

# PROJECT 35

## VOLUME 2

PART 1 OF 4

### ARTISTS

CHEN ZHOU, BRADLEY MCCALLUM &  
JACQUELINE TARRY, ANÍBAL LÓPEZ (A1 53167),  
PRILLA TANIA, JOSEF DABERNIG, PAVEL  
BRILA, DALE YUDELMAN, CINTHIA MARCELLE,  
AND AGNIESZKA POLSKA

### CURATORS

PHILIP TINARI, VALERIE CASSEL-OLIVER,  
ROSINA CAZALI, RIFKY EFFENDY, KATHRIN  
RHOMBERG, RALUCA VOINEA, N'GONÉ FALL,  
JOCHEN VOLZ, AND STUART COMER

### INTRODUCTION

In 2010, Independent Curators International (ICI) launched *Project 35*, a program of single-channel videos selected by 35 international curators who each choose one work from an artist they think is important for audiences around the world to experience today. The resulting selection was presented simultaneously in more than thirty venues around the globe, inspiring discourse in places as varied as Skopje, Macedonia; Lagos, Nigeria; Tirana, Albania; Cape Town, South Africa; Storrs, Connecticut; New Orleans, Louisiana; Berlin, Germany; Los Angeles, California; and Taipei, Taiwan.

The diversity of venues mimics the list of participating curators, whose selections reflect their current interests and research, and most often their local regions. Collaborating with and drawing from various international perspectives and universally sharing ideas is core to ICI's mission. What better

way to do so than through an exhibition of video, which is one of the most important and far-reaching mediums for contemporary artists today? Though surprisingly still absent or not adequately understood in many institutions, video art offers broad access and connection to artists' works and ideas. Video, which has been in existence even longer than ICI, is the ideal medium for increasing the visibility of international artistic practices and expanding networks.

Traveling video art is not new to ICI. *Video Art USA*, curated in 1975 by Jack Boulton (then director of the Contemporary Art Center, Cincinnati, Ohio) and Suzanne Delehanty (then director of the Institute of Contemporary Art of the University of Pennsylvania, Philadelphia) was the first exhibition organized by ICI and was the first international video art exhibition to tour Latin America, providing an important bridge between the Latin American and Euro-American art worlds.

With *Project 35: Volume 2*, ICI again draws from its extensive network of curators to trace the complexity of regional and global connections among practitioners and the variety of approaches they use to make video. The works presented in this volume, produced between 2001 and 2012, explore the contemporary concerns of international curators. Many focus on memory and change; notions of place and identity; fiction and history; and performance and documentation. Though the works are rooted in the artists' homelands and derive from personal experience, their impact resonates globally.

CHEN ZHOU

*MORNING!*, 2011

Single-channel video with color and sound

13 min., 12 sec.

Courtesy of the artist

Selected by

PHILIP TINARI



*Morning!* is thirteen minutes of push-and-pull between a protagonist and a director. A gray room is fraught with tension, and a man broods over breakfast and suspects that everything has been arranged in his still-life world. He sits, a Bresson-esque model, noting the perfect framing of the shot and holding his cigarette just so. The room is a scene, which unfolds into a stage, which reveals itself to an audience, which applauds and laughs in unison as if to a script. This is an expansion of uncertain reality, caught in itself and unsure where it ends and who its participants are – a tinkle of silverware, the chirping of birds, a charcoal forest – until the protagonist (or so we thought) rises and exits, locking the flimsy door behind him.

— Philip Tinari

BRADLEY MCCALLUM & JACQUELINE TARRY

*CUT*, 2006

Single-channel color video, with sound

4 min.

Courtesy of the artists

Selected by

VALERIE CASSEL-OLIVER



Bradley McCallum and Jacqueline Tarry began working collaboratively in 1998. Their photographs, large-scale public projects, performances, and installations focus on their experiences as an interracial couple. Through their work, they challenge audiences to confront race as a social construct. In *Cut*, the simple act of cutting hair is transformed into a sexually charged, racially fraught, and emotionally complex performance. Here, the cutting of hair represents acts of collaboration, dominance, submission, intimacy, punishment, and control.

—Valerie Cassel-Oliver

ANÍBAL LÓPEZ (A-1 53167)

*LISTÓN DE PLÁSTICO NEGRO DE 120 MTS. DE  
LARGO X 4 MTS. DE ANCHO COLGADO  
SOBRE EL PUENTE DEL INCIENSO, 2003*

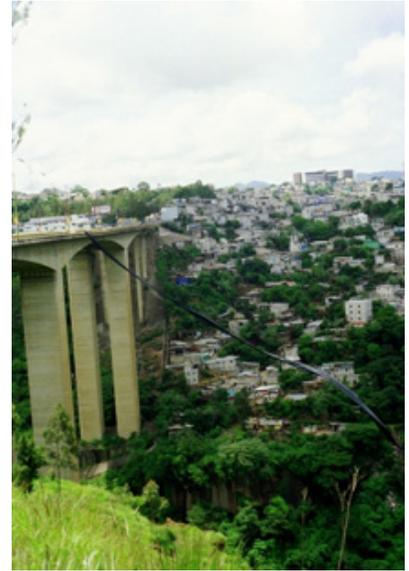
Single-channel video, with sound

3 min., 30 sec.

Courtesy of Promteogallery di Ida Pisani, Milan/Lucca

Selected by

ROSINA CAZALI



On June 20, 2003, protesters rejected the illegal registration of General Efraín Ríos Montt, a man accused of one of the greatest genocides in the history of Guatemala during the 1980s, as a candidate for upcoming presidential elections. Different institutions and individuals repudiated his candidacy. Many signaled their discontent by tying black ribbons on their cars, houses, electricity poles, or trees. With the help of his friends, Aníbal López joined in the protest by dropping a large black plastic ribbon over the notorious El Incienso bridge in Guatemala City. The plastic ribbon was 120 meters long and 4 meters wide, and waved with the wind. This action created a poetic, minimalist, and symbolic image in honor of the victims of the Guatemalan genocide. Today, General Ríos Montt finally is being judged. Each exhibition of López's work confirms the importance of this event for Guatemalan society. It commemorates the memory of the victims and signals the hope that someday the mourning will end.

—Rosina Cazali

PRILLA TANIA  
*SPACE WITHIN TIME SERIES*, 2008–11  
Single-channel color video, with sound  
18 min., 46 sec.  
Courtesy of the artist

Selected by  
RIFKY EFFENDY



Over the last ten years, Prilla Tania has become known for works that speak of simple elements of the environment as well as explorations with different and surprising media, such as sugar, chocolate, cloth, and paper. Her photo-performances involve the public in the process of creating signification. *Space Within Time* is a series of video works in which the artist employs stop-motion photography to record herself against a background of white chalk images on a blackboard. The images appear and disappear corresponding to her movements. This video work is characteristic of her style and skill in capturing the daily occurrences in her surroundings. It also reveals the various tensions and frictions between memories of the past and changes that occur in the present.

—Rifky Effendy

JOSEF DABERNIG

*WARS*, 2001

16mm black-and-white film transferred to DVD,  
with sound

10 min.

Courtesy of Galerie Andreas Huber, Vienna,  
and Wilfried Lentz, Rotterdam

Selected by

KATHRIN RHOMBERG



Josef Dabernig's films frequently deal with public spaces and settings whose usual purpose and function are stated and not subject to doubt. In *WARS* the public space is the dining car of an inter-regional passenger train—a place with clearly defined uses that determine the progression of possible actions, gestures, and routines expected by people who find themselves there. The actors in Dabernig's work meet these expectations; they appear isolated, independent from and uninfluenced by the reality surrounding them. Reduced to their basic essence, they behave as monads, and thus like models in a space entirely devoid of individuals. *WARS* seems to have anticipated the West's experience of the last decade. It was a state of waiting for a moment of complete and fundamental change, which never came.

—Kathrin Rhomberg

PAVEL BRAILA  
*CHIȘINĂU, CITY DIFFICULT TO PRONOUNCE*  
*(WINTER)*, 2011  
Single-channel color video, with sound  
21 min., 43 sec.  
Courtesy of the artist

Selected by  
RALUCA VOINEA



*Chișinău, City Difficult to Pronounce* is inspired by Walter Ruttmann's 1927 film *Berlin: Symphony of a Metropolis*. Pavel Brăila recorded the life of Chișinău throughout a one-year period, compressing the footage into a symbolic single day, without narrative or commentary—just the sounds of the city itself. The constantly changing appearance of the city, as well as the fact that there are no records in the national archives documenting the changes in Chișinău over the past twenty years, inspired Brăila to embark on this project, which functions as both urban diary and historical and anthropological filmic essay. More than the formal cinematic experience created by the different rhythms of the city, the project constitutes itself as a document that allows the viewer not only to follow the city's idiosyncrasies but also to become a witness to its transformation. Turning spectators into witnesses is a concern that Brăila shares with many performance and visual artists. *Chișinău, City Difficult to Pronounce* is a chronicle of a present that is rapidly becoming history, with its public the only—diffuse—keepers of a memory soon to be erased.

—Raluca Voinea

DALE YUDELMAN

*WITNESS, SURFER, DREAMER, AND THE  
TALIBAN FROM AFGHANISTAN, 2008*

Single-channel color video, with sound  
10 min., 55 sec.

Courtesy of the artist

Selected by  
N'GONÉ FALL



The mystery of a burnt-out car, abandoned off Long Street in the heart of Cape Town, sparked the imagination and commentary of passersby. In this short video we encounter members of secret societies, ex-cons, betrayed girlfriends, and recreational forensic experts. Through the tapestry of their narratives and theories, a social portrait of colloquial rationale evolves, at times both comical and surprising in content. Dale Yudelman returned to the car periodically, always expecting to find it gone. But thanks to the inefficiency of local authorities, he was able to continue filming over a period of three weeks. On each visit, he met up with characters willing to mediate the spaces between fact and fiction with anecdotes ranging from plausible to downright absurd. Yudelman examines the ambivalent nature of personal truth and shared reality by scrutinizing the paradoxes and ironies of daily life.

—N'Goné Fall

CINTHIA MARCELLE

*LEITMOTIV*, 2011

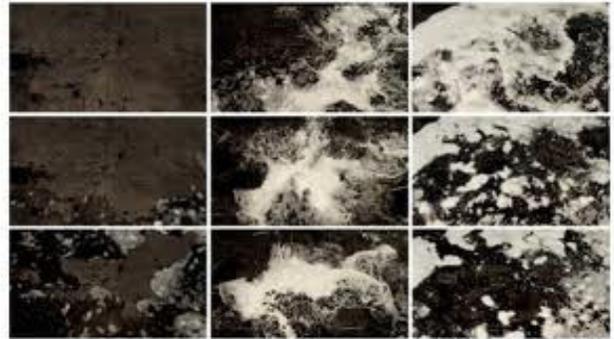
Single-channel color video, with sound

4 min., 16 sec.

Courtesy of the artist

Selected by

JOCHEN VOLZ



Since the early 2000s, Cinthia Marcelle has worked in a wide variety of media, ranging from installation to drawing, from video to performance. Many of her works are characterized by a careful play of movement, repetition, surprise, and rhythm, evoking a sense of choreography. Marcelle describes the poetics of futility as a series of exercises in resisting contemporary pragmatism. *Leitmotiv* is a short video in three chapters depicting what appears to be the natural movements of water and spume over a concrete floor, but is revealed as the collective effort of a group of individuals sweeping water into the image frame. This becomes a commentary on ideas of perception, abstraction, construction, landscape, memory, and collectivity.

—Jochen Volz

AGNIESZKA POLSKA

*SENSITIZATION TO COLOUR*, 2009

Single-channel color video, with sound

5 min., 2 sec.

Courtesy of the artist

Selected by

STUART COMER



Agnieszka Polska critically reconciles her relationship to the historical avant-garde through animated videos, photographs, and reconstructions. She uses misunderstanding and misinterpretation to generate new questions about the past and to further complicate how it can be used to reshape the present.

*Sensitization to Colour* is taken from the title of a 1968 performance by Włodzimierz Borowski originally presented at Galeria Od Nowa in Poznań, Poland. Borowski was a major figure in Polish conceptual art whose work was marked by disappearance, destruction, and other tactics used to question the role of the creative act, to undermine the authority of artistic intention, and to emphasize the function of process and time in his work. Polska doubles Borowski's original event by reconstructing the space and several of the objects used in the original 1968 performance, based on photographic evidence. The painterly and colorful qualities of Borowski's work are translated into a monochrome gray scale in Polska's film, highlighting the significance of black-and-white photographs in commemorating and translating the original work. The floating, disembodied camerawork in the film and the uneasy play between archival images and restaged objects amplify both the immediacy and the uncertainty of the event as it unfolds through multiple layers of representation and memory.

Like a number of recent artists, including Luke Fowler and Duncan Campbell, Polska understands artistic identity as a palimpsest of different voices, actions, and moments that she articulates through a reconsidered approach to documentary and biography. She comments, "The archive—as each and every living organism—lives and changes without ceasing, endlessly multiplying images of itself. Elements which have been negated and rejected in the process of archiving later emerge as the dark matter of our subconscious."

—Stuart Comer

# ARTISTS

**CHEN ZHOU** (b. 1987, Zhejiang Province, China) graduated from the Digital Media Department of the Central Academy of Fine Arts in Beijing, China, in 2009. Working primarily in video, his artistic practice involves, among other topics, the investigation of the relationship between visual perception and the symbols and signs of language-based imagery. Chen Zhou is a founding member of the video art collective 3 Minute Group, as well as a member of the artist collective Company, which includes Yan Xing, Li Ming, and Li Ran. Shortly after completing his, Chen was given a solo exhibition at Platform China Contemporary Art Institute Space, Beijing (2009). He has exhibited and screened his works internationally at venues such as Photo Tapei, Taiwan (2009), and the 1st and 2nd E-Arts Shanghai, China (2007 8). Chen recently was a guest lecturer at Ullens Center for Contemporary Art in Beijing for their China New Design series, where he screened his film *Morning!* as well as footage of himself at work. Chen currently lives and works in Beijing, China.

**BRADLEY MCCALLUM** (b. 1966 in Greenbay, Wisconsin) received an MFA from Yale, New Haven, CT, in 1992, and **JACQUELINE TARRY** (b. 1963 in Buffalo, New York) completed the Whitney Independent Study Program, New York, NY, in 2003. The two have worked (often under the combined moniker McCallum Tarry) since 1998 as a collaborative team, co-producing works and projects in a variety of mediums including video, installation, painting, public projects, performance, and sculpture. Their artwork, which focuses largely on issues of racism, social inequality, and marginalization, has been exhibited internationally at such venues as Benrison Contemporary, New York (2012); Contemporary Museum, Maryland Institute College of Art, Baltimore (2010); Tokyo Wonder Site, Shibuya, Japan (2009); and Galerie Nordine Zidoun, Paris, France (2008). They have participated in multiple fairs and groups shows including The Eye of the Collector, Museum of Modern Art of Bologna (MAMbo), Italy (2012); Streetwise, Chelsea Art Museum, New York (2011); Prospect.1 Biennial, New Orleans, LA (2008); and the 2003 Biennial Exhibition of Public Art, Neuberger Museum of Art, Purchase, NY (2003), among others. Bradley McCallum and Jaqueline Tarry currently live and work in New York, NY.

**ANÍBAL LÓPEZ (A1 53167)** (b. 1964, Guatemala) has created and exhibited artworks since 1997 under his Guatemalan identification number “A-1 53167,” in an effort to not only avoid being assigned membership of a cultural group based on ethnicity but also to undermine the entire practice of human identification through codes, such as names and numbers. His works largely utilize video and photography, often as a means of documenting his performances or “actions.” Solo exhibitions have been held at (Ex)Céntrico–Centro Cultural de España, Guatemala City, Guatemala (2011); Cátedra arte de la Conducta, Cuba (2007); Prometeogallery, Milan, Italy (2006); and Futura Center for Contemporary Art, Prague, Czech Republic (2004), among others. He has participated in numerous group shows, including Transacciones, Centro Cultural de España, Guatemala City (2012); Monument to Transformation, Centre for Visual Introspection, Bucharest, Romania (2009); 6th Bienal de Mercosur, A Terceira Margem do Rio, Porto Alegre, Brazil (2007); CONTAGIO, Biennale Adriatica di Arti Nuove, San Benedetto del Tronto, Italy (2006); Prague Biennale 1 & 2, Czech Republic (2003; 2005); the 49th Venice Biennale, Italy (2001); and the 7th Havana Biennial, Cuba (2000). López currently lives and works in Guatemala City, Guatemala.

## ABOUT THE ARTISTS

**PRILLA TANIA** (b. 1979, Bandung, Indonesia) graduated in 2001 from the Bandung Institute of Technology, where she studied Sculpture. Tania employs a range of techniques and mediums in creating her works, including video, sculpture, performance, and animation. *Dead elephant leaves an ivory, a dead tiger leaves the stripes, a man dies leaving a name* is a reflection on mortality and posterity, and is executed in her signature meditative stop-motion technique, which typically depicts Tania interacting with two-dimensional settings and props drawn in white chalk onto a black ground. Recent exhibitions include a solo show as part of the *Video Out* section of the 5th OK. *Video Festival*, Linggar Seni, Jakarta, Indonesia (2011), and *The Fountain of Lanmeth*, at the Gajah Gallery, Singapore (2012). She has held other solo exhibitions throughout Indonesia at venues including MD Art Space, Cemara 6 Gallery, and Centre Culturel Francais de Bandung. In 2004, Tania, along with fellow artists Rani Ravenina and Ariani Darmawan, established the video art collective VideoBabes.

**JOSEF DABERNIG** (b. 1956, Kötschach-Mauthen, Austria) studied at the Academy of Fine Arts, Vienna, Austria, where he graduated with a degree in sculpture in 1981. He has been working with film and video since 1994, creating works characterized by a distinct slowness and methodical progression. His artistic concerns include rationalization, functionalism, and organizational structures and their variations, errors, and problems. He recently participated in the Moving Image Contemporary Video Art Fair in the Waterfront New York Tunnel, New York, New York (2012). Dabernig's film works have been screened internationally at numerous film festivals including the 68th Venice International Film Festival, Italy (2011); Toronto International Film Festival, Canada (2006; 2009); and the Melbourne International Film Festival, Australia (2001), among others. He has been the subject of a retrospective hosted by the Galerie im Taxispalais in Innsbruck, Austria, and the Leipzig Museum of Contemporary Art, Germany (2005). In 2002 he was given the Award of the City of Vienna. Dabernig lives and works in Vienna, Austria.

**PAVEL BRĂILA** (b. 1971, Chişinău, Moldova) studied at Le Fresnoy, Nationale Atelier for Contemporary Arts, Tourcoing, France (2003), Jan Van Eyck Academie, Maastricht, The Netherlands (2001), and the University of Moldova (1997) and Technical University of Moldova (1994), both in Chişinău. His film and video works examine life in post-Soviet era Moldova, responding to the lack of film and photographic material from his home city of Chişinău since the mid-1980s. Brăila has held solo exhibitions at the National Museum, Brukenthal, Romania (2010); Gallery Jan Dhaese, Gent, Belgium (2009); Galerie Yvon Lambert, Paris, France (2008); and Neue Nationalgalerie, Berlin, Germany (2007), among others. His work has been included in numerous group exhibitions including *Why Pictures Now*, MUMOK, Vienna, Austria (2006); Periferic 6 Biennial, Prophetic Corners, Iasi, Romania (2003); and Documenta 11, Kassel, Germany (2002). In 2010 Brăila was awarded the Prize of the Jury of the Minister President of North Rhine-Westphalia at the 56th International Oberhausen Short Film Festival, Oberhausen, Germany, for his film *Definitively Unfinished*. Brăila currently lives and works in Chişinău, Moldova.

**DALE YUDELMAN** (b. 1958, Johannesburg, South Africa) is a photographer and filmmaker. He primarily utilizes photographic mediums to document scenes of daily life in South Africa. Infused with poetic humor, Yudelman's evocative images allude to the effect of the region's political and social history, specifically apartheid. He has participated in group shows including *Winter Show MMXI*, Museum Photographic Art Gallery, Cape Town, South Africa (2011); Spier Contemporary, City Hall, Cape Town, South Africa (2010); Slamdance Film Festival 2010, Witness, Park City, Utah (2010); and *Divisions: Aspects of South African Art 1948 2010*, SMAC Gallery, Cape Town, South Africa (2010). His collaborative works with artist Arlene

## ABOUT THE ARTISTS

Amaler-Raviv have been shown in several major exhibitions including the 8th Havana Biennial, Cuba (2003), and Postcards from Cuba, Henie Onstad Kunstsenter, Oslo, Norway (2004). Yudelman has been the recipient of numerous awards and honors, including the 2012 L'Ormarins Queen's Plate L'Ormarins Moments Competition, Cape Town, South Africa. He was granted the 2011 inaugural Ernest Cole Award for his photographic series *From the Hip* and Sony Profoto Award's Professional Portfolio of the Year prize in 2008 for his photographic series *I am....* Yudelman currently lives and works in Cape Town, South Africa.

**CINTHIA MARCELLE** (b. 1974, Belo Horizonte, Brazil) graduated with a degree in Fine Art from the Universidade Federal de Minas Gerais, Brazil, in 1999. She uses video and photographic mediums to document her performance-based interventions on her surrounding environments. Her recent solo exhibitions include *A-before-after-to*, Gallery Silvia Cintra + Box 4, Rio de Janeiro, Brazil (2011); *Zero For Conduct*, Red Gallery, São Paulo, Brazil (2011); and *To Come To*, Sproviery Gallery, London, UK (2009). Marcelle has presented work in such major international exhibitions as the Biennial de Lyon, France (2007); Panorama da Arte Brasileira, São Paulo (2007); the Biennial de la Habana, Havana, Cuba (2006); and most recently in the New Museum Triennial, *The Ungovernables*, New York, NY (2012). In 2006 she was awarded the International Prize for Performance by the Galleria Civica di Arte Contemporanea of Trento, Italy. Marcelle currently lives and works in Belo Horizonte, Brazil.

**AGNIESZKA POLSKA** (b. 1985, Lublin, Poland) graduated from the Academy of Fine Arts in Kraków, Poland, in 2009 and Universitaet der Kunste in Berlin, Germany, in 2010. Polska primarily works with video, photography and animation to create ethereal, meditative narrations that are characterized by elements of philosophy, particularly psychoanalysis. She is interested in the notion that misunderstanding and misinterpretation of history are what perpetuate civilization, leading us to constantly create new understandings. Polska also focuses on the exclusionary and inclusionary nature of historical archives, often using altered archival materials in her meticulous collage-based animations. Upcoming solo exhibitions include Kunstmuseum Cottbus and Bunkier Sztuki, both in Kraków. International exhibitions include solo shows at Żak Branicka Galerie, Art Basel Statements, Switzerland (2011); and Georg Kargl BOX, Vienna, Austria (2011). She has exhibited in selected group shows including *Un seminaire a la campagne*, France Fiction, Paris, France (2010); *Based in Berlin*, KW Institute for Contemporary Art, Berlin, Germany (2011); and *Disobedience*, LMAKprojects, New York, NY (2010). Polska currently lives and works in Kraków, Poland, and Berlin, Germany.

# CURATORS

**PHILIP TINARI** (b. 1979, Philadelphia, PA) is director of the Ullens Center for Contemporary Art in Beijing, China's leading independent museum of contemporary art. Since 2009 he has also served as founding editor-in-chief of *LEAP*, the international art magazine of contemporary China. Tinari is a contributing editor to *Artforum* and adjunct professor at the China Central Academy of Fine Arts. Tinari is based in Beijing, China.

**VALERIE CASSEL-OLIVER** is senior curator at the Contemporary Arts Museum, Houston, TX. She was director of the Visiting Artist Program at the School of the Art Institute of Chicago, IL, and a program specialist at the National Endowment for the Arts, Washington DC. In 2000 she was one of six curators selected to organize the Biennial for the Whitney Museum of American Art in New York. She has organized numerous exhibitions including *Splat Boom Pow! The Influence of Cartoons in Contemporary Art* (2003); the acclaimed *Double Consciousness: Black Conceptual Art Since 1970* (2005); *Black Light/White Noise: Sound and Light in Contemporary Art* (2007); *Cinema Remixed and Reloaded: Black Women Artists and the Moving Image* (2008) with Dr. Andrea Barnwell Brownlee; *Hand +Made: The Performative Impulse in Art and Craft* (2010); a major retrospective on Black Fluxus artist Benjamin Patterson, *Born in the State of Flux/us*, and, most recently, the survey *Donald Moffett: The Extravagant Vein* (2011), the artist's first major survey that is now on tour.

**ROSINA CAZALI** (b. 1960, Guatemala City, Guatemala) is an art critic and independent curator specializing in contemporary Guatemalan art since 1995. From 2003 to 2006 she was director of the Spanish Cultural Centre in Guatemala City. She also participated as a guest curator for Guatemala in different international biennials and as an independent curator for several exhibitions in Guatemala, Latin America, and Spain. She participated in theoretical events and as a photography reviewer for Photo España's portfolio reviews. In recognition for her work, she was invited to participate in the project *9 Curators*, organized by Gerardo Mosquera, and as a speaker on performance and video art in Guatemala by the Royal College of Art, London, in 2009. In 2010 she received a John Simon Guggenheim Fellowship to conduct research on contemporary art in Guatemala.

**RIFKY EFFENDY** (b. 1968, Jakarta, Indonesia) is curator of the Indonesian Pavilion for the 2013 Venice Biennale. From 2002 to 2008 he was curator of Jakarta's Cemara 6 Galeri. Recent curatorial projects include *Fixer*, North Art Space, Jakarta, Indonesia (2010); *South East B(L)ooming*, Primo Marella Gallery, Milan, Italy (2008); *KOI and TRINACRIA* by Filippo Sciascia and Robert Coda Zabetta, National Gallery of Indonesia, Jakarta (2008); *Pilgrim Project* by Dadang Christanto, Gaya Fusion Artspace, Bali (2006); *Trans-Indonesia*, Govett-Brewster Art Gallery, New Plymouth, New Zealand (2005); *Imagining Jakarta*, sponsored by the Goethe Institute, Jakarta (2004); *Yasumasa Murimura*, Cemeti Art House, Yogyakarta, Gaya Fusion and Sense, Bali, Solo and Soemardja Gallery, Bandung (2001); and *Wearable*, Galeripadi Bandung, Bentara Budaya, Yogyakarta, and Sika Art Gallery, Bali (1999). In late 2001 he established and directed the 1st Bandung Biennale, and in 2004 was a fellow of Asia Cultural Council (ACC) in New York. In 2009, along with fellow curators and artists, Effendy established the Bandung-based artspace Platform3, and in 2010 he established Inkubatorasia, a Jakarta-based space dedicated to promoting emerging contemporary artists.

## ABOUT THE CURATORS

He has edited and contributed to several publications including *Tempo Magazine*, *Visual Arts Magazine*, *Kompas*, and *Art Asia Pacific Magazine*.

**KATHRIN RHOMBERG** (b. 1963, Bludenz, Austria) is an independent curator and lecturer at the Academy of Fine Arts, Vienna, Austria. In 2012 she curated *Christoph Schlingensiefel Fear of the Core of Things*, BAK, basis voor actuele kunst, Utrecht. Other projects include 6th Berlin Biennale, Berlin (2010); *Roman Ondák Loop*, Czech and Slovak Pavilion, 53rd Venice Biennale, Italy (2009); *Ion Grigorescu: In the Body of the Victim 1969–2008*, Museum of Modern Art in Warsaw (2009); *Sanja Iveković. General Alert. Works 1974–2007* (with Nataša Ilić), Fundació Antoni Tàpies, Barcelona (2007); and *Projekt Migration*, with Marion von Osten, Cologne (2002–2006). Rhomberg lives and works in Vienna.

**RALUCA VOINEA** (b. 1978, Braşov, Romania) is an art critic and curator based in Bucharest, Romania. She is co-director of Tranzit.ro (a member of the Tranzit.org network) and she is also involved in several other curatorial and editorial collectives from Romania (E-cart.ro, IDEA arts + society, Long April). Voinea is based in Bucharest, Romania.

**N'GONÉ FALL** (b. 1967, Dakar, Senegal) graduated from the École Spéciale d'Architecture in Paris, France. She is an independent curator, art critic, and consultant in cultural engineering. She was editorial director of the Paris-based contemporary African art magazine *Revue Noire* from 1994 to 2001. She has edited books on contemporary visual arts and photography in Africa including *An Anthology of African Art: The Twentieth Century* (D.A.P./Editions Revue Noire, 2002), *Photographers from Kinshasa* (Distributed Art Publishers, Inc., 2002) and *Anthology of African and Indian Ocean Photography: a Century of African photographers* (Distributed Art Publishers, Inc., 1998). Fall has curated exhibitions in Africa, Europe, and the US. She was one of the curators of the African photography Biennale in Bamako, Mali, in 2001, and a guest curator at the 2002 Dakar Biennale in Senegal. As a consultant in cultural engineering she is the author of strategic plans, orientation programs, and evaluation reports for Senegalese and international cultural institutions. Fall is an associate professor at the Senghor University in Alexandria, Egypt. She is also a founding member of the Dakar-based collective Gaw-Lab, a platform for research and production in the field of new media and visual arts.

**JOCHEN VOLZ** (b. 1971, Braunschweig, Germany) is artistic director at the Instituto Inhotim, Minas Gerais, Brazil, where he has co-curated many large-scale site-specific projects, as well as numerous exhibitions from the collection. Forthcoming projects include permanent presentations of works by Lygia Pape and Tunga, amongst others. He has contributed to many exhibitions throughout the world, including curating Olafur Eliasson as part of the 17th International Festival of Contemporary Art–SESC\_Videobrasil, São Paulo, Brazil (2011); *The Spiral and the Square*, Bonniers Konsthall, Stockholm, Sweden (2011); the Aichi Triennale, Nagoya, Japan (2010); and the Biennale de Lyon, France (2007). In 2009 he organized the international section of the 53rd Venice Biennale, Italy, together with Daniel Birnbaum. In 2006 he guest curated for the 27th Bienal de São Paulo a special exhibition project in homage to Marcel Broodthaers. Between 2001 and 2004 he was curator of Portikus, Frankfurt am Main, Germany. Volz is based in London, UK.

**STUART COMER** (b. 1968, US) is Curator of Film at Tate Modern, London, UK. He oversees film and video work for the Tate Collection and Displays, is co-curator for the opening program of The Tanks at Tate Modern, and organizes an extensive program of screenings, performances, and events. He is editor of *Film and Video Art* (Tate Publishing, 2009) and has contributed to several publications and numerous periodicals including *Artforum*, *Frieze*, *Afterall*, *Mousse*, *Parkett*, and *Art Review*.

# ABOUT ICI

## About ICI

Independent Curators International (ICI) connects emerging and established curators, artists, and institutions to forge international networks and generate new forms of collaboration through the production of exhibitions, events, publications, and curatorial training. Headquartered in New York, the organization provides public access to the people and practices that are key to current developments in curating and exhibition-making around the world, inspiring fresh ways of seeing and contextualizing contemporary art. Since it was established in 1975, ICI has worked with over 1,000 curators and 3,700 artists from 47 countries worldwide.

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Project manager: Frances Wu Giarratano  
Project assistant: Alaina Claire Feldman  
Video editor: Johannes DeYoung

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# ICI

Independent Curators International  
401 Broadway, Suite 1620  
New York, NY 10013  
212.254.8200  
[www.curatorsintl.org](http://www.curatorsintl.org)