

PROJECT 35

PART 4 OF 4

ARTISTS

ULLA VON BRANDENBURG, ELODIE PONG,
CHTO DELAT/WHAT IS TO BE DONE?,
CHEN CHIEH-JEN, MANON DE BOER,
ANGELA DETANICO & RAFAEL LAIN,
NESTOR KRÜGER, VARTAN AVAKIAN,
AND TAMAR GUIMARÃES

CURATORS

LAURI FIRSTENBERG, MIRJAM VARADINIS,
WHW, AMY CHENG, LARS BANG LARSEN,
ANA PAULA COHEN, DAVID MOOS, JACK
PERSEKIAN, AND JULIETA GONZALEZ

PERSPECTIVES ON PROJECT 35*

An itinerating exhibition can be a difficult format as the same project moves from one city to another: as its unchanged content travels to different contexts, its meaning may get lost. From a curatorial perspective, the challenge becomes how a touring exhibition may retain its message over time, and how it may enhance the potential of its content at every particular stop.

Curating a touring exhibition of video specifically, demands additional thought. Indeed, video is at the nexus of contemporary communication, consumption and creation. We may naturally think of any type of video, including video art, as easily available everywhere (e.g. through YouTube). However, tracing ICI's history and the organization's involvement with video art throughout the past 35 years, reveals the lasting relevance of traveling video art exhibitions.

ICI's first exhibition, *Video Art USA*, was curated in 1975 by Jack Boulton (then director of the Contemporary Art Center, Cincinnati, Ohio), in partnership with Suzanne Delehanty (then director of the Institute of Contemporary Art of the University of Pennsylvania in Philadelphia). It was the first international video art exhibition that toured around

Latin America: the show first represented the United States at the São Paulo Bienal and went on to Bogotá, Lima, Santiago, and Caracas. *Video Art USA* had been adapted from an earlier exhibition curated by Delehanty the year before, simply titled *Video Art*, which included a much wider selection of 80 international artists, including Latin American practitioners such as Sonia Andrade, Fernando França, Antonio Dias, Juan Downey, Anna Bella Geiger, among others. From a historical standpoint, this was a seminal two-step exchange, with the presentation of the work of international artists in the U.S. with *Video Art*, from which in turn a selection was made of North American works for *Video Art USA* presented in a wide Latin American context.

We may understand Project 35 in light of this history. Like these precedents, it stands on two elementary principles of collaboration and visibility. First, collaboration occurs in such projects involving several curators and artists from around the world, and it extends to the participating venues that are engaged with this latest project in simultaneous presentations. Secondly, touring exhibitions form the kind of networks which expand to include countries that may not previously have been part of an international art scene, increasing the visibility of their artists and artistic practice. While the flexibility of video as a medium has already made it ubiquitous, these exhibitions promote visibility while simultaneously creating a context for it.

Global collaboration and visibility increasingly define video as an artistic practice in a digital era. Even now, in a context where we all watch videos through a wider variety of platforms, and in which media consumption quality is often compromised, video art stands firmly as a thoughtful, reactive and inventive path.

— José-Carlos Mariátegui

* To introduce each new disc, ICI has asked a curator to provide some thoughts on the program, reflecting on it from their specific context and offering new *Perspectives on Project 35*.

1

ULLA VON BRANDENBURG

THE OBJECTS

2009

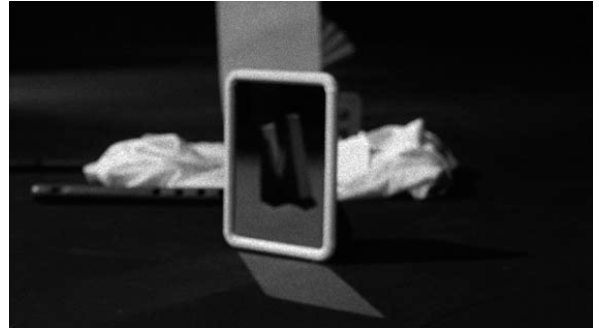
Super 16 mm transferred to DVD (no sound)

5 mins., 37 secs.

Courtesy of the artist and Pilar Corrias Ltd., London

Selected by

LAURI FIRSTENBERG



Ulla von Brandenburg's art looks haunted. The people, props and locations that feature in her silvery 8mm films, installations and blurry watercolours seem troubled by an invisible presence. Arcane symbols point to some kind of hidden meaning.

In her latest film *The Objects*, Von Brandenburg abandons actors in favour of a procession of props. The camera moves through a looping series of chessboards, flutes, fans, mirrors and coils of rope, which dance away from us, suspended on pieces of string. As hypnotic and hallucinatory as these animated artefacts seem, the artist always reminds us of backstage mechanics, probing the distance between artistic ideals and lived experience.

—Excerpt from Skye Sherwin, *Ulla van Brandenburg*, guardian.co.uk, December 2009

2

ELODIE PONG*AFTER THE EMPIRE*

2008

Single-channel color video with sound

13 mins., 50 secs.

Courtesy of Kunsthaus Zürich, © Elodie Pong
& Freymond-Guth & Co Fine ArtsSelected by
MIRJAM VARADINIS

Certain moments and figures in the history of humanity lie deeply anchored in our collective memory. We all know them and they consciously or unconsciously form us. In *After the Empire*, Elodie Pong has selected such icons from contemporary history and Pop culture, staging encounters among them: Karl Marx meets Marilyn Monroe, Elvis meets a Japanese version of Minnie Mouse and Dr. Martin Luther King Jr. meets Frieda, a woman from rural Zurich, inspired by Pong's grandmother. Fusing personal and collective history, *After the Empire* explores questions of identity in an era of copy-and-paste and post-modern appropriation culture. Who are we and what has made us what we are? Or: what and who do we pretend to be?

Empires fall; but their decline and destruction are also turning points that make room for renewal. Against a backdrop of industrial ruins, of images from Hiroshima after the bomb, the artist highlights her protagonists' dreams and fantasies. We hear Elvis say "Give me time to make a few dreams come true," and Marilyn Monroe with a young black woman repeating phrases from King's famous speech, *I have a dream*.

As in earlier works, *After the Empire* subjects female stereotypes to critical scrutiny. Simultaneously, it addresses the (cultural) politics of the United States, so often accused of being imperialistic. Pong occasionally combines the two themes, as in the dialogue between Elvis and Japanese Minnie Mouse, which is characterized by utter incomprehension.

Not even Batman can act in the face of such unavoidable decline: he is reclining on a sofa, telling his lover Robin how much he loves him—in a Swiss-German reenactment of the famous dialogue between Brigitte Bardot and Michel Piccoli in Godard's *Le Mépris*. The playful irony that characterizes the video gives it a refreshing lightness. It is, in fact, the skillful weave of complex political and philosophical questions with tongue-in-cheek insouciance that gives the work its distinctive flavor.

3

**CHTO DELAT/
WHAT IS TO BE DONE?
PERESTROIKA SONGSPIEL**
2008

Single-channel color video with sound
26 mins., 40 secs.
Courtesy of the artists

Selected by
WHW



Chto delat/What is to be done? is a collective whose name derives from a novel by the nineteenth century Russian author Nikolai Chernyshevsky, and Lenin's 1902 political text, *Chto delat*. The collective acts at the intersection of political theory, art and political activism; it includes artists, critics, philosophers and writers. Since 2003, *Chto delat* has published an English-Russian newspaper aiming at the re-politicization of Russian intellectual culture in its broader international context.

Perestroika Songspiel is the first part of a trilogy, which includes the *Post Yugoslav Songspiel*, filmed in Belgrade in 2009, and *The Tower: A Songspiel* filmed in St Petersburg in 2010. *Chto delat* structured the songspiels like ancient tragedies; the dramatis personae are divided into a chorus and a group of protagonists. The *Perestroika Songspiel*, takes place on August 21, 1991, after the victory over the restorationist coup. The characters are archetypes of the Perestroika era, each with a particular vision: a democrat, a businessman, a revolutionary, a nationalist and a feminist. In restaging this key historical episode after nearly twenty years, *Chto delat* questions the motivations of the main political protagonists of the time. It provides a new reading of Perestroika from the critical perspective of contemporary Russia, without hopeful possibilities and rife with cynicism.

—WHW

4

CHEN CHIEH-JEN*THE ROUTE*

2006

35mm transferred to DVD, color and
black-and-white (no sound)

16 mins., 45 secs.

Courtesy of the artist

Selected by

AMY CHENG



In *The Route*, a film commissioned by the 2006 Liverpool Biennial, Chen Chieh-jen explores the historic Neptune Jade Incident, a powerful moment in the global labor movement, linking it to a symbolic strike he staged with Taiwanese longshoremen.

The Neptune Jade Incident began when longshoremen around the world extended their support to Liverpool dockworkers who protested port privatization in the mid-1990s. The global protest entailed a boycott of the vessel the Neptune Jade, which had become a symbol of the dispute and of capitalist profiteering, making it impossible to unload its cargo at many ports around the world. Finally, with no other recourse, the Neptune Jade investors surreptitiously auctioned off the ship and its entire contents at the port of Kaohsiung in southern Taiwan.

Facing similar difficulties, yet having no contact with the global labor movement, the Kaohsiung longshoremen were unaware of the Neptune Jade's history. Years later, Chen invited them to stage a symbolic strike for *The Route*, creating a dialogue with the people of Liverpool, and establishing a critique of global capitalism, as well as a course of political action for the future. This work extends the afterlife of the Neptune Jade and its historical significance.

—Amy Cheng, adapted from a statement provided by Chen Chieh-jen

5

MANON DE BOER

DISSONANT

2010

16 mm film transferred to color video with sound

10 mins., 12 secs.

Courtesy of Jan Mot, Brussels

Selected by

LARS BANG LARSEN



Manon de Boer's films explore relationships between sound and image, voice and body.

In *Dissonant*, de Boer captures the dancer Cynthia Loemij performing her own choreography for Eugène Ysaÿe's *3 Sonatas for Violin Solo*. However the music is only heard briefly at the very beginning of the film, for the rest of its duration Loemij dances according to her recollection, so to speak drawing the music from her body.

The screen goes black every 3 minutes, when the 16mm film roll must be changed. While de Boer changes the stock one hears the dancer, her shuffling feet and stomping on the floor, her agitated exhalation. Meanwhile the viewer—faced with an empty screen and thus reduced to being a listener—is thrown back on his or her own memory of Loemij's performance, before the film is resumed and the dancer repeats the choreography.

By involving the very structure of filmic technology and representation, de Boer dismantles conventional narrative logic and reshuffles the senses of the viewer. A new experience of time is created, counter-intuitively brought about by interruption and 'dissonance'.

—Lars Bang Larsen

6

ANGELA DETANICO & RAFAEL LAIN

FLATLAND

2003

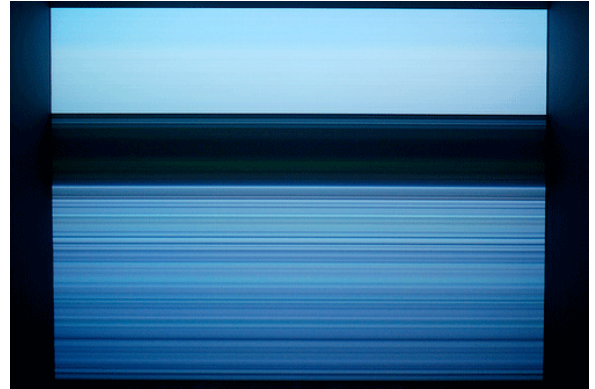
Single-channel color video with sound

7 mins., 36 secs.

Courtesy of the artists

Selected by

ANA PAULA COHEN



In this video, Angela Detanico and Rafael Lain work with the structure of the digital image and with the notion of duration, both integral components of the digital video. Describing their process, the artists write:

Flatland is a video made after a boat trip through the Mekong River Delta—or the Flatland, as the region is known in Vietnam. Eight video frames were selected from the footage, each showing the landscape from the point of view of the boat. They present different moments of the day on the region's flat horizon. Each one of these digital images was then sliced in columns of pixels, and each column was in turn expanded to the original image size. The process was repeated 640 times, transforming the landscape frame in a sequence of images made of horizontal lines. The images were reformatted as video, and edited with sounds recorded in the original footage.

By extending each column of pixels from a selected frame of footage, and creating movement out of the composition of all the 640 resulting images, they create a new kind of temporality. Simultaneously suspended and extended time, it is made possible only by the deconstruction and reconstruction of the digital images from and into a video. The real time audio overlaid on the final video brings us back to the primary footage, and to the understanding of these abstract lines as the original documentation of the Mekong.

—Ana Paula Cohen

7

NESTOR KRÜGER

*ANALOG: THREE CAMERAS THROUGH
A MODEL OF HAUS WITTGENSTIEN
FOR SINGLE CHANNEL*

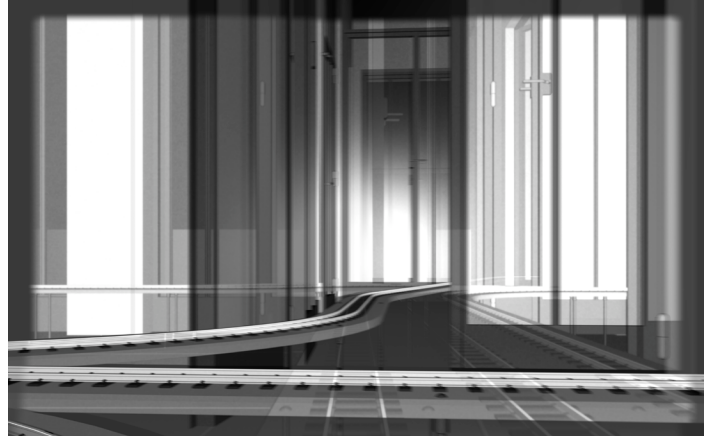
2010

Single-channel color video with sound
18 mins.

Courtesy of the artist

Selected by

DAVID MOOS



In Nestor Krüger's video several imaginary trains travel through the Haus Wittgenstein. With incessant percussive rhythm, the locomotion of the trains punctuates the rapid journey through the various ground floor rooms of the house. Krüger's fantasy—blending a child's ideal diorama with the history of European train travel—has been generated through an elaborate digital computer model created by the artist to accurately replicate the exact scale, proportions and dimensions of the Haus Wittgenstein in Vienna, which was completed in 1928.

As is well known, the ideally proportioned house became an obsession for Ludwig Wittgenstein, the philosopher whose plainly worded investigations into the nature of language are regarded as indispensable to twentieth century thought. Laboring to perfect the shape of a door handle or the form of a radiator in the house, Wittgenstein was maniacal in his quest to craft ideal forms. The relationship between logic, language and form is embodied in the house, glimpsed in Krüger's fast moving rendition.

For this single channel version of *Analog: Three cameras through a model of Haus Wittgenstein*, Krüger has collapsed a large, room-sized video installation, overlaying the pathway of three individual trains to achieve an integrated, yet disjunctive effect. Transparent forms blend and fall away as trains race through an evacuated house, exploring the vacant structure in a ceaseless journey. Within this virtual space that Krüger has constructed one struggles to situate the noble discipline of the philosopher with the tumultuous times in which he lived—as both World Wars dramatically impacted his life. And one strives to reconcile notions of ideal form with the ghostly specter of trains deporting human beings to a brutal and final fate.

—David Moos

8

VARTAN AVAKIAN

SHORTWAVE/LONGWAVE

2009

Single-channel color video with sound

7 mins., 15 secs.

Courtesy of the artist

Selected by

JACK PERSEKIAN



The artist constructs a hazy image to allude to the vagueness and illusion of what's in the distant horizon. He dreams it's America, illusive and remote. The cityscape looks very much like New York in American films, or that's what he imagined. And as time goes by he grows up to realize that what seemed so far away is just across the divided city, and what alluded to being across the sea is in fact the west side. Reality gradually stunts his daydreams as he himself is dwarfed by facts of life that surround him in this seemingly voiceless city. And it all unravels in meditative silence as he tries to comprehend his reality yet at the same time search for anonymity in this tangled and prejudice ridden place.

—Jack Persekian

9

TAMAR GUIMARÃES*UNTITLED (CANOAS)*

2010

16mm transferred to color video with sound

13 mins.

Courtesy of the Danish Arts Council Committee for Visual Arts and the Fundação Bienal de São Paulo

Selected by

JULIETA GONZALEZ



Untitled (Canoas) forms part of Tamar Guimarães's research on the history of modern Brazil. Her recent works are subtle readings of the underlying class and race issues in the construction of the country's modernist project. The complex dynamics among the working class, a rapidly consolidating urban middle class, and the elites are staged in *Untitled (Canoas)*. Shot on location at Oscar Niemeyer's Rio de Janeiro residence, *Casa das Canoas* (built in 1953), the film takes inspiration from movies such as Fellini's *La Dolce Vita* and its critical portrayal of a decadent aristocracy in the aftermath of World War II, to formulate a somewhat parodic commentary on these social tensions. It takes place during a party in the Niemeyer house, where pseudo-intellectual conversations on subjects as diverse as the role of the elites in the social transformations occurring in Brazil in the 1950s and 60s; the difference between Brazilian and French champagne; or the story of Jards Macalé's therapeutic session with Lygia Clark (narrated by Suely Rolnik literally impersonating herself), all take place amidst drinking and dancing, while the servants quietly go about their chores in the background.

— Julieta Gonzalez

ARTISTS

ULLA VON BRANDENBURG (b. 1974, Karlsruhe, Germany) lives and works in Paris. She received an M.F.A. in 2004 from the Academy of Fine Arts, Hamburg. She has had solo exhibitions at such institutions as Palais de Tokyo, Paris (2006), CCA Wattis Institute for Contemporary Art, San Francisco (2008), Irish Museum of Modern Art, Dublin (2008), and Pilar Corrias Gallery, London (2009). Her work has been featured in numerous group exhibitions, including the *Yokohama Triennial*, Japan (2008), 4th *Biennial of Moving Image*, Mechelen, Belgium (2009), and the 53rd *Venice Biennale* (2009). In 2007, she was awarded the Art Prize Bottcherstraße in Bremen and a working scholarship from the Jürgen-Ponto Foundation.

ELODIE PONG (b. 1966, Boston, Massachusetts) lives and works in Zurich, Switzerland. She has had solo exhibitions at various institutions including Tokyo Wonder Site Shibuya in collaboration with the Videoart Center Tokyo (2005), The Kitchen, New York (2009), and L'Espace d'art Contemporain, Université de Lausanne, Switzerland (2010), and BFI Gallery, London (2010). She has also participated in several group exhibitions, such as *Declassified Days* (2009, New Museum, New York), CA2M (2009, Centro de Arte Dos de Mayo, Madrid), and *This Is Love?* (2010, ARoS Aarhus Kunstmuseum, Aarhus, Denmark). Her numerous awards include the UBS Kulturstiftung Prize (2007).

CHTO DELAT/WHAT IS TO BE DONE? (founded in 2003, St. Petersburg, Russia) is a collective of artists, critics, philosophers, and writers from St. Petersburg, Moscow, and Nizhny Novgorod: Olga Egorova/Tsaplya, Artiom Magun, Nikolai Oleinikov, Natalia Pershina/Glucklya, Alexei Penzin, David Riff, Alexander Skidan, Kirill Shuvalov, Oxana Timofeeva, and Dmitry Vilensky. Their goal is to merge political theory, art, and activism, engaging in a variety of art projects, including video works, installations, and the publication of free newspapers. A solo exhibition of their work was held at Nova Galeija, Zagreb, Croatia (2010). The collective has also participated in several group exhibitions, including *Play Van Abbe, Part 1: The Game and the Players* (2009, Van Abbemuseum, Netherlands), the 11th *Istanbul Biennial* (2009), *Practicing Memory—in a Time of All-Encompassing Present* (2010, Cittadellarte-Fondazione Pistoletto, Biella, Italy), *The Potosi Principle: How Shall We Sing the Lord's Song in a Strange Land?* (2010, Museo Nacional Centro de Arte Reina Sofía, Madrid), 1st *Ural Industrial Biennial of Contemporary Art* (2010, Ekaterinburg, Russia), and *An Exhibition of Proposals for a Socialist Colony* (2010, Eldorado Ballroom, Houston).

CHEN CHIEH-JEN (b. 1960, Taoyuan, Taiwan) lives and works in Taipei. He is a self-taught artist. Institutions that have presented solo exhibitions of his work include De Hallen Museum, Haarlem, Netherlands (2006), Main Trend Art Gallery, Taipei (2006), Asia Society, New York (2007), and Museo Nacional Centro de Arte Reina Sofía, Madrid (2008). His work has been included in numerous group exhibitions, including the *São Paulo Bienal* (1998), *Translated Acts* (2002, Museo de Arte Carrillo Gil, Mexico City), *Spellbound Aura*, (2004, Museum of Contemporary Art, Taipei), *Thermocline of Art: New Asian Waves* (2007, ZKM Center for Art and Media, Karlsruhe, Germany),

Prospect 1 (2008, New Orleans), *Art Is for The Spirit: Work from UBS Art Collection*, (2008, Mori Art Museum, Tokyo), and *Empire's Borders* (2009, *Venice Biennale*). Chieh-jen's work has also been shown in many film festivals and won the Special Prize at the Third *Gwangzhou Triennial* in South Korea in 2008.

MANON DE BOER (b. 1966, Kodaicanal, India) lives and works in Brussels, Belgium. She received a B.F.A. in 1990 from the Academy of Fine Arts, Rotterdam, and did post-graduate work in 1990–92 at the Rijksakademie of Fine Arts in Amsterdam. Her work has been presented in solo exhibitions at various institutions, including Witte de With, Rotterdam (2008), Frankfurter Kunstverein, Germany (2008), and Jan Mot Gallery, Brussels (2010). She has also participated in such group exhibitions as *International and National Projects* (2007, P.S.1, New York), *Open Archive* (2007, Argos, Brussels), *2 ou 3 choses que j'ignore d'elles* (2007, FRAC Lorraine, Metz, France), *Territoires de l'Image* (2007, Musée de Beaux-Arts, Lille, France), the *Venice Biennale* (2007), the *Berlin Biennial* (2008), and the *São Paulo Bienal* (2010).

ANGELA DETANICO AND RAFAEL LAIN (b. 1974 and 1973, respectively, in Caxias do Sul, Brazil) live and work in Paris and São Paulo. They have been collaborating since 1996. They have had solo exhibitions at various institutions, including Musée Zadkine, Paris (2007), Museu de Arte da Pampulha, Belo Horizonte, Brazil (2008), and Jeu de Paume, Paris (2008). Their work has also been included in such group exhibitions as the 26th and 27th *São Paulo Bienal* (2004 and 2006), *Sudden Impact* (2006, Le Plateau/ Frac Ile-de-France, Paris), Encuentro Internacional Medellín (2007, Medellín, Colombia), 52nd *Venice Biennale* (2007), 10th *Havana Bienal* (2009), *Living Under the Same Roof: The Marieluise Hessel Collection and the Center for Curatorial Studies* (2010, CCS Bard College, Annandale-on-Hudson, New York). Detanico and Lain were recipients of the Nam June Paik Award in 2004.

NESTOR KRÜGER (b. 1965, Montreal, Canada) lives and works in Toronto, Canada. He received a B.F.A. in 1989 from Ontario College of Art, Toronto. He has had solo exhibitions at various institutions, including the Locker Plant, Chinati Foundation, Marfa, Texas (2002), Contemporary Art Gallery, Vancouver (2004), National Gallery of Art, Ottawa (2004), Art Metropole, Toronto (2008), and Goodwater, Toronto (2009). His work has also been included in such group exhibitions as *Emotion Eins* (2004, Frankfurter Kunstverein and Ursula Blickle Stiftung, Frankfurt, Germany), 7th *Sharjah Biennial* (2005, U.A.E.), *Not Quite How I Remember It* (2008, Powerplant, Toronto), *The Greenroom* (2008, CCS Bard, Bard College, Annandale-On-Hudson, New York), *Superviscous* (2009, OCAD Professional Gallery, Toronto), and *No. 9: If Destroyed, We Should Have to Recreate from Physical Need* (2010, Parker Branch, London, Ontario, Canada). He is a recipient of the KM Hunter Award for Interdisciplinary Art (2005).

VARTAN AVAKIAN (b. 1977, Beirut, Lebanon) lives and works in Beirut. He received a B.A. in communication arts in 2000 from the Lebanese American University in Beirut, and is currently pursuing graduate studies in architecture and urban culture at Polytechnic University of Catalonia in Barcelona, Spain. Avakian's works, featuring hybrid machines and installations in various mediums, have been included in the group exhibitions *Noise* (2009, Sfeir-Semler Gallery, Beirut), *On the Agenda of the Arts* (2009/2010, Tokyo Wonder Site Shibuya, Tokyo) *Art Dubai 2010*, and *Home Works 5: A Forum on Cultural Practices* (2010, Ashkal Alwan for Contemporary Arts, Beirut Art Center, Beirut).

ABOUT THE ARTISTS

TAMAR GUIMARÃES (b. 1967, Belo Horizonte, Brazil) lives and works in Copenhagen, Denmark. She received a B.A. in 2002 from Goldsmiths College, University of London, and an M.F.A. in 2007 from Malmö Art Academy in Sweden. She also participated in the Whitney Museum's Independent Study program in New York in 2007. She has had a solo exhibition at the Kunstpavillion, Innsbruck (2009), and her film *A Man Called Love* was shown at Artspace Sydney in Australia and at WARC Gallery, Toronto (both 2010). Her work has also been presented in group exhibitions including *Rethinking Nordic Colonialism* (2006, Sparwasser HQ, Berlin), *I Know the World 2* (2007, Sparwasser HQ, Berlin), *A Principle of Assumptions*, (2008, Rodeo Gallery, Istanbul), *The Audacity of Desperation* (2008, P.S. 122, New York) *STILL/MOVING/STILL* (2009, Cultuurcentrum Knokke-Heist, Knokke-Heist, West Flanders, Belgium), and the *São Paulo Bienal* (2010).

CURATORS

LAURI FIRSTENBERG (b. 1972, Los Angeles) is the director and curator of LA><ART, which she founded in 2005 while pursuing her Ph.D. in the history of art and architecture at Harvard University. Before that, she was the assistant director and curator of the Mak Center at the Schindler House, West Hollywood, and an adjunct curator at Artists Space, New York. Firstenberg was an associate curator for Okwui Enwezor's 2001 exhibition *Short Century: Independence and Liberation Movements in Africa 1945–2001*, which originated at the Museum Villa Stuck, Munich, and the Haus der Kulturen der Welt, Berlin; and she was a curatorial assistant for *Documenta 11* in Kassel, Germany (2002). She has collaborated on exhibitions at LA><ART with artists such as Mark Bradford, Yunhee Min, Walead Beshty, Thomas Lawson, William Leavitt, Nicole Miller, Daniel Joseph Martinez, Piero Golia, Jedediah Caesar, Lisa Tan, Sherin Guirguis, Didier Fiuza Faustino, Samon Takahasi, Adria Julia, and Ruben Ochoa. Firstenberg also curated the 2008 *California Biennial* at the Orange County Museum of Art and recently curated projects at ArtPace, San Antonio and Participant Inc, New York. She has taught in the Public Art Studies program at U.S.C. and at SciARC.

MIRJAM VARADINIS is a curator and writer based in Zurich, Switzerland. She is a curator for Kunsthaus Zürich, where she has curated many exhibitions, including *Aleksandra Mir: Switzerland and Other Islands* (2006), *Shifting Identities* (2008), and *Motion Picture(s)* (2010). Varadinis also co-curated the exhibition *Broken Lines* as a part of the annual art festival *Printemps de Septembre* (2006) in Toulouse, France. Varadinis has contributed to and edited numerous exhibition catalogues, and has also edited *Parkett: 20 Years of Artists' Collaborations*.

WHAT, HOW & FOR WHOM/WHW is a curatorial collective formed in 1999 and based in Zagreb, Croatia. Its members are Ivet Ćurlin, Ana Dević, Nataša Ilić, and Sabina Sabolović, and designer and publicist Dejan Kršić. WHW organizes a range of production, exhibition, and publishing projects and since 2003 has been directing city-owned Gallery Nova in Zagreb. "What?," "How?," and "For whom?" are the three basic questions of every economic organization, and are fundamental to the planning, conception, and realization of exhibitions and the production and distribution of artworks and the artist's position in the labor market. These questions formed the title of WHW's first project, in 2000 in Zagreb, dedicated to the 152nd anniversary of the Communist Manifesto, and became the motto of WHW's work and the name of their collective. Other exhibitions they have curated include *Broadcasting Project, dedicated to Nikola Tesla* at the Technical Museum, Zagreb (2002), *Looking Awry* at Apexart, New York (2003), *Side-effects* at the Museum of Contemporary Art, Belgrade (2004), *Normalization* at Gallery Nova, Zagreb (2004), *Collective Creativity* at Kunsthalle Fridericianum, Kassel (2005), *Final Exhibition* at Galerija Nova, Zagreb (2006), and the 11th *Istanbul Biennial* (2009).

ABOUT THE CURATORS

AMY CHENG (b. 1970, Taipei, Taiwan) is an art critic and independent curator who lives and works in Taipei. She studied art history at the Graduate School of National Taiwan Normal University in 1996 and taught as a lecturer in the evening program of Fu-Jen Catholic University's English department (1997–99). Cheng is the founder of TheCube Project Space in Taipei, which opened in 2010. Among the exhibitions she has curated are two group shows at the Taipei Fine Arts Museum—the *Taipei Biennial* (2004) and *Altered States* (2006)—and, after that, *THTP/Phase Five/Oversight/2008* at Centre A: Vancouver International Centre for Contemporary Asian Art (2008) and *Traversing the Fantasy* at the Cube Project Space, Taipei (2010). Cheng became feature writer for *ARTCO* magazine in 2000, and is currently their lead feature writer; and she is the editor/writer of *Art and Society: Introducing Seven Contemporary Artists* (Taipei Fine Arts Museum, 2009).

LARS BANG LARSEN (b. 1972, Denmark) is an art historian, independent curator, and writer based in Barcelona and Copenhagen. He has co-curated group exhibitions such as *Pyramids of Mars* at Fruitmarket Gallery, Edinburgh (2000), *Populism* at Stedelijk Museum, Amsterdam (2005), *La insurrección invisible de un millón de mentes* at Sala Rekalde, Bilbao, Spain (2005), and *A History of Irritated Material* at Raven Row, London (2010). His publications include *Sture Johannesson* (NIFCA/Lukas & Sternberg, 2002), a monograph about Palle Nielsen's utopian adventure playgrounds, *The Model: A Model for a Qualitative Society, 1968* (MACBA, 2010), and the essay series *Kunst er Norm* (*Art Is Norm*) (Aarhus, Denmark: Jutland Art Academy).

ANA PAULA COHEN (b.1975, São Paulo) is an independent curator, editor, and writer based in Brazil. She is currently a curator in residence at the Center for Curatorial Studies at Bard College, in Annandale-on-Hudson, New York. Cohen served as co-curator for the 2007 project *Encuentro Internacional de Medellín 07* in Colombia, in which she created, in collaboration with other artists and curators, a new center for contemporary art, *La Casa del Encuentro*; and she was the adjunct curator for the 28th *São Paulo Bienal* (2008). Cohen has been a contributor to several art magazines, including *Frieze*, *ArtNexus*, and *Exit Express*. She has also organized many conferences and lecture series, including "History as a Flexible Matter: Artistic Practices and New Systems of Reading" in 2008 for the *São Paulo Bienal*.

DAVID MOOS is a curator and writer based in Toronto, Canada. He received his M.A. and Ph.D in art history, both from Columbia University, New York. Moos was the curator of modern and contemporary art at the Birmingham Museum of Art, Alabama, from 1998 to 2004, and is currently the curator of modern and contemporary art at the Art Gallery of Ontario, Toronto. He has organized numerous retrospectives and traveling exhibitions, including *Jonathan Lasker: Selective Identity* (2000) and *Radcliffe Bailey: The Magic City* (2001), both at the Birmingham Museum of Art, and then, at the Art Gallery of Ontario, *The Shape of Colour: Excursions in Colour Field Art, 1950-2005* (2005), and *Julian Schnabel: Art and Film* (2010). Moos is also a contributing editor to *Art Papers* and *Art US*.

JACK PERSEKIAN (b. Jerusalem) is a curator and producer who lives in Jerusalem and in Sharjah, U.A.E. He is the founding director of Anadiel Gallery, the Al-Ma'mal Foundation for Contemporary Art in Jerusalem, and XEIN Productions. Exhibitions he has curated include the Official Palestinian Representation to the *São Paulo Bienal* (1998), *In weiter ferne, so nah, neue palastinensische kunst* at Iifa Galleries in Bonn, Stuttgart, and Berlin (2002), *Disorientation: Contemporary Arab Artists*

ABOUT THE CURATORS

from the Middle East at Haus der Kulturen der Welt, Berlin (2003), *Reconsidering Palestinian Art* in Cuenca, Spain (2006), *The Jerusalem Show* in Jerusalem (2007 and 2009), and *DisOrientation II: The Rise and Fall of Arab Cities*, at Abu Dhabi Art (2009). He was chief curator of the 7th *Sharjah Biennial* (2005) and artistic director of the 8th and 9th *Sharjah Biennials* (2007 and 2009). He has also directed and produced the Millennium Celebrations in Bethlehem, in 2000 and the Palestinian Cultural Evening at the World Economic Forum in the Dead Sea, Jordan (2004).

JULIETA GONZALEZ is associate curator of Latin American Art at Tate Modern, London and an independent curator. She studied architecture at the Universidad Simón Bolívar in Caracas and at the École d'Architecture Paris-Villemin in Paris. From 1997–98 she was a Helena Rubinstein Curatorial Fellow at the Whitney Independent Study Program, and curator of contemporary art at the Museo Alejandro Otero and Museo de Bellas Artes de Caracas from 1999–2003. She was co-curator of the 2da Trienal Poligráfica de San Juan, Latinoamérica y el Caribe with Jens Hoffmann along with Artistic Director Adriano Pedrosa and guest curator Beatriz Santiago. Gonzalez has curated over 30 exhibitions including *Juan Downey: El ojo pensante* at Fundación Telefónica, Santiago, Chile (2010); *Farsites* at Insite San Diego/Tijuana (2005) (adjunct curator with curator Adriano Pedrosa); *Etnografía modo de empleo* at Museo de Bellas Artes de Caracas (2003).

GUEST AUTHOR

JOSÉ-CARLOS MARIÁTEGUI (b. 1975, Lima, Peru) lives in London and Lima. Mariátegui is a scientist and media theorist/researcher. He studied biology and applied mathematics at the Cayetano Heredia University in Lima and received an M.S. degree in information systems from the London School of Economics, where he is currently a Ph.D. candidate and does research on the socio-economic and technological consequences of information growth in the media industry. He is a founding member of Alta Tecnología Andina, an organization dedicated to the development of projects in art, science, and technology in Latin America. Mariátegui was founder and director of the Memorial Museum Mariátegui at the National Institute of Culture in Lima (1995–2005), a founder of the International Festival of Video and Electronic Art in Lima (begun in 1998), and a member of the National Commission of Culture of the Peruvian Government (2001–02). He has curated several international exhibitions on media art, such as *Nueva/Vista: Videokunst aus Lateinamerika* at the Institute for Foreign Relations, Berlin (2002); two exhibitions that toured South America, *Via Satellite: Panorama of Photography and Video in Contemporary Peru* (2004–06) and *Videografías In(visibles)* (2005–08); and *Emergentes* at LABoral center, Gijon, Spain (2007). Mariátegui has served as a member of the jury at Videobrasil (2001), the Prix Ars Electronica (2004–07), and other juried exhibitions. He is a network committee member of Prince Claus Fund in the Netherlands and is a member of the advisory council of *Third Text*, a British journal of contemporary art and culture.

ABOUT ICI

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

Headquartered in New York, ICI is a small non-profit with an expansive purview. In 35 years of operation it has organized 116 traveling exhibitions, as well as numerous studio visits, talks, and tours around private collections, profiling the work of more than 3,700 artists. The shows have been presented in 570 museums, university art galleries, and art centers in 48 states and 23 countries worldwide, including Argentina, Brazil, Canada, the Czech Republic, Denmark, England, France, Germany, Iceland, Israel, Italy, Mexico, New Zealand, Poland, Romania, Spain, Sweden, and Taiwan.

PROJECT 35 is produced and circulated by ICI (Independent Curators International), New York. The exhibition and tour are made possible, in part, by grants from the Cowles Charitable Trust, Foundation for Contemporary Art, Foundation To-Life, Inc., the Horace W. Goldsmith Foundation, and The Toby Fund; the ICI Board of Trustees; and ICI Benefactors Barbara and John Robinson. *Project 35* also benefitted from donations made to ICI's Access Fund, created to widen the reach of ICI programs—Burt Aaron, Bobbie Brown and Steven Plofker, Jim Cohan, Phillip Drill, Leslie Fritz, Marilyn and Stephen Greene, Agnes Gund, Ken Kuchin, Gerrit and Sydnie Lansing, Jo Carole Lauder, Janelle Reiring, Patterson Sims, Bill and Ruth True, August Uribe, Frank and Margo Walter, Helene Winer, and Virginia and Bagley Wright.

Project manager: Frances Wu Giarratano

Video editor: Johannes DeYoung

Project designer: Scott Ponik

All works ©ICI (Independent Curators International) and the artists



INDEPENDENT CURATORS INTERNATIONAL

799 Broadway, Suite 205

New York, NY 10003

212.254.8200

www.ici-exhibitions.org