? In our commitment to supporting Indigenous practices, ICI seeks to act as a sounding board for ideas of Indigeneity and futurity across a truly global context. The driving force of this Initiative is *Soundings: An Exhibition in Five Parts*, curated by Candice Hopkins and Dylan Robinson, which takes the score as form and force toward decolonization.

Like ICI itself, *Soundings* is constantly changing in concert with the communities in our orbit, moving through an ever-expanding set of artworks and experiences that are informed by the places where the exhibition travels. Indigenous Practice is also in perpetual conversation with thought leaders globally. Through our inaugural Indigenous Curatorial Research Fellowship, scholar Jordan Wilson advanced his ongoing research on Indigenous language reclamation and piloted "Towards Accountability," an

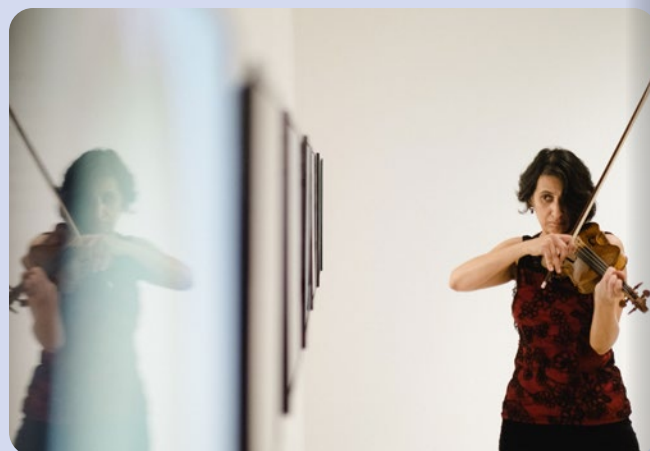
interdisciplinary series of talks among cultural workers about art, institutions, and the responsibilities of curatorial practitioners on Indigenous territories.

In 2022, ICI's second Indigenous Curatorial Research Fellowship was awarded to Drew Kahu'aina Broderick and Josh Tengan (Curatorial Intensive alums, Auckland 2019), both based in O'ahu, Hawai'i. As their fellowship unfolds, Broderick and Tengan are collaborating on *Ai Pōhaku, Stone Eaters*, a multi-part exhibition of contemporary Hawaiian art set to span three campuses of the University of Hawai'i, O'ahu. Additionally, through the Curatorial Research Fellowships supported by the Marian Goodman Gallery Initiative in honor of the late Okwui Enwezor, Risa Puleo seeks to challenge the medium of public art and envision Indigenous pasts, presents, and futures with ephemeral installations centered around Sugarloaf Mound (the oldest human-made structure in St. Louis, Missouri) and a curatorial intervention addressing the deterritorialization written into city street signs.



# Soundings: An Exhibition in Five Parts

## Curated by Candice Hopkins and Dylan Robinson



1



2



3



4

“I’m so grateful to have worked with Candice Hopkins and Dylan Robinson on the Vancouver iteration of *Soundings*. Their brilliant curatorial score called for a flexible, adaptable approach that generated important new work and relationships, and sustained partnerships within and beyond the UBC campus.”

Lorna Brown, former Curator, Belkin Art Gallery

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

Michael Schonhoff, Director, Kansas City Art Institute Gallery

### HOW CAN A SCORE BE A CALL AND TOOL FOR DECOLONIZATION?

Curated by Candice Hopkins and Dylan Robinson, *Soundings* features newly commissioned scores, performances, videos, sculptures, and sound by Indigenous and other artists who respond to this question. The exhibition unfolds in a sequence of five parts, with scores that take the form of beadwork, videos, objects, graphic notation, historical belongings, and written instructions. At its core, *Soundings* is grounded in concepts of Indigenous land and territory, seeking to move beyond the mere acknowledgement of land by offering instructions for sensing and listening to Native histories that trouble the colonial imaginary. Through the actions these artworks call for and forth, *Soundings* activates and asserts Indigenous resurgence.

During the exhibition, these scores are activated at specific moments by musicians, dancers, performers, and members of the public, gradually

filling the gallery and surrounding public spaces with sound and action. Some artworks have multiple parts, others change to their own rhythm as the exhibition travels and garners shared experiences and engagements. As *Soundings* shifts and evolves, it gains new artists and players in each location, limning an ever-changing community.

*Soundings: An Exhibition in Five Parts* has been presented at eight venues since 2019 and travels through 2025.

For a checklist and to inquire about the exhibition’s availability, contact ICI’s Exhibitions Manager, Becky Nahom, at [becky@curatorsintl.org](mailto:becky@curatorsintl.org).

Artists: Raven Chacon, Cristóbal Martínez, Sebastian De Line, Camille Georgeson-Usher, Maggie Groat, Kite, Germaine Koh, Aaron Leon, Cheryl L’Hirondelle, Tanya Lukin Linklater, Logan MacDonald, Chandra Melting Tallow, Ogimaa Mikana, Peter Morin, Diamond Point, Jordan Point, Lisa C. Ravensbergen, Taylor Jordan Riner, Heidi Aklaseaq Senungetuk, Greg Staats, Olivia Whetung, and Tania Willard

1 Vancouver-based violinist/violist, composer and ethnomusicologist Parmela Attariwala performs Peter Morin’s score *NDN Love Songs* at Agnes Etherington Art Centre

2 Tania Willard, *Surrounded/Surrounding*, 2018, wood burning fire ring, laser etched cedar wood logs from Secwépemc Territory, relief print on paper. Collection of the artist. Gifted to Four Directions Aboriginal Student Centre, Kingston, 2019. (Photo: Paul Litherland)

3 Elder Helmer Twoyoungmen performing Peter Morin’s *NDN Love Songs*, 2018. *Soundings: An Exhibition in Five Parts*, performance view at Banff Centre for Creativity, 2021. Courtesy of Walter Phillips Gallery, ICI, and the artist. (Photo: Rita Taylor)

4 The UBC School of Music Symphonic Wind Ensemble, led by Robert Taylor, performs Raven Chacon’s *American Ledger No. 1* (2018) outside the Music Building at the University of British Columbia, October 8, 2020, as part of *Soundings: An Exhibition in Five Parts* at the Morris and Helen Belkin Art Gallery. (Photo: Rachel Topham Photography)

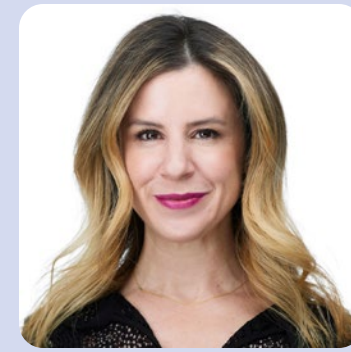


# Introducing ICI's Newest Trustees

In 2022, ICI welcomed four new Trustees, who are committed to the work of advancing the impact of curators, making global connections, and building stronger art communities.



LAURA BARDIER is the Executive Director of the James Howell Foundation in New York and the Founding Director of the Este Arte art fair in Punta del Este, Uruguay. In 2017, Laura was appointed to incorporate the artist-endowed foundation in honor of the American artist James Howell, for which she works to foster his legacy and support educational programs, exhibitions, and scholarships. In 2015, Laura founded Este Arte the art fair in Uruguay, which has completely shifted the region's art scene and market. Laura generated a platform for the professionalization of the arts producing a radical increase in the region's cultural awareness. Previously, Laura held key positions at the Cultural Department of the Municipality of Napoli (Italy), and major private collections in the United States. Laura was a member of the National Committee of Visual Arts of Uruguay and is a Board member of ArtTable. Laura Bardier was born and raised in Montevideo. She received her BA from the Università Degli Studi di Firenze and her MA from the Donau University in Austria.



SHAWNA C. GALLANCY currently holds the position of Senior Director of Marketing, Communications and Visitor Experience at the International Center of Photography. Shawna has nearly 20 years of experience in the art world working with renowned galleries, artists and institutions with positions at Jeff Koons LLC, Tanya Bonakdar Gallery, Sutton PR Ltd, and the American Federation of Arts. Within this increasingly sophisticated landscape, Shawna has successfully managed public relations, marketing and social media strategies inclusive of strategic brand communications, digital strategy, VIP relations and partnerships. Her experience ranges from working with internationally recognized artists to launching new brands in the cultural sphere. She holds an MA in Art History from Hunter College, CUNY and a BA in Art History from Duke University.



YOUNGHEE MICHELLE KIM is an art educator and collector, and is deeply engaged in finding common ground through arts education, collaborative performance works, and cultural exchange programs. She is a member of the President's Council of the Juilliard School since 2007, a board member of the Johnson Museum at Cornell University since 2008, and a board member of Amherst College Mead Museum since 2009. Younghee is a graduate of Amherst College with Phi Beta Kappa, and NYU Stern School of Business. She also attended Doshisha University in Kyoto for advanced studies in Japanese, and University of Hong Kong for Certificate in Mandarin language. She received a joint Master's degree in Cybersecurity Risk and Strategy at NYU Law School and NYU Tandon Engineering School in 2019, and a Master's degree in Contemporary Art with Sotheby's Institute of Art in New York in 2021. Younghee is a member of the Economic Club of New York, Council on Foreign Relations. She is a patron of Metropolitan Opera and a member of Wagner Society in New York and Bayreuth. She is a member of Artemis Council at the New Museum, and a patron of Islamic Arts, and Asian Arts at the Metropolitan Museum.



PATRIZIA SANDRETTO RE REBAUDENGO is founder and President of the Fondazione Sandretto Re Rebaudengo, based first in Guarene (1997) and then also in Turin (2002). In 2017, she established the Fundación Sandretto Re Rebaudengo Madrid. She is a member of the International Council of MoMA in New York, the International Council of the Tate Gallery in London, the Leadership Council of the New Museum in New York, the Committee for Modern and Contemporary Art of the Museum of Art of Philadelphia, the Conseil d'Administration de l'Ecole Nationale Supérieure des Beaux-Arts de Lyon, the CCS of the Bard College of New York, the Advisory Committee of the Rockbund Art Museum in Shanghai, the Patronato of the Fundación MACBA of Barcelona. Since 2014 she is the President of the Comitato Fondazioni Arte Contemporanea (national Committee of Contemporary Art Foundations). Since 2017 she is the President of Fondazione IEO-Monzino (The European Institute of Oncology and Monzino Cadriological Centre). Since 2015 she teaches Theories and forms of the art market at IULM, Libera Università di Lingue e Comunicazione in Milan.

# Support ICI

Every year, individuals who champion a global outlook in the arts join forces to further ICI's mission and make its international programs possible. These supporters share the belief that contemporary art can impact audiences everywhere, and that we all benefit when people are brought 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 and is composed of the curators, artists, and art spaces that shape the contemporary art world.

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 enabled the presentation of ICI exhibitions at art spaces around the world and has provided more than 150 scholarships for emerging curators to attend the Curatorial Intensive, which helps the next generation of curators gain access to the leadership skills and international network they need.

Every donation to ICI reaches across a global network to advance civic-minded practice within the curatorial field. By joining a patron group or supporting the Access Fund, your contribution makes a difference in building stronger art communities every day.

300 Covers an honorarium for ICI's public programs

500 Covers one curator's travel to the Curatorial Forum

1,000 Covers artists' honoraria for ICI's traveling exhibitions

2,500 Covers a Curatorial Intensive scholarship

10,000 Covers a Curatorial Research Fellowship stipend

## Leadership Council



ICI's international presence has been made stronger by the transformative role of our Leadership Council. Established in 2013, this visionary group develops new initiatives that take the organization 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 with the organization to nurture our 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, tailored to each member's vision of contemporary art. For instance, their guidance has expanded curatorial exchange, training, and research opportunities in regions such as Latin America and Africa through the creation of two Leadership Funds; engaged with the largest audience in the organization's history through the redesign of ICI's online platform; re-formulated critical fundraising efforts; and elevated the Annual Benefit & Auction to new heights. Members of the Leadership Council are involved in nearly every facet 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

Chloe Berkowitz, Josh Brooks and Jung Lee, Ricki Gail Conway, Dimitris Daskalopoulos, Faruk and Fusun Eczacibasi, Diane Frankel, Marian Goodman, Agnes Gund, Toby Devan Lewis (\*in memoriam), Alexander Logsdail, Steve McQueen, 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 (\*in memoriam), Isabel Wilcox



# 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 access to curators, artists, and art spaces in more than 70 countries.

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 contemporary art.

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 under-represented artists and advance the practices of curators. In turn, these innovative practitioners engage with the important themes of contemporary society today and drive diversification in the field.

Patrons of the International Forum contribute \$2,500 annually to ICI, which goes directly towards supporting the organization's international programs. To join or for more information, contact Manuela Paz at [manuela@curatorsintl.org](mailto:manuela@curatorsintl.org).

[Julia Bruck](#), [Yolanda Colon-Greenberg](#), [Lacy Davisson](#), [T.A. Fassburg](#), [Julie and Robert Graham](#), [Nicole Klagsbrun](#), [Laurence Lafforgue](#), [Marsy Mittleman](#), [Kathleen O'Grady](#), [Doreen Small](#), [Helen and Peter Warwick](#), [Sheila and Joseph Yurcik](#)

# Independents

The Independents is an invitation-only membership group, made up of dynamic individuals who are active in the contemporary art world, that supports 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, and 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.

ICI offers the Independents access to programs and select events with international curators and artists, and help them 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 field of contemporary art. For more information about the Independents, contact Manuela Paz at [manuela@curatorsintl.org](mailto:manuela@curatorsintl.org).

[Adam Abdalla](#), [Anne-Marie Avramut](#), [Kristen Becker](#), [Claire Bergeal](#), [Liddy Berman](#), [Lara A. Björk](#), [Christiana Boyle](#), [Vittorio Calabrese](#), [Susanna Callegari](#), [Marcela Caruso](#), [Maggie Clinton](#), [Kipton Cronkite](#), [Alix Dana](#), [Emily Davidson](#), [Bridget Donahue](#), [Julie Emerson](#), [Mario Fasani](#), [Shawna Cooper Gallancy](#), [Dylan Goldberg](#), [Laura Gonzalez](#), [Alexa Halaby](#), [Ebony L. Haynes](#), [Astrid Hill](#), [Alix Hornyan](#), [Matthew Hoyle](#), [Heather Hubbs](#), [Jon Huddleson](#), [Naomi Huth](#), [Daniel Kapp](#), [Sam Kapp](#), [Lauren Kelly](#), [Thomas Kelly](#), [Kristin Korolowicz](#), [Phyllis Lally Seevers](#), [Sims Lansing](#), [Andrew Lee](#), [Alex Logsdail](#), [Francesco Longenecker](#), [Kristen Lorello](#), [Lily Lyons](#), [Max Marshall](#), [Juliana Mascolo](#), [Meghann McKale](#), [Celine Mo](#), [Charles Moffett](#), [Alex Morris](#), [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.](#), [Ayesha Williams](#), [Courtney Willis Blair](#), [Dexter Wimberly](#), [Jonathan Winter](#), [Christopher Wise](#), [Georgia Wright](#), [Reem Yassin](#), [Susan Yi](#), [Adam Yokell](#)





# Limited Editions



Perhaps best known for his “artoons” (a long-running cartoon series satirizing the art world), Pablo Helguera is also a long-time ICI collaborator, Curatorial Intensive faculty member (2012 and 2015), performer, author, and educator. In this editioned artwork created exclusively for ICI, Helguera’s artoons come to life as an interactive board game. Players traverse the spiral track to reach the golden goose while navigating the ups and downs of art-world hierarchies. The innovative edition brings Helguera’s witty critiques together with his concept of games as social engagement. This work is also available as a print, in a limited edition of 20.

Born in 1970 in Mexico City, New York-based artist Pablo Helguera’s work touches on topics of pedagogy, cognition, politics, history, fiction, and memory. His work generally acquires unusual formats, ranging from experimental symposia, the creation of fictional artists, phonograph recordings, exhibition audio guides, publications, or nomadic museums, as well as his iconic artoons. Helguera has exhibited and performed in museums and biennials around the world, is a Guggenheim Fellow, and has received the Creative Capital, Art Matters, Franklin Furnace, and Blade of Grass fellowships as well as the First International Award of Participatory Art from the Region Emilia Romagna (Bologna). He served as the Director of Adult and Academic Programs at MoMA from 2007 to 2020, and is currently Assistant Professor at the College of Performing Arts at The New School.



PABLO HELGUERA  
*Juego de la Oca*, 2022

Boxed, printed paper mounted to board with game pieces and die  
20 × 24 inches (unfolded)  
Edition of 100  
\$200

Produced exclusively for ICI, courtesy of the artist  
Graphic design: Sharon Romang  
Production: Claire Ellen Corey

Since 1990, ICI has commissioned limited-edition artworks to raise funds for our programs, collaborating with artists including Robert Rauschenberg, Sam Moyer, Laurie Simmons, and Jessica Stockholder. Most recently, ICI partnered with Pablo Helguera to produce a board game and print in conjunction with the annual Benefit in a Box. For more information, contact Claire Jones, 212.254.8200 or [claire@curatorsintl.org](mailto:claire@curatorsintl.org) or visit ICI’s website.



CHRISTO AND JEANNE-CLAUDE  
*Running Fence (plates)*, 2021

Fine bone china  
Set of 3 plates, 10½ inches, 8 inches, and 6½ inches in diameter  
Edition of 300  
\$500

Produced by Plinth for ICI



BERND AND HILLA BECHER  
*Pipe Detail: Coal Mine*, 1990–91

Duotone offset lithograph  
30½ × 22½ inches  
Edition of 75  
Signed by the artists  
\$1,500



JOEY TERRILL  
*A Bigger Piece*, 2021

Serigraph  
20 × 24 inches  
Edition of 20 + 5 APs  
\$3,500



MARTINE SYMS  
*Baphomet*, 2019

Powder coated steel  
2½ × 3 × 3 inches  
Edition of 20 + 5 APs  
\$2,000



# Fall Benefit & Auction

ICI's Fall Benefit and Auction is the organization's most important fundraiser of the year. Each year, supporters and friends gather 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.

ICI launched the Benefit in a Box in 2020, which brings elements of an ICI Benefit into the comfort of supporters' homes. The third annual Benefit in a Box in 2022 featured commissioned limited-editions and multiples by artists who reflect the diversity of voices that make up ICI's programs.

In 2022, ICI awarded Candice Hopkins and American Indian Community House (AICH) with the Leo Award, in recognition of Hopkins's work in changing perspectives across the curatorial field and AICH's commitment to improving and promoting the well-being of the Native American community. Benefit in a Box supporters and friends gathered at Sean Kelly Gallery for a champagne reception to view the works in the Benefit Auction and listen to an electrifying performance by Laura Ortman.



Photos courtesy of Brendon Cook/BFA.com

We are grateful to the Benefit Auction Committee members Augusto Arbizo, Taymour Grahne, Lauren Kelly, Ebony L. Haynes, and Gabriela Palmieri and the artists and galleries who donated works to ICI's Benefit Auction in support of ICI's programs. 2022 artists include: Anthony Olubunmi Akinbola, Scott Alario, ART FOR CHANGE, Michel Auder, Nadia Ayari, Sarah Bedford, Gaby Collins-Fernandez, Mia Enell, Nikita Gale, Ignacio Rojas Gattica, Jorge González & Alice Chéveres, Sky Hopinka, Phaen Howng, Richard Ayodeji Ikhida, Matthew Kirk, Sam Moyer, Portia Munson, Devin Osorio, Angel Otero, Alejandro Piñero Bello, Elliot Reed, Scott Reeder, Amanda Ross-Ho, Carol Salmanson, Fritz Scholder, Tariku Shiferaw, Cole Speck, Tracy Thomason, Kevin Tobin

Thank you to our wonderful Benefit Co-Chairs: Becky and David Gochman, Lauren Kelly, Suydan (Sydie) Lansing, and Ann Schaffer; and our Benefit Ambassadors: Adam Abdalla, Noreen Ahmad, Yona Backer, Neil Barclay, Jeffrey Bishop, Julia Bruck, Joe Cole, Lacy Davisson, Shawna C. Gallancy, LaTiesha Fazakas, Zach Feuer, David Fierman, Bridget Finn, Forge Project, Jack & Dolly Geary, Jeannie M. Grant, Agnes Gund, Joseph Ian Henrikson, Heather Hubbs, Tony Karman, LaVon Kellner, Sean Kelly, Lauren Kelly, Belinda Buck Kielland, Younghee Michelle Kim, David Kimelberg, Tyler Morgan & Ken Kuchin, Suydam (Sydie) Lansing, Jo Carole Lauder, Cindy Livingston, Kristen Lorello, Ellen Chesler & Matthew Mallow, Lauren Marinaro, Dennis & Jeanne Masel, Joel Miller, Celine Mo, Sam Moyer, Vik Muniz, Josie Nash, Kathleen O'Grady, Angel Otero; Patrizia Sandretto Re Rebaudengo, Christopher Rivera, Katia Rosenthal, Sara Maria Salamone, Carol Salmanson; Ann & Mel Schaffer, Patterson Sims, Doreen Small, Pascal Spengemann, Sarina Tang, Barbara Toll, Edith Vaisberg, Helen & Peter Warwick, Christopher Wise, Sally Wright, Joseph & Sheila Yurcik

Finally, thank you to artists Pablo Helguera and Laura Ortman, all of our Benefit in a Box sponsors, and Reception partner Sean Kelly Gallery. We could not have done it without you!

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

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Elizabeth Firestone Graham Foundation, Evelyn Toll Family Foundation, Hartfield Foundation, James Howell Foundation, Joyce Foundation, 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, the Ruth Foundation for the Arts, SAHA, Smart Family Foundation of New York, Teiger Foundation, and Trust for Mutual Understanding. ICI also receives support from the Henry Luce Foundation, the Willem de Kooning Foundation, and Teiger Foundation through the Coalition of Small Arts NYC (CoSA NYC)

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

