

PROJECT 35

VOLUME 2

PART 2 OF 4

ARTISTS

SHEZAD DAWOOD, ANNIKA ERIKSSON,
ANTANAS GERLIKAS, SARA RAMO, ALEXANDER
UGAY, JONATHAS DE ANDRADE, DEANNA
BOWEN, WOK THE ROCK

CURATORS

ABDELLAH KARROUM, MARIA LIND, VIRGINIJA
JANUSKEVICIUTE, VERONICA CORDEIRO,
LEEZA AHMADY, PABLO LEÓN DE LA BARRA,
SRIMOYEE MITRA, DAVID TEH

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.

SHEZAD DAWOOD

THE NEW DREAM MACHINE PROJECT, 2011

Super 16mm color film transferred to HD video, with sound
15 min.

Courtesy of the artist and Paradise Row, London

Selected by

ABDELLAH KARROUM



New Dream Machine Project by Shezad Dawood was produced through a process of recreating the situations in which a series of memorable meetings occurred in 1960s Tangier among a group of young African, European, and American artists and writers and activists, including Brion Jones, William Burroughs, and Mohamed Hamri, who were experimenting with alternative languages. These original meetings happened during an era when politicians and multinational organizations were developing tools of control and militarization. This group considered art ultimately to be an immaterial process. They created networks and spaces of resistance where they shared ideas for different models for societies. The artist's father himself escaped from India to the US in the 1960s and became a photographer of rock groups. By organizing an interactive music concert at the Cinémathèque de Tangier in 2011 with the famous Rif music group, The Master Musicians of Jajouka, and the cult British guitarist Duke Garwood, Dawood re-created those conditions in order to document a unique performance.

For the intervention, the artist built a large-scale version of the Dream Machine, a kinetic light sculpture conceived to have an effect on the viewer similar to deep meditation or dream sleep originally designed by Brion Gysin. Gysin's invention was 50 cm high; Dawood's re-creation was 300 cm high. Dawood also created a series of Gysin's original-size Dream Machines out of recycled cans, in collaboration with workers from L'appartement 22's workshop in Fez, in 2011. Preparing for the concert brought Dawood into another series of encounters and situations. Situating the project in Tangier was an acknowledgment of the influence of Sufism and Moroccan culture on Gysin. The project seeks to map a more global narrative of contemporary practices and ideas; the "souvenirs" of other times seem to originate from different spaces in present times.

The film is edited to the same flicker rate, both visually and sonically, as the Dream Machine. The final cuts and extreme contrast of flashing lights give the viewer the possibility to see the film twice—once with open eyes, as a document, and once with closed eyes, as an experience.

—Abdellah Karroum

ANNIKA ERIKSSON

WIR SIND WEIDER DA, 2010

16mm color film transferred to BlueRay, with sound
30 min.

Courtesy of the artist, NON Gallery, Istanbul,
and Krome Gallery, Berlin

Selected by
MARIA LIND



A similar sense of time being broken down, non descript of lost can be sensed in Eriksson's video installation of *Wir sind wieder da*. In this work, the viewer is confronted by a group of Berlin punks hanging out in a seemingly endless dark space. As one of the key local figures of the Berlin identity, the punks manifest their position with "doing nothing". In the piece, Failure as success appears as the motto in the subtext, and the glamour comes with smoke and wind. The punks appear like ghosts, but are still able to give us a feeling about future scenarios of how the tomorrow could be imagined.

—Annika Eriksson Press Release for "The Trilogy" Exhibition, Kunstlerhaus Stuttgart, 2012

ANTANAS GERLIKAS

A WALK, 2011

16mm color film transferred to DVD, silent

3 min.

Courtesy of the artist

Selected by

VIRGINIJA JANUSKEVICIUTE



Imagine that you see this film in a museum of technology or, better yet, in a museum of social networks. The lens of a camera effortlessly follows a dark greyhound through the streets of Riga, its parks and museums. The dog and the camera pause to look at each other when the leisurely stroll brings them both to a gallery of historical painting: the frame captures a dog of exactly the same breed, resting along with a hunter in one of the canvases. Opposite the painting, the skinned branches of a lean stick, possibly a guide's stick, point to nothing in particular, one of them curling back on itself. The museum blinks at the dog, and the dog continues the routine, quite cheerfully.

—Virginija Januskeviciute

SARA RAMO

A BANDA DOS SETE (BAND OF SEVEN), 2010

Single-channel color video, with sound

20 min., 35 sec.

Courtesy of the artist

Selected by

VERONICA CORDEIRO



A group of musicians moves around the circumference of an outdoor wall, disappearing and reappearing in random combinations, altering the composition of the music played by their instruments. Inspired by the mechanism of a music box, the circular repetition is simultaneously continuous and erratic, playing with the spectator's memory and sensorial expectations instigated through repetition. Their strange clothes and masks made from fabric, cardboard, and straw produce a poetic fantasy, an otherworldliness enhanced by their effortless gliding. A band of anti-heroes, as the artist calls them, these characters change parts of their physical attributes as well as order of appearance each time they reappear from behind the wall: although part of a repetitive mechanical system, such changes introduce unexpected incongruities. Repetition and difference occur simultaneously. At times all compositional elements (sound, image, and tempo) run in tandem with each other; at times they dissociate, overlapping or becoming isolated. As in a ghost train, once the musicians leave the scene they pursue some unknown course, which may be the ongoing circulation around the wall or some other distant journey.

—Veronica Cordeiro

ALEXANDER UGAY

BASTION, 2007

8mm black-and-white film transferred to video, with sound
5 min.

Courtesy of the artist

Selected by

LEEZA AHMADY



Working primarily in video and photography, Alexander Ugay is a seminal figure of the new generation of Central Asian contemporary artists, many of whom have exhibited widely in the region and abroad. Ugay co-founded “Bronepoezd” (“An Armored Train”) with Kyrgyz artist Roman Maskalev in 1999—a group of experimental Central Asian artists known for working with 16 mm film, using cameras manufactured in the early Soviet Union, and processing and editing the film manually. The resultant work is often dubbed “New Romanticism” for its nostalgic look and feel of Soviet avant-garde cinema. This technique lends itself well to Ugay’s explorations of memory and personal experience, which is often rooted in Central Asian history and its impact on contemporary reality. *Bastion* exemplifies the artist’s fascination with former Soviet utopian ideals and their influence on future generations. The work deploys the image of Tatlin’s Tower, which was a central symbol of triumph for the newly founded USSR in an era characterized by revolutions, wars, and public cataclysms. The Tower similarly characterizes Ugay’s personal reminiscences of the past and interest in the Russian vanguard. For this work, he combined Hi-8 video and a three-dimensional architectural model to simulate Tatlin’s unrealized Tower. The enactments and style Ugay employs in *Bastion* are seamlessly integrated into this elegiac and poetic video.

—Leeza Ahmady

JONATHAS DE ANDRADE

PACIFICO, 2010

Super 8 color film, with sound

12 min.

Courtesy of the artist

Selected by

PABLO LEÓN DE LA BARRA



In this animation, a massive earthquake erupts over the Andes, detaching Chile from the South American continent. As a consequence, the sea returns to Bolivia, restoring its lost coastline; Argentina gains coasts with both the Pacific and the Atlantic oceans; and Chile becomes a floating island adrift in the seas.

“In my visit to Bolivia in 2009, I was affected by the way the loss of the sea to Chile in the bloody Pacific War (1879–1884) was a delicate subject, unresolved, a real historical taboo. Even the smallest Bolivian book shops sell educational material for schools that didactically show the injustice of what was done: Chile’s cowardliness, the need to regain the lost sea and to defend the coast’s sovereignty. In Chile, the existence of the war is not emphasized: generally, it is taught that the whole coast has always been Chilean. In this project, the idea of the construction of truth and feelings about historical events interests me. Moral and civic didacticism is linked to my decision to work with paper and styrofoam, as they are the materials originally used for teaching in these regions. This aesthetic approach allows me to touch upon some other topics: the notion of truth as an ideological construction, the document’s relative trustworthiness, historical resentment as a social feeling, and the fabrication of mass commotion/emotion as political artifice.”

—Pablo León de la Barra

DEANNA BOWEN

SUM OF THE PARTS: WHAT CAN BE NAMED, 2010

Single-channel color video, with sound

18 min., 20 sec.

Courtesy of the artist

Selected by

SRIMOYEE MITRA



sum of the parts: what can be named is an eighteen minute performed oral history that recounts the disremembered journey of the Bowen family from its earliest documented history in Clinton, Jones County, Georgia, in 1815, as told by Deanna Bowen herself. Influenced by Eli Wiesel’s 1989 *New York Times* article regarding art, the Holocaust, and the trivialization of memory, the work chronicles the lives of family members who could not speak on their own behalf by delving into the unknown, retracing what is hidden, and reclaiming histories of those lost. Building on Katherine McKittrick’s writings about the ways in which Black space is bound to the unknown and the apparent intangibility of unseen/absent places, Bowen’s *sum of the parts: what can be named* works to reveal the ways in which contemporary art practices use language to define and “call” the self and greater black communities into being. The video is partially premised on a political/geographical/historical understanding that slavery and the systems inherent to the slave trade erased much of the material links that connect many blacks to their past and their own “stories of being.” The video also takes up concerns of the use of language, visibility, orality, symbolic gesture, and storytelling in order to articulate sites that make no reference to the black body in the past, in space, on site, or in present tense.

—Srimoyee Mitra

WOK THE ROCK

VERTICAL HORIZON, 2011

Single-channel color video, with sound

9 min.

Courtesy of the artist

Selected by

DAVID TEH



Artists have seized upon webcam aesthetics, mining the videosphere for user-generated gold and scrap—from Laurel Nakadate’s awkward role play with lonely men to tactical aggregations like Natalie Bookchin’s *Mass Ornament*, Deborah Kelly’s *Tank-man Tango*, or Cory Arcangel’s cut-ups of bedroom musicians. With *Vertical Horizon*, Yogyakarta-based artist Wok the Rock takes a more observational stance, abiding by the peculiar *durée* of networked video, at once domestic and, in its formatting of the act of viewing, social or even viral. A young man stares at his desktop in bored fascination, head tilted to one side—an unconcealed reference to a legendary amateur porn video made by an Indonesian rock star (Ariel, frontman of the band Peterpan) on his cell phone, starring himself and a TV-soap starlet named Cut Tari. Everyone you meet in Indonesia has seen this video, distinctive for its 90-degree orientation, and for feats of cinematographic agility on the part of its actor-director. Ariel got three years in prison for his efforts, under a new and highly controversial anti-pornography law. Indonesia, home to the world’s biggest Muslim population, is a progressive place in many ways, but conservatives have made gains by drumming up hysteria over modern society’s changing attitudes. *Vertical Horizon* offers a succinct, specular portrait of a nation undergoing rapid cultural change.

—David Teh

ARTISTS

SHEZAD DAWOOD (b. 1974, London, UK) received his BA from Central St. Martin's College of Art & Design, London, UK, both his MA Fine Art and MPhil Fine Art from the Royal College of Art, London, and his PhD in Fine Art from Leeds Metropolitan University, UK. His artistic practice utilizes a range of media to address cultural and political issues such as internationality and integration. Recent solo shows include *Piercing Brightness*, Museum of Modern Art Oxford and the Newlyn Art Gallery, UK (2012), as well as a solo show at KinoKino, Sandnes, Norway (2012). His work has been included in numerous international fairs and exhibitions such as the 2011 Videonale, Kunstmuseum Bonn, Katowice, Poland (2011); *Illuminations (After Arthur Rimbaud)*, Leila Taghinia-Milani Heller Gallery, New York, US (2010); the 53rd Venice Biennale, Making Worlds, Italy (2009); and the Tate Triennial, Altermodern, Tate Britain, London (2009), among others. Dawood has written and contributed to numerous books, exhibition catalogues, and periodicals. He has also been the recipient of multiple awards and honors including the 2011 Abraaj Capital Art Prize, 2008 Commissions East, and the 2007 London Artist Film and Video Award (LAFVA). Dawood currently lives and works in London, UK.

ANNIKA ERIKSSON (b. 1956 in Sverige, Sweden) works primarily in video, documentary film, and installation, initiating various real life situations and activities, and documenting them to be presented in her preferred media. Her recent solo exhibitions include *The Trilogy*, Künstlerhaus Stuttgart, Stuttgart, Germany (2012), *The Great Good Place*, KROME Gallery, Berlin, Germany (2012), and *Wir Bleiben/The Last Tenants*, Galerie NON, Beyoğlu, Istanbul (2011). Ericksson has participated in various fairs and group shows, including the 2011 Basel Art Fair, The 2005 Venice Biennale, Performa 05, and Dak Årt, Biennial. Her work has been exhibited internationally at such venues as Palais de Tokyo, Paris, Konsthall C, Stockholm, Galerie VernerklauseWerner, Berlin, Hayward Gallery, London, among many others. Annika Eriksson currently lives and works in Berlin, Germany.

ANTANAS GERLIKAS (b. 1978, Plungė, Lithuania) studied sculpture at the Vilnius Academy of Arts, Lithuania. Gerlikas is interested in the concept of a museum and its various conventions (i.e. spatial, temporal, ideological) in relation to the artwork itself and how these conventions are enacted in daily life. His artworks are primarily video and installation-based. Gerlikas's film *A Walk* was recently screened for "Intermission," a section of the international contemporary arts festival Survival Kit 3, Contemporary Arts Center, Riga, Latvia (2012), which was also the venue for his solo exhibition *Needle Eye* (2011). He has participated in selected group shows including *The Museum Problem*, Frutta Gallery's inaugural exhibition, Rome, Italy (2012), *A Thing Spins a Leaf by the Wind*, kim? Contemporary Art Centre, Riga, Latvia (2010), *And Then Came Johnny*, with Liudvikas Buklys, Tulips & Roses, Brussels, Belgium (2008), *Down the Rabbit Hole: Meeting the Familiar*, Rael Artel Project Space, Tartu, Estonia (2008), and *The Ideal Academy*, Westphalian Art Association, Münster, Germany (2007). Gerlikas lives and works in Vilnius, Lithuania.

SARA RAMO (b. 1975, Madrid, Spain) received a BA from the School of Applied Arts and Crafts, Madrid, Spain, in 1995, and both a BA in Painting in 2002 and an MA in Visual Arts in 2007 from the School of

ABOUT THE ARTISTS

Fine Arts, Federal University of Minas Gerais, Belo Horizonte, Brazil. Ramo's recent solo shows include *Sin Heroismos, por favor*, Centro de Arte Dos de Mayo C2M, Madrid (2012); *Bienvenido*, AECI, Cultural Center of Spain in Montevideo, Uruguay (2011); and *The Band of Seven*, EAC, Contemporary Art Space, Montevideo (2011), among others. She has participated in several international group shows and festivals such as *The Near and the Elsewhere*, PM Gallery & House, London, UK (2012); 29th Bienal de São Paulo, Palace of Arts, Belo Horizonte, Brazil (2011); *Commercial Brake*, Garage Projects, 54th Venice Biennale, Italy (2011); and *Bring to Light: Nuit Blanche New York 2011*, New York, NY (2011). Ramo currently lives and works in Spain and Brazil.

ALEXANDER UGAY (b. 1978, Kyzil-Orda, Kazakhstan) graduated from State University of Law, Biskek, Kyrgyzstan (2002), where he founded the creative group Bronepoezd with artist Roman Maskalev in 2000. His artistic practice mainly involves the use of photography and video as a means of exploring and documenting history's development and influence on modern situations, as well as the notion that provisional life can be compared and cross-referenced between cultures. Ugay's work has been exhibited internationally in numerous shows and festivals. Recent exhibitions include the Asian Art Biennial, *Medi(t)ation*, National Taiwan Museum of Fine Arts (2011); Sharjah Biennial 10, UAE (2011); *Promises of the Past*, Centre Pompidou, Paris, France (2010); Venice Biennale of Architecture, *The Bearable Lightness of Being The Metaphor of Space 2*, Italy (2010); New Museum Triennial, *The Generational: Younger Than Jesus*, New York, NY (2009); the 9th Istanbul Biennial, Foundation for Culture and Arts, Turkey (2005). Ugay currently lives and works in Almaty, Kazakhstan.

JONATHAS DE ANDRADE (b. 1982, Maceió, Brazil) graduated from the Universidad Federal de Pernambuco, Brazil, in 2007. Using photography-based research methods, de Andrade explores the social and cultural conditions and contexts of geographical and personal space. His artistic concerns include the dichotomy between the individual and collective memory, expressed in his work by the weaving of artifacts and archival materials of a specific cultural history into fictional narratives characterized by romance and nostalgia. He has exhibited widely, including a solo show at Marcantônio Vilaça, Rio de Janeiro, Brazil (2012), and several international group exhibitions including the *New Museum Triennial*, *The Ungovernables*, New York, NY (2012); the 12th Istanbul Biennial, Foundation for Culture and Arts, Turkey (2011); and *Panorama da Arte Brasileira*, Museum of Modern Art, São Paulo, Brazil (2011). He is recipient of the 2012 Marcantônio Vilaça Award and was a PIPA Award Finalist in 2011. De Andrade currently lives and works in Recife, Brazil.

DEANNA BOWEN (b. 1969, Oakland, California) received her BFA in Sculpture from Emily Carr College of Art and Design, Vancouver, Canada (1994), and her MVS (Master of Visual Studies) from the University of Toronto, Canada (1998). Solo exhibitions have been held at numerous galleries in Toronto, including A Space Window Gallery (2010), Women's Art Resource Centre (2009), as well as multiple shows at Fleishman Gallery (2006-7). Upcoming solo and group exhibitions in Canada will be held at Gallery44 as part of the Images Festival of Independent Film, Video & New Media, Toronto (2012); Art Gallery of York University, Toronto (2013); and Art Gallery of Windsor, Ontario (2014-15). She has participated in numerous group exhibitions, most recently *Projections of Home* with Penny McCann, Ottawa Art Gallery, Canada (2012). Bowen has been the recipient of awards, grants, and fellowships including the 2011 Media Arts Research and Production Grant, Canada Council for the Arts, and the 2007 Graduate Fine Arts Fellowship, University of Toronto. She has organized, moderated, and presented multiple artist talks and art events, and contributed to numerous publications including several catalogues and periodicals. Bowen is currently based in Toronto, Canada.

ABOUT THE ARTISTS

WOK THE ROCK (b. 1975, Madiun, Indonesia) studied Visual Communication Design at Indonesia Institute of the Arts in Yogyakarta, Indonesia. He is a founding member of Ruang MES 56, a Yogyakarta-based nonprofit exhibition space, where he held his first solo exhibition of photographic work in 2003. He has since continued to participate in group exhibitions at Ruang MES 56, often as a member of artist collective MES56. His works have been included in the CP Biennale, Jakarta, Indonesia (2005); the Yogyakarta Biennale, Indonesia (2003); and the 6th International Digital Art Exhibition and Colloquium, Havana, Cuba (2004). He has exhibited in numerous group exhibitions including *Codex Code*, Kedai Kebun Forum, Indonesia (2010); *Common Sense*, Galeri Nasional, Indonesia (2009); *Secured Area*, National Gallery, Kuala Lumpur, Malaysia (2009); *Let Arts Move You Art Project*, KTM Commuter Trains, Malaysia (2007); and *Where Troubles Melt Like Lemon Drops*, Academie Voor Schone Kunsten Hogeschool, Antwerpen, Belgium (2005), among others. Wok the Rock was awarded a silver medal at the Cintra Pariwara Ad Festival for his television advertisement Kopi Blandongan in 2005. He currently runs his online record label Yes No Wave Music, as well as produces and distributes Video Battle, a compiled video art periodical. He lives in Yogyakarta, Indonesia.

CURATORS

ABDALLAH KARROUM (b. 1970, Morocco) works as a curator, publisher and independent artistic director. He has organized and co-curated numerous international exhibitions and programs for various institutions including capcMusée d'art contemporain de Bordeaux, where he worked from 1993 – 1996; the 2006 DAK'ART Biennial for African Contemporary Art; the Position Papers program in the Gwangju Biennale 2008 (invited by the artistic director Okwui Enwezor), and the 2009 Marrakech Biennale, among others. Karroum is also a member of the Prince Pierre Monaco Foundation's Artistic Council for its International Contemporary Art Prize. He is the founder and artistic director of several art projects: his most notable, L'appartement 22, is an experimental collaborative space for exhibitions and artists' residencies founded in 2002 in Rabat, Morocco; and the Le Bout Du Monde art expeditions, a long term project which has taken place in different locations around the globe since 2000. In 2007 Karroum launched the web radio R22 as an extension of L'appartement 22. Abdallah Karroum is based in Paris and Rabat.

MARIA LIND (b. 1966, Stockholm, Sweden) is director of the Tensta Konsthall, Stockholm, Sweden, and an independent curator and writer interested in exploring the formats and methodologies connected with the contemporary art institution. She was director of the graduate program at the Center for Curatorial Studies, Bard College, NY (2008–10); director of IASPIS, Stockholm (2005–7); and director of the Munich Kunstverein, Germany (2002–4). Previously, she was curator at Moderna Museet, Stockholm (from 1997–2001); and in 1998 was co-curator of Manifesta 2, Europe's nomadic biennial of contemporary art. Lind was the 2009 recipient of the Walter Hopps Award for Curatorial Achievement. A compendium of her essays, *Selected Maria Lind Writing*, was published by Sternberg Press (2010).

VIRGINIJA JANUSKEVICIUTE (b. 1979, Šiauliai, Lithuania) is currently curator at the Contemporary Art Centre (CAC) in Vilnius, Lithuania, where she has organized numerous projects including *The Joy is Not Mentioned* (2007), part of an ongoing young Lithuanian artists series, featuring Egle Budvyte, Goda Budvyte, and Ieva Miseviciute, and *For the First and the Second Time* (2008), an exhibition of artists investigating the history of modernism, in collaboration with Stroom, a center for visual arts and architecture based in the Hague, The Netherlands. Current projects include programming the Reading Room, CAC's venue for talks, discussions, lectures, performances, and presentations as well as curatorial and artistic experimentation.

VERONICA CORDERIRO (b. 1974, São Paulo, Brazil) is a curator and writer based in Montevideo, Uruguay. She studied Art History at the University of Edinburgh, UK, and has an MA in Visual Anthropology from Goldsmiths College, University of London, UK. She is a founder of *Surcontexto.org*, an independent organization devoted to research and curating in context within the field of contemporary South and Latin American art and history. Her ongoing projects include *Plato Crítico*, an art criticism platform that takes place monthly in different galleries and museums in Montevideo, and *Inter/View*, an audiovisual project with Dokumental Collective that maps thought-processes through interviews with artists, curators, philosophers, writers, and others. Recent curatorial projects include two survey shows of Brazilian artist and filmmaker Cao Guimarães: *Le monde atmosphère*, Galerie Xippas, Paris, France (2011), and *Inmersión Sensoria*, a residency and exhibition, SUBTE, Montevideo (2010); and a six-week residency and exhibition of new work of Rosângela

ABOUT THE CURATORS

Rennó, Montevideo (2011–12). Current projects include an exhibition of new work by Pablo Uribe and a retrospective of Ernesto Vila. Publications include an interview with Rosângela Rennó for *BES Photo*, Lisbon, Portugal (2012) and an essay on the collective Alonso+craciun for *Marcelina*, São Paulo, Brazil (2011), as well as numerous catalogue essays and articles in *Art Nexus*, *Arte y Parte*, *trans>arts.cultures.media*, *Trópico*, and *Marcelina*, among others.

LEEZA AHMADY (b. Kabul, Afghanistan) is a New York-based independent curator, director of Asian Contemporary Art Week (ACAW), and a dOCUMENTA(13) agent. Ahmady has traveled widely in Central Asia, presenting the largely unknown artists of the region in international art forums such as the Venice Biennale, Istanbul Biennial, and Asia Art Archive in Hong Kong. Ahmady's notable exhibitions include *The Taste of Others*, apexart, New York, NY (2005); *The Paradox of Polarity: Contemporary Art from Central Asia*, Bose Pacia, New York (2007); *Parable of the Garden: New Media Art from Iran and Central Asia*, College of New Jersey Art Gallery, Ewing (2008); *I Dream of the Stans*, Winkleman Gallery, New York, and MARTE—Museo de Arte de El Salvador, San Salvador (2008); *Tarjama / Translation*, Queens Museum of Art, Flushing, New York (2009) and Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York (2010). She is a founding member of a number of nonprofit organizations in the US and Central Asia, such as Center for Contemporary Arts Afghanistan (CCAA).

PABLO LEÓN DE LA BARRA (b. 1972, Mexico City, Mexico) is an exhibition maker, cultural researcher, and independent curator. León de la Barra has a PhD in History and Theories from the Architectural Association, London, UK. De la Barra has curated numerous exhibitions internationally, as well as written for many prestigious publications and participated in many symposiums where relevant topics have been discussed. He is editor of his own blog, the Centre for the Aesthetic Revolution. Pablo León de la Barra is based in London, UK.

SRIMOYEE MITRA is a curator and writer. She has written for publications in India such as Time Out Mumbai, Art India—The Art News Magazine of India, and served as artistic director of Ek Aur Level Chalte Chalte: A Festival of Theatre for Change (2006), Mumbai, India. From 2008–11 she was programming coordinator of South Asian Visual Arts Centre (SAVAC) in Toronto, Canada. Srimoyee has participated in conferences including *Shift: Dialogues on Migration in Contemporary Art* (2011), MacKenzie Art Gallery, Regina, Canada; and *Extra-Curricular: Between Art and Pedagogy, Part I*, Justina M. Barnicke Gallery, Toronto, Canada. Her curatorial essay “Crossing Lines: An Intercultural Dialogue” (2009) was published in *Cultivating Canada: Reconciliation through the Lens of Cultural Diversity* (2011). Her project *Changing Stakes: Contemporary Art Dialogues with Dubai* (2011) has been listed by *Now Magazine* as a “Must See” exhibition. Currently she is curator of contemporary art at the Art Gallery of Windsor, Ontario, Canada.

DAVID TEH (b. 1977, Sydney, Australia) works at the National University of Singapore, in the fields of critical theory and visual culture. His research centers on contemporary art in Southeast Asia. From 2005–9 he was an independent critic and curator based in Bangkok, Thailand. His recent projects have included *The More Things Change...*, 5th Bangkok Experimental Film Festival (2008); *Unreal Asia, 55*, Kurzfilmtage Oberhausen, Germany (2009); *Itineraries*, VWFA, Kuala Lumpur, Malaysia (2011); and *Video Vortex #7*, Yogyakarta, Indonesia (2011). Teh's writings have appeared in *Third Text*, *Art Asia Pacific*, *LEAP Magazine*, *Art & Australia*, *Broadsheet*, and *The Bangkok Post*. He is director of Future Perfect, a new gallery and project platform in Singapore. Teh is based in Sydney, Australia.

INDEPENDENT CURATORS INTERNATIONAL

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.

Project 35 Volume 2 is produced and circulated by Independent Curators International (ICI), New York. The exhibition and tour are made possible, in part, by grants from the Horace W. Goldsmith Foundation, and the Robert Lehman Foundation; the ICI Board of Trustees; and donors to ICI's Access Fund.

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

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

ICI

Independent Curators International
401 Broadway, Suite 1620
New York, NY 10013
212.254.8200
www.curatorsintl.org