

# PROJECT 35

PART 1 OF 4

## ARTISTS

GUY BEN-NER, YUKIHIRO TAGUCHI,  
DAN HALTER, ZHOU XIAOHU, WANDA  
RAIMUNDI-ORTIZ, TUẤN ANDREW NGUYỄN  
AND PHÙ NAM THỨC HÀ, KOTA EZAWA,  
EDWIN SÁNCHEZ, AND ROBERT CAUBLE

## CURATORS

MAI ABU ELDAHAB, MAMI KATAOKA,  
KATHRYN SMITH, LU JIE,  
FRANKLIN SIRMANS, ZOE BUTT,  
CONSTANCE LEWALLEN, JOSÉ ROCA,  
AND RAIMUNDAS MALASAUSKAS

## INTRODUCTION

*Project 35* is a program of single-channel videos selected by 35 international curators who have each chosen one work from an artist that they think is important for audiences around the world to experience today. The resulting selection is released in four installments, and is presented simultaneously in an ever-expanding number of venues.

In developing *Project 35*, ICI (Independent Curators International) is reflecting on its own 35-year history and interest in video as a medium that not only gives artists the potential for experimentation, but which can also be widely and easily disseminated. Furthermore, the project draws on ICI's extensive network of curators to trace a complexity of regional and global connections among practitioners, as well as to demonstrate

the extent to which video is now one of the most important and far-reaching mediums for contemporary art. In this first installment for example, a curator from Egypt, now living in Brussels has selected a piece from an artist based in Israel. At the same time, a Colombian curator living between Philadelphia and Bogotá has selected a project from a Colombian artist who has had few opportunities to present his work outside of his own country.

The collective desire for communication—for sharing perspectives—is evident in *Project 35* through the subjects dealt with by each artist. These range from re-interpretations of philosophical propositions to uprisings and protests in South Africa, propaganda news broadcasts in China, and emerging youth culture in modern-day Ho Chi Minh City. The works also reveal the diversity of approaches artists are now taking to the medium, using various animation techniques, as well as borrowing from the language of cinema, performance, and even YouTube to produce works that weave between documentary and fiction.

This first chapter of *Project 35* begins with Guy Ben-Ner's *Berkeley's Island* (1999), which refers to the philosopher George Berkeley's famous dictum "to be is to be perceived". It is the curators' and ICI's hope that these videos are "perceived" by as many people as possible, so that the artists' works have the potential to be a catalyst for conversations and exchange across the world.

## 1

**GUY BEN-NER***BERKELEY'S ISLAND*

1999

Single-channel video with color and sound

15 mins.

Courtesy the artist

Selected by

MAI ABU ELDAHAB



In much of Guy Ben-Ner's work, the distinction between autobiography and fiction is blurred, as the trials of domestic life are re-enacted for the screen. His videos are cunningly reductive in the juxtaposing of seemingly moralistic positions and the use of simple cinematic elements—film sets, dramatic soundtracks and voiceovers, amateur actors, and minimal camera setups. The works abound with references to early Conceptual performance pieces, particularly those of Dennis Oppenheim and his contemporaries, whose use of their own body was central to their practice.

*Berkeley's Island* is one of Ben-Ner's early video pieces. Here, he treats the ego in isolation (the artist) as his subject, by re-creating the Robinson Crusoe story on a miniature "island" of sand in his own kitchen, showing himself stranded within his own family environment. The video's title alludes to philosopher George Berkeley and his assertion that "to be is to be perceived." The protagonist proceeds to commit various taboo acts on his island, such as masturbating and stealing, since in his solitude these acts no longer exist. The work is an important reflection on the position of the artist in society and on the influence of cinema on visual culture, and perhaps even a political satire on the isolated position of his homeland, Israel, within the Middle East.

— Mai Abu EIDahab

## 2

**YUKIHIRO TAGUCHI**

Selections from *MOMENT*

2007–08

Single-channel video excerpts:

“Moment-performative installation”

2007, color with no sound, 2 mins., 25 secs.

“Moment-performative spazieren”

2008, color with no sound, 4 mins., 30 secs.

“Moment-making”

2007, color with sound, 3 mins., 23 secs.

(Overall running time: 10 mins., 18 secs.)

Courtesy the artist



Selected by

MAMI KATAOKA

Yukihiro Taguchi refers to his artistic practice as “performative installation,” in which he creates a spatial installation by redefining an existing space, making incremental changes through minimal interventions; in his videos, he records these changes consecutively using stop action, altering any conventional sense of time. In his single-channel video series *Moment*, banal floorboards in the artist’s studio suddenly come to life and travel through the city of Berlin, representing many flexible and diverse possibilities absent from their original use. What viewers don’t see here, and are left to imagine, is the artist’s painstaking labor of physically moving the floorboards between sequences. While employing a simple idea and traditional methods of producing moving images, this series of works expands the potential of single-channel video as well as of ordinary daily lives in playful and enjoyable ways.

— Mami Kataoka

## 3

**DAN HALTER***UNTITLED (ZIMBABWEAN  
QUEEN OF RAVE)*

2005

Single-channel video with color and sound

3 mins., 33 secs.

Courtesy the artist

Selected by

KATHRYN SMITH



*Untitled (Zimbabwean Queen Of Rave)*, which Halter made soon after graduating from art school, sets the tone for the succession of witty and uncompromising works that he has done since, bearing witness to post-colonialism's often-paradoxical state of hope and abjection. His own subjectivity is particularly complex, as a Zimbabwean citizen of Swiss heritage, living in South Africa as an immigrant, watching Zimbabwe's economic and political collapse from just across the border. How would he assert his agency and whiteness, destined to always be alien, never native? Would these issues be evident in his practice? How could he avoid them?

Like all good propaganda, this video piece works on an emotional as well as a rhetorical level. Rozalla Miller, a.k.a. the Zimbabwean Queen of Rave, was the first Zimbabwean singer to have a world pop hit, "Everybody's Free (to feel good)," three years before democracy came to South Africa. (There is an autobiographical aspect, too: Dan Halter went to high school with Rozalla's brother John.) The driving beat and the singer's assurance that "together we'll make it through" are insistently positive, yet somewhat at odds with the accompanying visuals. Footage of white kids—the protagonists of 1990s rave culture—dancing in open spaces is intercut with images of mass protest and township uprisings. The juxtaposition is immediately unsettling. It feels dangerous. Is it okay to play sampling games with such different cultural and political realities? Were the white youth of Southern Africa fiddling while Rome burned, so to speak? Their heaving bodies pound the ground and they raise their arms with a resolve similar to that of the protesters. Stripped of their ideological disparities, both scenarios demonstrate the participants' deep desire for an alternative reality. Both harness the psychology of crowds to move individual sensibilities to mass consciousness. A political imperative is camouflaged in an otherwise innocuous pop track that may just, in the contemporary moment, prove to be a greater call to action than the incentive provided by the dismal state of world politics.

— Kathryn Smith

## 4

**ZHOU XIAOHU***UTOPIAN MACHINE*

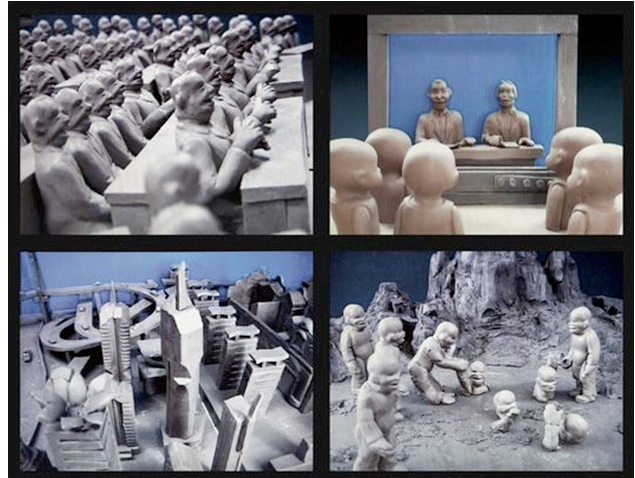
2002

Single-channel video with color and sound  
8 mins.

Courtesy the artist

Selected by

LU JIE



Zhou Xiaohu is best known for his claymation sculptural installations featured in his meticulously made video dramas. *Utopian Machine*, produced in 2002, uses claymation to deconstruct and reinterpret the formulaic news broadcasts of Chinese public channels. These public broadcasts are programmed to inculcate and maintain a national utopian outlook. Zhou's claymation figures reenact scenes of significant national and international events from the 1970s to the present (including Nixon's 1972 visit to China, the development of Shanghai's Pudong district in the 1990s, and the attack on the World Trade Center's twin towers in 2001) together with real and fictional cultural events from China's socialist history.

— Lu Jie

## 5

**WANDA RAIMUNDI-ORTIZ***TOPIC 1: CONTEMPORARY ART*

2006

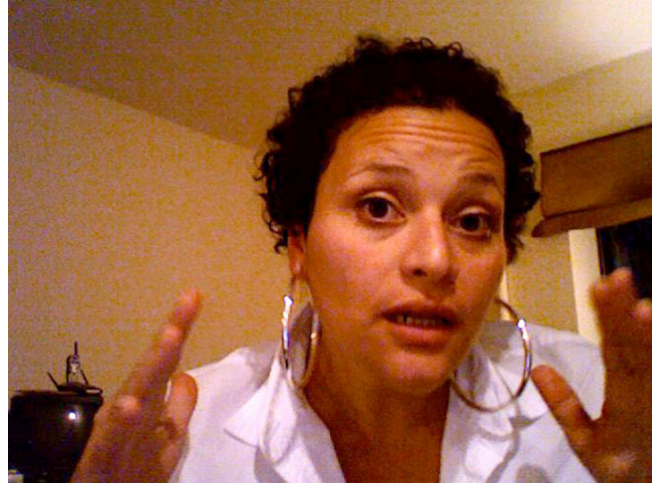
Single-channel video with color and sound

8 mins., 50 secs.

Courtesy the artist

Selected by

FRANKLIN SIRMANS



Wanda Raimundi-Ortiz's video *Topic 1: Contemporary Art* is the first in a trilogy of videos featuring her character Chuleta, a smart and sassy young urban Latina. With an eye on viral videos and a desire to explain herself outside the walls of art school, Raimundi-Ortiz made these video works out of a desire to create a different kind of place to experience contemporary art—one, perhaps more welcoming to those with no prior experience. Mixing the vernacular language of youth and popular culture with a flair for the melodramatic, Chuleta speaks irreverently of the white cube and its impositions on looking at art in various locations in New York City. She also touches on postmodernism and identity politics, in her efforts to “try and bridge the gap between the art world and the world like us, like people, like me and you.” To conclude, she explains her desire for this lesson as a means of “bridging the gaps and building communities.” Using the easily accessible D.I.Y. aesthetic of much video art, Raimundi-Ortiz's performance explores the televisual world in a realm between public-access cable television and the confessionals of reality TV.

— Franklin Sirmans

# 6

**TUẤN ANDREW NGUYỄN and  
PHÙ NAM THỨC HÀ**

*UH . . .*

2007

Single-channel video with color and sound

7 mins.

Courtesy the artists

Selected by

ZOE BUTT



Based in Ho Chi Minh City, Tuấn Andrew Nguyễn and Phù Nam Thức Hà are two of Vietnam's most successful artistic entrepreneurs. Much of their art tackles critical issues concerning the condition of contemporary life as mediated by various cultural channels internationally, challenging the methods by which ideas of culture are produced and disseminated.

*Uh . . .* captures the ever-changing urban landscape of Ho Chi Minh City in Vietnam by focusing on the graffiti tag of an emerging youth culture trying to navigate the transience of urban life there, creating new strategies for individual self-expression. We see passersby stroll past the graffiti tag scrawled on various public walls, and motorbikes whiz past in seeming nonchalance. Slowly we realize that what we are viewing is an imagined landscape inside the artists heads. In Vietnam, freedom of artistic expression is highly controlled, with the use of public spaces under tight government observation. This work explores not only Vietnam's shifting cultural and physical landscape, but also questions the reality of change. Are the changes actual or are they just fleeting visions of a potential future?

— Zoe Butt

## 7

**KOTA EZAWA***LENNON SONTAG BEUYS*

2004

Single-channel video with color and sound  
2 mins., 10 secs.Courtesy the artist and Haines Gallery,  
San Francisco

Selected by

CONSTANCE LEWALLEN

In *Lennon Sontag Beuys*, San Francisco-based artist Kota Ezawa has transformed video clips of historic appearances by three twentieth-century cultural icons, all deceased, by digitally animating these seminal events and stripping them down to their essence, while keeping them immediately recognizable. John Lennon, during his 1969 Bed-In for Peace with Yoko Ono while on their honeymoon in Amsterdam, insists that non-violence is the only path to peace; Susan Sontag, in a 2001 speech at Columbia University in New York, discusses the potential for photographs to become instruments of protest; and German artist Joseph Beuys, at the New School for Social Research during his three-city lecture tour “Energy Plan for the Western Man” in 1974, explains his concept of art as social sculpture to reinvigorate Western culture and achieve positive societal change. Each of the three believed that artists have a moral responsibility to go beyond self-expression and that art can and should be a force for good. Implicit in this video work is the question of whether such idealism still pertains today.

— Constance Lewallen

## 8

**EDWIN SÁNCHEZ***CLASES DE CUCHILLO**(KNIFE LESSONS)*

2006-07

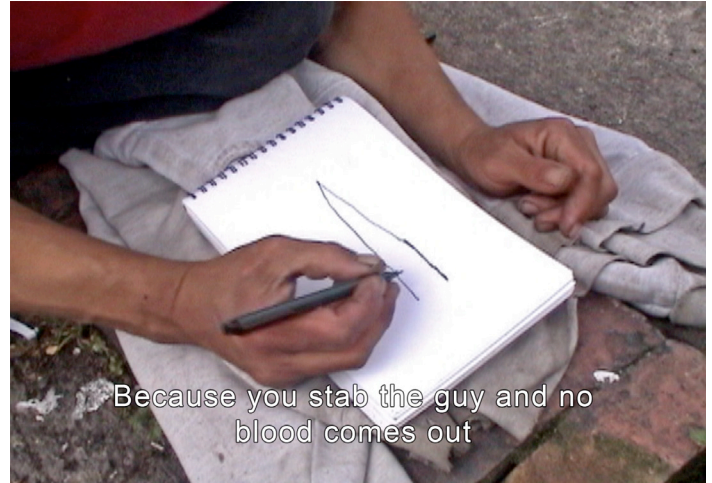
Single-channel video with color and sound

8 mins., 16 secs.

Courtesy the artist

Selected by

JOSÉ ROCA



Edwin Sánchez deals with the myriad manifestations of violence in Colombia, South America, where he lives and works. His videos and the actions he takes in them are raw and often disturbing, yet rife with humor and irony. He often explores the ambiguities and contradictions of morality, ethics, legality and exploitation in his video works, as when he encounters a crippled beggar asking for money on an urban sidewalk and covers him with a cardboard box, or when he steals a square meter of cobblestones from one of Bogotá's main streets.

In *Clases de cuchillo*,—a manual of crime, in three short acts—a drug addict and mugger that Sánchez befriended in the streets of Bogotá explains in detail how to fabricate a makeshift knife and how to use it in a fight or robbery. Prompted by the artist, who we hear but do not see, he draws the different types of knives and explains their advantages; then he builds a knife from a broken saw blade and discarded plastic cups; and last, he explains how to attack and defend yourself in a fight, or to kill someone. Each of the three acts is coolly and dispassionately conceived in a different art medium: drawing, sculpture, and performance. The images elicit from the viewer conflicting feelings of attraction and repulsion—empathy for the destitute man who is endearingly candid, and the need to continually remind oneself of the brutality of the actions he is describing.

— José Roca

## 9

**ROBERT CAUBLE**

*ALICE IN WONDERLAND,  
OR WHO IS GUY DEBORD?*

2003

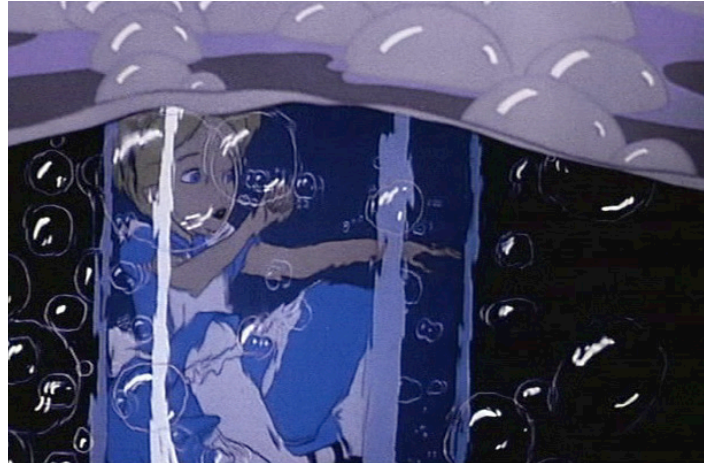
Single-channel video with color and sound

23 mins., 20 secs.

Courtesy the artist

Selected by

RAIMUNDAS MALASAUSKAS



Since 1865, when Lewis Carroll's novel *Alice's Adventures in Wonderland* was first published, it has reappeared in many different editions, translations, and interpretations into other mediums, some taking a long leap from the original. Each Alice has her own Wonderland: they vary according to the year of the production, the style of adaptation, and the language of translation. But first and foremost, it depends on Alice herself. The world that Robert Cauble sent Disney's Alice to turned out to be something far from what she expected to find: a brutal yet entertaining introduction to Guy Debord's theory of a society of the spectacle. Talking flowers now perform a rap version of the Situationist manifesto; the Cheshire cat decodes traces of space in its own footsteps; karaoke subtitles tamper with history; and Alice's tour of Wonderland concludes with a spectacular music video. While she is there, Alice realizes she is a part of it, yet she tries to escape it. She returns more transformed than other Alices, with heretical thoughts. But to where does she return? Perhaps the world she came from—that infamous society of the spectacle she was trying to escape. Cauble has re-engineered Disney's cartoon with such love and precision that, despite the shortcomings of being part of that spectacle, I only wish I was that Alice. And then YouTube came.

— Raimundas Malasauskas

# ARTISTS

**GUY BEN-NER** (b. 1969, Ramat Gan, Israel) lives and works in Tel Aviv, Israel. He received a B.Ed. from Hamidrasha Art Teachers School in Ramat Hasharon, Israel, in 1997 and an M.F.A. from Columbia University, New York, in 2003. His solo exhibitions include shows at Postmasters Gallery, New York (2003, 2005, 2006, and 2007) and the Center of Contemporary Photography, Australia (2006). His work has also been presented in many group exhibitions, including *Moby Dick* (2003, Postmasters Gallery, New York), *Video Lounge* (2004, Vox Populi, Philadelphia), *Venice Biennale* (2005), *Greater New York* (2005, P.S.1, New York), *Skulptur Projekte Münster* (2007), *Shanghai Biennale* (2008) and *Liverpool Biennial* (2008). In 2007 he was awarded a residency in Berlin from DAAD (the German Academic Exchange Service) and is currently a guest lecturer at the Bezalel Academy of Art and Design, Jerusalem.

**YUKIHIRO TAGUCHI** (b. 1980, Osaka, Japan) lives and works in Berlin. He graduated with a B.A. in painting from Tokyo National University of Fine Arts and Music in 2004. His solo exhibitions include shows at Het Plafond, Netherlands (2006), Galerie Air Garten, Berlin (2007), and Hiroshima City Museum of Contemporary Art, Japan (2008). Taguchi has also participated in many group exhibitions, including the Sarajevo International Culture Exchange (2004), *Pictura* (2006, Dordrecht, Netherlands), *Feld für Kunst* (2006, Hamburg), and shows at Gallery K:ITA, Berlin (2007), Galerie der Künste, Berlin (2008), and Temporary Art Centre, Eindhoven, Netherlands (2008). He has received several awards for artistic excellence, including Hunt for This Century's Leonardo da Vinci! International Art Triennale, grand prize (2007), Asia Digital Art Award, award for excellence (2008), and 12th Japan Media Arts Festival, excellence prize (2008).

**DAN HALTER** (b. 1977, Harare, Zimbabwe) lives and works in Cape Town, South Africa. He graduated with a B.A. from the Michaelis School of Fine Art, University of Cape Town in 2001. Halter has had two solo exhibitions, at João Ferreira Gallery, Cape Town (2006) and Derbylius Gallery, Milan (2008). His work has also been shown in various group exhibitions, including *Second to None* (2006, South African National Gallery, Cape Town), *Next Wave Festival* (2006, Melbourne, Australia), *Zeitgenössische Fotokunst aus Südafrika* (2007, Neuer Berliner Kunstverein, Berlin), *VideoBrasil* (2007, São Paulo), and *Havana Biennale* (2009). In 2008, he was a MTN New Contemporaries selection, and completed two international residencies, in Zurich and in Rio de Janeiro.

**ZHOU XIAOHU** (b.1960, Changzhou, Jiangsu Province, China) lives and works in Shanghai. He studied sculpture at Suzhou Art Institute 1980–83, and graduated from Sichuan Academy of Fine Arts in 1989 with a B.F.A. in painting. Zhou has had four solo exhibitions, at Sichuan Academy of Fine Arts, Chongqing, China (1989), Moscow Central House of Artist, Russia (2002), Ethan Cohen Fine Arts, New York (2005), and Walsh Gallery, Chicago (2007). His work has also been shown in various group exhibitions, including *Shanghai Biennale* (2000), *New Zone-Chinese Art* (2003, Zacheta National Gallery of Art, Warsaw, Poland), *China Now* (2004, Museum of Modern Art, New

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York), *Between Past and Future* (2004, International Center of Photography, New York), *Express* (2005, Shanghai Duolun Museum of Modern Art, China), *Shanghai Surprise* (2005, Kulturreferentin der LHS Munich), and *The Real Thing: Contemporary Art from China* (2007, Tate Liverpool).

**WANDA RAIMUNDI-ORTIZ** (b. 1973, New York) lives and works in New York. She graduated in 1998 from the Fashion Institute of Technology, New York, with an A.A.S. (associate of applied science) degree, and in 2008 from Rutgers University, New Jersey, with an M.F.A. Raimundi-Ortiz has had solo exhibitions at Longwood Gallery, Bronx, New York (2004), the Center for Puerto Rican Studies, Hunter College, New York (2006), and Jersey City Museum (2009, New Jersey). She has participated in several group exhibitions, including *Ring* and *AIM 25* (2002 and 2005, Bronx Museum of Art), *El Museo's Bienal* (2005, El Museo del Barrio, Bronx, New York), *Wild Girls* (2006, Exit Art, New York), *Tropicalisms* (2006, Jersey City Museum), and *Salad Days* (2008, Artists Space, New York). Raimundi-Ortiz has also been the recipient of the 2001 Bronx Recognizes Its Own (BRIO) Award and a 2002 fellow at the Skowhegan School of Painting and Sculpture, Skowhegan, Maine.

**PHÙ NAM THÚC HÀ** (b. 1974, Ho Chi Minh City, Vietnam) lives and works in Ho Chi Minh City. He studied bronze Buddha sculpting and bronze casting in Chiang Mai, Thailand in 1995 and painting and restoration at the Ecole des Beaux-Arts Hanoi, graduating in 1997. Thúc Hà has directed photography on several feature-length documentary films, television programs, short films, music videos, and video art installations. His work has been presented in numerous group exhibitions, including the *Asia-Pacific Triennial of Contemporary Art* (2006, Queensland Art Gallery, Brisbane, Australia), *The Farmers & Helicopters* (2007, ZKM, Karlsruhe, Germany), *Father & Son, Rite of Passage* (2007, Art Chicago), *Singapore Biennale* (2008), *All That Is Solid Melts into Air* (2009, City Vision Festival, Belgium), and *Biennale Cuvee* (2009, Linz, Austria). In 2006 he founded the Propeller Group, a creative content development and production company; and is co-founder of San Art, a non-profit artist-run exhibition space in Ho Chi Minh City.

**TUẤN ANDREW NGUYỄN** (b. 1976, Ho Chi Minh City, Vietnam) lives and works in Ho Chi Minh City. He graduated in 1999 from the University of California, Irvine, with a B.A., and in 2004 from the California Institute of the Arts in Los Angeles with an M.F.A. Tuấn has completed one feature film and several documentaries, some of which have been included in international film festivals, including the Chicago Asian American Film Festival (2000 and 2002), Bangkok Democracy: 4th Bangkok Experimental Film Festival (2005), Singapore International Film Festival (2005), and Vietnamese International Film Festival (2009). His video works have been included in group exhibitions, including the *Asia-Pacific Triennial of Contemporary Art* (2006, Queensland Art Gallery, Brisbane, Australia), and *Strategies from Within* (2008, Ke Centre for Contemporary Arts, Shanghai, China). He is also currently a member of the Propeller Group.

**KOTA EZAWA** (b. 1969, Cologne, Germany) lives and works in San Francisco. He graduated in 1995 from San Francisco Art Institute with a B.F.A., and received his M.F.A. in 2003 from Stanford University. His solo exhibitions include shows at the Wexner Center for the Arts, Columbus, Ohio (2009), Murray Guy, New York (2008), Hayward Gallery, London (2007), and Charles H. Scott Gallery, Emily Carr Institute, Canada (2007). His work has also been shown in various group exhibitions, including *The Moving Image: Scan to Screen, Pixel to Projection* (2009, Orange County Museum of Art, California), *Superlight* (2009, Museum of Contemporary Art, Cleveland, Ohio), *Brought to Light: Photography*

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*and the Invisible, 1840–1900* (2008, San Francisco Museum of Modern Art, California), *The Cinema Effect: Illusion, Reality, and the Moving Image, Part II: Realisms* (2008, The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC), and *the 5<sup>th</sup> Seoul International Media Art Biennale* (2008, Seoul Museum of Art, Korea). The awards he has received are the Meisterschüler, Kunstakademie Düsseldorf (1995), Jack and Gertrude Murphy Fellowship (2002), Louis Comfort Tiffany Foundation Award (2003), and SECA Art Award (2006).

**EDWIN SÁNCHEZ** (b. 1976, Bogotá, Colombia) lives and works in Bogotá. He graduated from Universidad Jorge Tadeo Lozano, Bogotá, with a degree in industrial design in 2002 and an M.F.A in 2007. He has had solo exhibitions at El Bodegón, Bogotá (2007), Galería Santafé del Planetario Distrital, Bogotá (2010), and Valenzuela Kienner Galeria, Bogotá (2010). Sánchez's works have also been shown in several group exhibitions, including the Festival de Performance de Cali (2006, Cali, Colombia), *Encuentro de Medellín MDE 07* (2007, Medellín, Colombia), *Despistando al Enemigo* (2008, Laboratorio Interdisciplinario para las Artes, Bogotá), and the 13th *Salon Regional de Artistas Zona Centro* (2009, Casa Museo Rojas Pinilla, Bogotá).

**ROBERT CAUBLE** (b. Oahu, Hawai'i) lives and works in Chicago. He graduated from The School of the Art Institute of Chicago with a B.F.A. in 2005. His works have been shown in various group exhibitions, including *Cine y Casi Cine* (2004, Museo Nacional Centro de Arte Reina Sofia, Spain), London Film Festival (2004), and International Film Festival Rotterdam (2004, Netherlands), *CAC TV* (2005, Vilnius Contemporary Arts Center, Lithuania), *Video 2005* (2005, Art in General, New York) *Video Visions* (2005, Institute of Contemporary Arts, London), and *What Remains* (2007, Busker Gallery, Chicago). He has also curated two exhibitions: *Relatives, Runaways, and Trees: Videos of Kinship* (2004, Munki Haus, Chicago) and *An Evening with Caveh Zahedi* (2005, Chicago Filmmakers, Chicago).

# CURATORS

**MAI ABU ELDAHAB** (b. Cairo, Egypt) lives and works in Antwerp, Belgium, where she has been the director of the non-profit art space Objectif Exhibitions since fall 2007. There, she has organized solo exhibitions by Guy Ben-Ner, Mariana Castillo Deball, Sancho Silva, Michael Smith, Chris Evans, Kirsten Pieroth, and Michael Stevenson, among others. She is a regular guest lecturer at the Higher Institute of Fine Arts (HISK) in Ghent, a member of the editorial board of *A Prior Magazine* (Ghent), and a participant in the Reading Group at the ICA (London). In 2006, she was curator of the exhibition and publication *Philip* at Project Arts Center (Dublin); co-editor of *DOTDOTDOT 13*; editor of *CAC Interviu 7-8*; co-editor with Sven Augustijnen of *A Prior 14*; guest teacher at the School of Visual Arts (New York); and a member of the curatorial team of *Manifesta 6: European Biennale of Contemporary Art* in Nicosia, which was canceled before its opening, scheduled for September 2006. In 2009, she co-curated *A Fantasy for Allan Kaprow* with Philippe Pirotte at the Contemporary Image Collective, Cairo, and is currently working with the Piet Zwart Institute in Rotterdam on their 2010 M.F.A. graduation show.

**MAMI KATAOKA** (b. 1965, Nagoya, Japan) lives and works in Tokyo and London; she is currently chief curator at Mori Art Museum in Tokyo and international associate curator at Hayward Gallery in London. The exhibitions she curated at Mori include *Roppongi Crossing: New Visions in Contemporary Japanese Art 2004* (2004), *Ozawa Tsuyoshi* (2004), *All about Laughter* (2007), and *Ai Weiwei: According to What?* (2009). At the Hayward, she curated *Laughing in a Foreign Language* (2008) and *Ujino and the Rotators* (2009), and co-curated *Walking in My Mind* (2009). Before that, she was a chief curator at Tokyo Opera City Art Gallery from 1998 to 2002, where she curated *Releasing Senses* (1999), *Tatsuo Miyajima* (2000), and *Rirkrit Tiravanija* (2002), among others. In 2007 she co-curated *Beautiful New World: Contemporary Visual Culture from Japan* in Beijing and Guangzhou; and in 2009, she co-curated *Discovery: discovering contemporary* at *ShContemporary* in Shanghai and *Platform Seoul 2009* (P1).

**KATHRYN SMITH** (b.1975, Durban, South Africa) lives in Cape Town, South Africa, and she is a senior lecturer and head of fine arts studio practice in the Department of Visual Arts, University of Stellenbosch, east of Cape Town. In addition to teaching, she does her own studio work, organizes exhibitions, and does scholarly research. Smith's writing has been published in catalogues and journals in South Africa and internationally, and she served as a curatorial correspondent for both the 2005 *Turin Triennale* and the 2008 *Biennale of Sydney*, participating in discussions and public events for those exhibitions and contributing essays to the catalogues. Her research interests include criminography, camera-based mediums, psycho-geographic art strategies, and historical avant-garde and experimental/radical practices in South African art. She recently established an informal project space in her studio, for her or invited guests to present projects informed by, and directed at, critical conversations about art practice.

## ABOUT THE CURATORS

**LU JIE** (b. 1964, Fujian, China) is currently based in Beijing, where since 2002 he has been chief curator of the Long March Project, a complex, multi-platform, international arts organization and ongoing art project, originally conceived as a series of exhibitions, performances, symposia, and discussions at public sites in China along the route of Mao Zedong's historic Long March. He graduated in 1988 with a B.F.A. from the China Academy of Arts in Hangzhou, and received an M.A. in curating in 1999 from Goldsmiths College, University of London. Lu is currently an advisor for the Asia Art Archive in Hong Kong; and on the Editorial Board *Yishu – Journal of Contemporary Chinese Art* (Vancouver). He has curated numerous contemporary art projects and exhibitions, including the following Long March projects, which were presented in various international locations: *A Walking Visual Display* (2002), *The Great Survey of Paper-cutting in Yanchuan County* (2004), *Yan'an Project* (2006), *No Chinatown* (2007), and *Ho Chi Minh Trail (Duong Truong Son)* (2008-ongoing). Lu has given lectures and talks at numerous educational institutions and museums in Asia, Europe, and North America.

**FRANKLIN SIRMANS** (b. 1969, Queens, New York) lives and works in Los Angeles, where he is the department head and curator of contemporary art at the Los Angeles County Museum of Art (LACMA). From 2006 through 2009, he was the curator of modern and contemporary art at the Menil Collection in Houston, where the exhibitions he organized included *NeoHooDoo: Art for a Forgotten Faith* (which traveled to P.S.1 in New York and to Miami Art Museum); and before that he was co-curator of *Basquiat* (2005–06: Brooklyn Museum, Los Angeles Museum of Contemporary Art, and Museum of Fine Arts, Houston). More recently he co-curated *Steve Wolfe: On Paper* (2009, Menil Collection and Whitney Museum of American Art). Sirmans was the 2007 recipient of the David C. Driskell Prize awarded by the High Museum of Art, Atlanta; and in 2009 he received one of the first Gold Rush Awards given by the Rush Philanthropic Arts Foundation. Sirmans has also written essays for several exhibition catalogues, and articles and reviews in publications such as the *New York Times*, *Time Out New York*, *Essence*, and *Grand Street*.

**ZOE BUTT** (b. 1976, Newcastle, Australia) lives and works in Ho Chi Minh City, Vietnam, where she is the curator and director of programs and development for Sàn Art, an independent artist-run gallery space and reading room. From 2001 to 2007 she was assistant curator for contemporary Asian art at the Queensland Art Gallery, Brisbane, Australia, where she assisted in the development of the Asia-Pacific Triennial of Contemporary Art (APT) and in key acquisitions for the museum's contemporary Asian art collection and other associated gallery programs; and from 2007 to 2009 she was director of international programs for the Long March Project, a complex, multi-platform, international artist organization and ongoing art project based in Beijing, China. For more than ten years she has been researching contemporary Asian art and has curated and co-curated exhibitions and contributed to various international art publications that have reflected the dynamic art of this region.

**CONSTANCE LEWALLEN** (b. New York, New York) lives and works in San Francisco, California, where she is adjunct curator at the University of California Berkeley Art Museum and Pacific Film Archive. As senior curator there from 1998 to 2007, she curated many national and international traveling exhibitions, including *Joe Brainard* (2001); *Dream of the Audience: Theresa Hak Kyung Cha* (2001); *Everything Matters: Paul Kos, a Retrospective* (2003); *Ant Farm 1968–1978* (2004, co-curated with Steve Seid); and *A Rose Has No Teeth: Bruce Nauman in the 1960s* (2007). In 2009

## ABOUT THE CURATORS

she organized *Allen Ruppersberg: You and Me or the Art of Give and Take* at the Santa Monica Museum; and she co-curated *State of Mind: New California Art ca. 1970*, with Karen Moss of the Orange County Museum, which will open in 2011. Lewallen has written many essays and articles, and also edited the book *Exileé and Temps Morts: Selected Works by Theresa Hak Kyung Cha* (2009).

**JOSE ROCA** (b. 1962, Barranquilla, Colombia) lives and works in Bogotá, Colombia, and in Philadelphia, where he is currently artistic director of *Philagrafika 2010*, a contemporary printmaking event. From 1998 to 2008 he managed the arts program of the Banco de la República in Bogotá, establishing it as one of the most respected institutions in the Latin American circuit. Roca was a co-curator of the first *Poly/graphic Triennial* in San Juan, Puerto Rico (2004); the 27th *Bienal de São Paulo* in Brazil (2006); the *Encuentro de Medellín MDE07* (2007); and of *Cart[ajena]*, a series of urban interventions in Cartagena, Colombia (2007). He also served on the awards jury for the 52nd *Venice Biennial* (2007).

**RAIMUNDAS MALASAUSKAS** (b. 1963, Vilnius, Lithuania) is a writer and curator who lives and works in Paris. From 1995 to 2006 he was a curator at CAC Vilnius and CAC TV; in 2007 he co-wrote the libretto of an opera, *Cellador*, which was performed in Paris; in 2007–08 he was a visiting curator at California College of Arts, San Francisco, and from 2007 to 2009 he was also a curator at Artists Space, New York. His writings are concerned with contemporary phenomena, biographies and stories, addressing the parallel worlds of science, media, film, literature, and mass 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.

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