

PROJECT 35

VOLUME 2

PART 3 OF 4

ARTISTS

ELENA DAMIANI, HELEN ZERU, SUN XUN,
HEINO SCHMID, ASLI ÇAVUŞOĞLU, ZBYNĚK
BALADRÁN, LARS LAUMANN, JIN-ME YOON,
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CURATORS

MARÍA DEL CARMEN CARRIÓN, MESKEREM
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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.

ELENA DAMIANI

INTERSTICIO, 2012

Single-channel color video, with sound

5 min., 25 sec.

Courtesy of the artist

Selected by

MARÍA DEL CARMEN CARRIÓN



In *Intersticio* Elena Damiani builds a narrative evocative of travel, the passing of time, and the adjustments the body must make in response to changing perceptions resulting from transitory conditions. The video presents a series of images taken from digital archives arranged as a type of travelogue. By presenting this information in the form of a stream-of-consciousness narrative recounting, the artist points to the physical and psychological limits the subject faces when structuring experience. The image-language relationship generates fissures that relate to extra-discursive incidents that leave an inscription in the body; intensities that memory tries to recover.

—María del Carmen Carrión

HELEN ZERU

MEMORY BACK AND FORTH, 2011

Single-channel color video, with sound
12 min.

Courtesy of the artist

Selected by

MESKEREM ASSEGUED



This three-part video uses a documentary approach to tell a personal story. In 1997, Helen Zeru's mother died and was buried in a public cemetery. Fifteen years later, the government decided to use the land occupied by the cemetery for new construction. Zeru and her family were told to exhume her mother's remains and move them to a different cemetery site. The video is about the artist's reaction to this calamity as well as the pain people feel who are affected by current land resettlement plans. This situation is not unique to Ethiopia; it happens all over the world. I chose the work because of its geopolitical nature and its contemporary context. It is raw, but addresses a timely issue in a very personal way.

—Meskerem Assegued

SUN XUN

21KE, 2010

Single-channel video with grayscale animation and sound
27 min.

Courtesy of the artist

Selected by
HOU HANRU



Sun Xun is a Beijing-based young artist who grew up in the post-revolution era, during which China has fervently embraced the seemingly contradictory alliance of neo-liberal capitalism and social controls. This alliance is both reasonable and efficient, given that these ideologies are in reality the incarnations of bio-political manipulations of our daily lives by those in power. Sun Xun has concentrated on revisiting and subverting official versions of history, especially the established narrative of the making of the nation-state, inquiring into the reality that supports established authorities. Rather than confront directly the authority's control, censorship, and repression of society as was done by earlier artists, Sun Xun pursues his interrogations in an impassionate, distant, enduring, and metaphysical manner. He uses traditional hand-made techniques to produce site-specific installations that blend drawing, painting, and animation to express his mistrust of History. He has invented an alter ego of History, the magician that haunts all of his amazing animations, who forges falsehoods to replace reality. "Magicians are the authority! A lie is the truth! And it's cheap!" *21 KE* incorporates the results of his decade-long investigations. In this video, the soul (supposedly weighing 21g, or *ke* in Chinese) flies away from a body. The soulless body, following the conjuring stick of the magician, is plunged into a black hole of History: "History is a circle, irregular but relatively standard round. It is full of regrets, and pi is not a true formula anymore; any revolution is a lame compass, keeps turning ungratefully, and ends up with nothing."

—Hou Hanru

HEINO SCHMID

TEMPORARY HORIZONS, 2009

Single-channel color video, with sound

1 min., 42 sec.

Courtesy of the artist

Selected by

CHRISTOPHER COZIER



temporary horizons documents the moment when the artist gets one empty beer bottle to balance on the neck of another lying on its side. Whether viewing the sequence or only hearing its sound from nearby, every time the bottle falls we either exhale or smile, being relieved of that quiet anxiety created by the anticipation of its tumble. The repeated gesture and its sound produce a cyclical rhythm. We begin to realize that there is a small amount of water in the standing bottle, which acts like a level. The actual gesture, performed and documented, infers a sleight of hand.

Heino Schmid, an artist from Nassau, conceived of this project while exploring Port of Spain at night and becoming intrigued by a street hustler's performance of balancing beer bottles for tips from the patrons of a popular bar. He recreated the beer bottle balancing act in a colleague's studio in London as his project for the Liverpool Biennial, to which he had been invited as a participant in the Caribbean section. It was a feat made visible as a kind of "cultural display"; a conceptual commentary on the predicament he shares with many from the Caribbean and elsewhere of being pigeonholed, expected to fulfill conventional expectations, to perform the "conditions of visibility." In the "sterile space" of the gallery, Schmid recreated the gesture stripped or "rinsed" of all its potentially "exotic references to place." The work takes on a sly tone of defiance touched with a mischievous sense of humor. It speaks about the formal act of making and also the context in which the artist may occasionally have to function—the artist is not making an object but a moment.

While I remain intrigued by the experience of viewing the work and all that it critically opens up and condenses, I am also fascinated by the journey from Alice Yard in Port of Spain to Blue Curry's studio in London, and subsequently to Liverpool. Along each step of the journey the project—conceptually and physically—is constantly reforming. As Schmid moves between locations, the presentation changes as a result of engaging with other artists. Thus, it is a collaborative process that brings together a number people and places, and it is mobile, unlike the static idea of locating and isolating artists within a traditional framing, as in the Caribbean section of the biennial.

—Christopher Cozier

ASLI ÇAVUŞOĞLU

IN DIVERSE ESTIMATIONS LITTLE MOSCOW, 2011

Single-channel color video, with sound

12 min., 45 sec.

Courtesy of the artist and NON, Istanbul; commissioned by BORUSAN A.Ş.

Selected by
ÖZGE ERSOY



In *Diverse Estimations Little Moscow* is a video collage of fragmented, loosely connected vignettes that capture the memories of a brutal military operation in Fatsa, a coastal town in Northern Turkey, two months before the 1980 coup d'état. The video is made in Aslı Çavuşoğlu's documentary style. Her meticulous research is reminiscent of a social scientist's, yet does not relay the history of the event or any claims of truth. Instead, she brings together people, places, and objects that are suggested or associated with the incident—including hiding spots in the forest, informer's masks, revolutionary songs, banned books, and dilapidated warehouses where locals were interrogated and tortured thirty years ago. Using abstracted and seemingly disconnected stories, Çavuşoğlu creates a personal narrative of written and oral histories as well as of personal memories—however obstructed they may be.

—Özge Ersoy

ZBYNĚK BALADRÁN

40.000.000, 2010

Single-channel color video, with sound

7 min., 23 sec.

Courtesy of the artist

Selected by

VÍT HAVRÁNEK



40.000.000 is a sort of “lamentation” about the current state of the world—the lack of order and economic and social organization. The title references a book written in the 1930s by a shoe manufacturer, Jan Bata, as a type of manifesto of effective organization and Ford-type production. In the film, Zbyněk Baladrán draws a subjective link between the capitalistic logic of production and the exploration of subjective human desire, sometimes through an existentialist perspective. What interests me (besides the subjective) is its filmic quality—the gap between the text (or speech) and the moving image that, in certain moments, according to the intuition of the spectator, flashes in a moment of understanding or connection between what is spoken and what is seen.

—Vít Havránek

LARS LAUMANN

THE... (HELGA LETTERS), 2012

Single-channel black-and-white video, silent

3 min., 19 sec.

Courtesy of the artist and Maureen Paley, London

Selected by

MATS STJERNSTEDT



Norwegian artist Lars Laumann is trained in photography and printmaking, but in his recent practice has focused primarily on film-making. Themes of obsession, fandom, love and devotion loom large in his work. He is particularly interested in the experiences of marginalised groups, ‘outsiders’, and the ways in which they are perceived by the wider community... Laumann is drawn to stories of unusual and remote objects of love or fascination. He examines the internal work that goes into the construction of emotional attachments, and the boundaries between personal and social belief systems. He trains his gaze on these phenomena without appearing to assume a critical or analytical stance. Nor does he present them as merely ‘interesting’ Warholian or anthropological exotica. Instead he seems to be genuinely involved with his subjects; improbably, he creates a space in which we can share his ingenuous fascination.

—Artist Profile for the 2012 Liverpool Biennial

JIN-ME YOON

THE DREAMING COLLECTIVE KNOWS NO HISTORY
(U.S. EMBASSY TO JAPANESE EMBASSY, SEOUL), 2008

Single-channel HD video, with sound

18 min., 7 sec.

Courtesy of the artist and Catriona Jeffries Gallery

Selected by

DAINA AUGAITIS



Jin-Me Yoon is an established Vancouver artist who has contributed vastly to discussions of place and identity. This video is the first in an ongoing series in which the artist “crawls” from one location to another. In *The Dreaming Collective Knows No History (U.S. Embassy to Japanese Embassy, Seoul)*, she traverses the distance from the American Embassy to the Japanese Embassy in Seoul, the city of her birth. Lying prone on a moving platform, she laboriously advances along the few city blocks between the sites of two political powers, each of which have deeply impacted Korea’s history. Yoon’s strange yet vulnerable actions interrupt the normal flow of cars, police, and people, leaving the viewer to make associations between national history, world powers, memory, and the place of the specific, gendered body in this ever-changing globalized world.

—Daina Augaitis

AHMET ÖĞÜT

SHORT CIRCUIT, 2006

Single-channel color video, with sound

3 min., 32 sec.

Courtesy of the artist

Selected by

ADNAN YILDIZ



Short Circuit is not only three minutes and thirty-two seconds long, it is as long as you play it. It continues in time and space like a video on repeat. In the video, we first hear the voices of children playing football, and then see the bodies of these children at play on a dark street. They are illuminated by the headlights of the passing cars, each time revealing the children in different positions. Place and time come together in this moment that is delineated by the possibility of an accident; we feel concern for the safety of the children at play and the laws that regulate traffic and help define the city. This is the challenge of modernity. The asphalt, here a metaphor for Western civilization, operates both as a playground and an automotive highway, with the ever-present possibility of accidents. It is not in the West, but is westernized. Ahmet Ögüt has created an atmosphere that is both global and specific; sometimes it turns into a thriller, and sometimes it creates a sense of flashback, both to our collective unconscious and to our childhood dreams. These two psychological states exist together. The music of life never stops, it is like a children's song composed of dark images and happy voices. The title is yours.

—Adnan Yildiz

ARTISTS

ELENA DAMIANI (b. 1979, Lima, Peru) received a BA in Architecture from Universidad Peruana de Ciencias Aplicadas UPC (1999) and a BA in Fine Arts from Escuela Superior de Bellas Artes Corriente Alterna (2005), both in Lima, Peru, and an MFA in Fine Arts from Goldsmiths College, University of London, UK (2010). She employs both architecture and fine art to address such issues as geographical ruins, mortality, memory, and the societal obsession with archiving and museumization. Damiani has exhibited internationally in both solo shows and group exhibitions at many venues such as Revolver Galeria, Lima (2012); Cologne Contemporaries, Germany (2012); Selma Feriani Gallery, London (2011); and Arroniz Arte Contemporaneo, Mexico City, Mexico (2011), among others. Damiani has been the recipient of multiple awards and honors including Second Prize at the 9th French Peruvian Competition of Visual Arts, “Pasaporte para un Arista,” Culturel center Pontifica Universidad Católica PUCP, Lima (2006); a Special Mention for Video Creation at the 12th International Arts and Digital Cultures Festival of Gran Canaria, “Canarias Media Fest,” Centro Gran Canaria Espacio Digital, Las Palmas, Canary Islands (2006); and the Production Prize at the 2nd Peruvian Video and Electronic Arts Competition, Spanish Cultural Center, Lima (2004). Damiani currently lives and works in London, UK.

HELEN ZERU (b. 1987, Addis Abeba, Ethiopia) received her BFA from the Addis Abeba University School of Fine Arts, Ethiopia, in 2008. Zeru primarily works with photographic mediums and is actively involved in art therapy practices. She has exhibited at international venues including the the Goethe-Institut Addis Abeba (2012); Alliance Ethio-Francaise, Addis-Abeba (2011); and the Joan Flasch Artists’ Book Collection, Chicago, IL (2010). She is the Photography and Documentation Officer of the Netsa Art Village, an artist collective that strives toward the establishment of a Living Museum of Modern Art in Ethiopia, as well as toward stimulating creative thought and practice within the Ethiopian contemporary art community. She recently served on the jury panel for the 1st Addis Rumble Photo Contest, Moving Ethiopia, Addis-Abeba (2012); and is actively involved with DESTA for Africa, a nonprofit cultural organization dedicated to photographic training and education of aspiring Ethiopian photographers and artists.

SUN XUN (b. 1980, Fuxin, China) studied Printmaking at the China Academy of Fine Arts. Shortly after graduating, he started the animation studio Pi, creating meticulous animations that combine hand-drawn renderings and traditional materials with new techniques and media. Solo exhibitions of his work have been presented internationally at venues including ShanghART, Beijing, China (2011); Kunsthau Baselland, Basel, Switzerland (2010); and the Drawing Center, New York, NY (2009). His work has been exhibited and screened at numerous group shows and festivals, including Yokohama 2011, International Triennial of Contemporary Art, Yokohama, Japan (2011); Shenzhen International Ink Art Biennale, China (2010); FIAC 2010, Art Fairs Grand Palais, Paris, France (2010); 10th Transmediale Festival, Berlin, Germany (2010); and Shahzia Sikander & Sun Xun, Freer and Sackler Gallery, Smithsonian Institution, Washington DC (2009), among others. Sun Xun is currently based in Hangzhou, China.

ABOUT THE ARTISTS

HEINO SCHMID (b. 1976, The Bahamas) studied Fine Art at the Utrecht Graduate School of Visual Art and Design, The Netherlands, and Photography at the Savannah College of Art and Design, Georgia. Schmid uses a variety of media such as video, drawing, installation, and photography to investigate the encounters between people and their environment—the personal and the public. Recent solo exhibitions have been presented at The Hub, Naussau, The Bahamas (2011); Alice Yard, Port of Spain, Trinidad (2010); and PRO Gallery, Naussau, The Bahamas (2009). Schmid has participated in selected group shows including *Wrestling with the Image: Caribbean Interventions*, Art Museum of the Americas, Washington DC (2011); *The Fourth National Exhibition*, National Art Gallery of The Bahamas, Nassau, The Bahamas (2008); and *Funky Nassau: Recovering an Identity*, Nassauischer Kunstverein, Wiesbaden, Germany (2006). His work was included in the Liverpool Biennial, UK (2010). Schmid has been the recipient of numerous awards including The Commonwealth Connections International Residency Award in 2009 and the Endowment for the Arts Award for Graduate Studies in 2005. Additionally, Schmid is a lecturing professor at the School of Communication and Creative Arts at the College of the Bahamas, and Co-exhibitions Director of Popopstudios Centre for the Visual Arts, Naussau, The Bahamas. Schmid currently lives and works in Nassau, The Bahamas.

ASLI ÇAVUŞOĞLU (b. 1982, Istanbul, Turkey) received her BFA in Cinema and Television from the Marmara University, Istanbul, Turkey (2004). Çavuşoğlu works in a variety of media including video, photography, installation, and artists' books. Her recent solo exhibitions include *How I traveled around the world*, Gallery NON (2010), and *The Magificent Seven*, Kargart (2006), both in Istanbul. She has exhibited internationally at such venues as La Box, Bourgesm, France (2011); NGBK and Kunstraum Bethanien, Berlin, Germany (2010); the Museum of Health and Sciences, Bogota, Colombia (2009); and Galery Loop, Seoul, South Korea (2009). Çavuşoğlu has created several artists' books including *Teslim 6/Delivery 6* (2009), *In Patagonia after Bruce Chatwin* (2009), *The Unsubscribed Life of Peter Bose* (2007), and *A Slight Hesitation of Petra Nacht* (2007), among others. In addition to creating and exhibiting her work, she has contributed to multiple publications such as *Art Lies*, *Siyahi Magazine*, *Pist Protta*, and *XXI Magazine*. Aslı Çavuşoğlu currently lives and works in Istanbul, Turkey.

ZBYNĚK BALADRÁN (b. 1973, Prague, Czech Republic) studied Art History at the Charles University Philosophical Faculty in Prague, and Visual Communication at the Prague Academy of Fine Arts, both Czech Republic. He is a visual artist, curator, and author. Baladrán has presented solo exhibitions at international venues including Kunstverein Milano, Milan, Italy (2011); Tranzit workshops, Bratislava, Slovakia (2009); Hunt Kastner Artworks, Prague, Czech Republic (2008); and Castillo/Corrales, Paris, France (2008). He has participated in group exhibitions including *State of Affairs: Spaces Through Ideological Appropriation*, AMT Project, Bratislava (2012); *From the closed world to the infinite universe*, Le Quartier, Quimper, France (2012); and the 11th Lyon Biennial, *A Terrible Beauty Was Born*, France (2011), among others. In 2001 Baladrán co-founded Galerie display, which in 2007 was merged with Tranzit.cz into Tranzitdisplay, where he currently oversees the exhibition program. He co-curated, along with several other curatorial collectives, the European contemporary art biennial Manifesta 8, which was held from October 2010 to January 2011 in several locations around southeast Spain. Baladrán currently lives and works in Prague, Czech Republic.

LARS LAUMANN (b. 1975, Brønnøysund, Norway) graduated from the Norwegian State Academy, Oslo, in 2001. Laumann's video-based works, ranging from multimedia video installations to documentaries, often focus on situations and figures that are considered marginal to society and explore the notion of alternative realities and histories. His conceptually intricate and sometimes morally challenging works have been screened and exhibited internationally at fairs and group shows including the Liverpool Biennial, Touched,

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UK (2010); Free, New Museum, New York, NY (2010); and the 5th Berlin Biennial, Germany (2008). In addition to his New York solo debut at Foxy Production, Kari & Knut, a fictional narrative underlined by the phenomenon of cryptomnesia (the experiencing of a memory as a new and original thought or idea), he has held solo exhibitions at Gallery West, the Hague, The Netherlands (2011); Kunsthalle Winterthur, Switzerland (2010); Maureen Paley, London, UK (2010), Bunkier Sztuki, Kraków, Poland (2010); and Foxy Production, New York (2010), among others. In 2009 he was awarded the Statoil Art Prize. Laumann currently lives and works in Berlin, Germany.

JIN-ME YOON (b. 1960, Seoul, South Korea) received her BFA from Emily Carr College of Art and Design, Vancouver, Canada, in 1990, and her MFA from Concordia University, Montreal, Canada, in 1992. Her artistic practice primarily involves the use of video and photographic media to address, among other issues, the complexities of identity, displacement, and memory in an era increasingly characterized by globalization and multi-nationality. Her work has been exhibited and screened both nationally and internationally at numerous events and venues such as the Aichi Triennale, Nagoya, Japan (2010); Centre Culturel Canadien, Paris, France (2008); and Videonale, Kunstmuseum Bonn, Germany (2007). She has authored, contributed to, and been the subject of numerous books, catalogues, and articles. Her project *Beneath* premiered in the summer of 2012 at Vancouver Art Gallery. Yoon lives and works in Vancouver, Canada, teaching at the School for the Contemporary Arts at Simon Fraser University.

AHMET ÖGÜT (b. 1981, Diyarbakir, Turkey) received his BA from Hacettepe University, Ankara, Turkey in 2003 and his MA from Yildiz Teknik University, Istanbul, Turkey in 2006. Ögüt works in a variety of media such as video, photography, installation, and printed media. His recent solo exhibitions include *Modern Essays 1: Across the Slope*, Istanbul, Turkey (2011); *Stones to throw*, Kunsthalle Lissabon, Lisbon, Portugal (2011); and *Once upon a time a clock-watcher during overtime hours*, Fondazione Giuliani, Rome, Italy (2011), among others. He has exhibited in a number of group shows and fairs, most recently the 12th Istanbul Biennial, Foundation for Culture and Arts, Turkey (2011); the 4th Moscow Biennial, Rewriting Worlds, Russia (2011); the Asian Art Biennial, Taichung, Taiwan (2011); Performa 09, New York, NY (2009); and he co-represented Turkey in the 53rd Venice Biennale, Italy (2009). Ögüt was awarded the Volkskrant Beeldende Kunst Prijs (Volkskrant Fine Art Prize) in 2011 for his video *Guppy 13 vs. Ocean Wave, A Bas Jan Ader Experience*, in which he restaged the ill-fated 1975 boat trip across the Atlantic made by artist Bas Jan Ader. He was also awarded the Kunstpreis Europas Zukunft (Art Prize: Future of Europe), in 2010, in recognition of his artistic achievement. He has completed several international artist residencies and contributed to numerous publications. Ögüt currently lives and works in Amsterdam, The Netherlands.

CURATORS

MARÍA DEL CARMEN CARRIÓN is the manager of Public Programs and Research at ICI. Prior to this, she was an independent curator and art critic based in Quito, Ecuador. She received an MA from the Curatorial Practice Program at California College of the Arts, San Francisco, and taught at Universidad Católica in Quito. She co-founded Constructo /, an international collective platform devoted to research and debate of art and visual culture, with whom she produced the book *Circuitos de Flujo: Arte y Política* (2012). Since 2009 she has been a member of the curatorial college of *ceroinspiración*, an exhibition and residency space in Quito. Recent projects include *The Life of Objects*, VOGT Gallery, New York (2011); *Materia Prima*, 8th Bienal de Mercosur, Porto Alegre, Brazil (2011); *Otros Fueros*, a collaboration with Tercerquinto, EACC, Castelló, Spain (2011); *Historias Fugaces*, LABoral, Gijón, Spain (2011); and *The Nature of Things*, Biennial of the Americas, Denver, CO (2010). Former positions include Associate Curator at New Langton Arts in San Francisco and Research Coordinator for Museo de la Ciudad in Quito.

MESKEREM ASSEGUED (Addis Abeba, Ethiopia) is an anthropologist, curator, and writer. In 2002 she founded ZCAC (Zoma Contemporary Art Center), an artist residency located in Addis Ababa and Harla, a small village south of Dire Dawa, Ethiopia. Over the last 16 years, Meskerem has curated numerous exhibitions both in Ethiopia and abroad. These include *Giziawi #1*, an art happening in Addis Ababa (2002); *Devine Light by David Hammons* at ZCAC (2003); *Green Flame with Elias Sime, Ernesto Novelo, and Julie Mehretu*; and the co-curated *Eye of the Needle, Eye of the Heart by Elias Sime* with Peter Sellars (2009). She was a member of the selection committee for the 2004 Dak'Art Biennale and the 2007 Venice Biennale African Pavilion. She is currently doing research for an upcoming exhibition she will curate at the Staatliche Kunstsammlungen Dresden in Dresden, Germany.

HOU HANRU (b. 1963, Guangzhou, China) is a Paris- and San Francisco-based critic and curator. He is director of Exhibitions and Public Programs and chair of Exhibition and Museum Studies at the San Francisco Art Institute, CA. He is currently curating the 5th Auckland Triennial in New Zealand (2013). Hanru has curated numerous exhibitions across the world. His most recent major curatorial projects include the 10th Biennale de Lyon, France (2009), and the 10th Istanbul Biennial, Foundation for Culture and Arts, Turkey (2007), among others. He has taught and lectured in many international institutions. He frequently contributes to art publications, and has served as a jury member for many international art awards and competitions, as well as served as advisor for numerous international institutions.

CHRISTOPHER COZIER (b. 1959, Port of Spain, Trinidad) is an artist and writer living and working in Trinidad. He is a member of the editorial collective of *Small Axe*, A Caribbean Journal of Criticism. Cozier was awarded a Pollock-Krasner Foundation grant in 2004. He is co-director of Alice Yard, which was part of the Global Africa Project at MAD. in New York, NY. Cozier was joint curator of *Wrestling with the Image*, Art Museum of the Americas, Washington DC (2011). Editions of his prints have been produced and exhibited by David Krut Projects in New York and Johannesburg, SA. He has exhibited in the 5th and 7th Havana Biennials (1994; 2000); *Infinite Island*, Brooklyn Museum of Art, New York (2007); the Trienal Poli/Gráfica de

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San Juan, América Latina y el Caribe, Puerto Rico (2009); *Rockstone and Bootheel: Contemporary West Indian Art*, Real Art Ways, Hartford, CT (2009); and *AFRO MODERN, Journeys through the Black Atlantic*, Tate Liverpool, UK (2010).

ÖZGE ERSOY (b. 1984, Istanbul, Turkey) is a curator and writer based in Istanbul, Turkey. An alumna of the Center for Curatorial Studies at Bard College, NY, Özge has worked in the curatorial departments of various nonprofits in New York, Istanbul, and Cairo, and currently works as the project manager at Collectorspace, a New York-based nonprofit that opened its first space in Istanbul in September 2011. In 2010 Özge edited and self-published *How to Begin? Envisioning the Impact of Guggenheim Abu Dhabi*. Her writings have been included in *Modern Painters*, *the Journal of the Society of Architectural Historians*, *Domus*, *Ararat Magazine*, *Nafas Magazine*, and *Bidoun*, among others.

VÍT HAVRÁNEK (b. 1971, Prague, Czech Republic) is a theoretician and organizer based in Prague, Czech Republic. Since 2002 he has been working as director of the contemporary art initiative Tranzit.cz. Since 2007, the year he co-founded Tranzitdisplay, a resource center for contemporary art, he has since been lecturing on contemporary art at the Academy of Art, Architecture and Design in Prague. He serves as an associate editor of JRP | Ringier art publisher, and was a member of Tranzit.org, one of the three curatorial teams for the European contemporary art biennial Manifesta 8, which was held from October 2010 to January 2011 in several locations around southeast Spain. Additionally, he has curated and co-curated exhibitions including *Monument to Transformation*, City Gallery Praguem Prague, Czech Republic (2007-10); and *tranzit–Auditorium, Stage, Backstage, I, series of exhibitions in three acts*, Frankfurter Kunstverein, (2006). He has edited and co-edited *Atlas to Transformation* (JRP|Ringier, 2011), *Jiří Skála* (JRP|Ringier, 2011), *Kateřina Šedá* (JRP|Ringier, 2008), *Jan Mančuška* (JRP|Ringier/Tranzit series, 2007), *Jiří Kovanda* (JRP|Ringier/Tranzit series, 2007), and others such as *Autobiographies* (Revolver Books, Secession Wien, tranzit.c, 2006); *The Need to Document* (Zurich: JRP|Ringier, 2005); *Lanterna Magika* (PUBLISHER, 2002); and *action, word, movement, space* (PUBLISHER, 1999). Havránek has written for books and catalogues including *Manifesta 8* (Silvana Editoriale, 2010); *Promesses du passé* (Praha: Kant, 2002); *Reconsidering the Documentary and Contemporary Art* (Sternberg Press, CCS Bard, 2008); *Voids* (Centre Pompidou, Kunsthalle Bern, 2009); *Right About Now* (Valiz, 2007); and *Yves Klein* (Centre Pompidou, Springer Wien, New York, 2007), among others.

MATS STJERNSTEDT (b. 1968 in Gävle, Sweden) studied Art History at Lund University, Lund, Sweden. He has worked as a curator and art critic, and is currently serving as artistic director at Kunstneres Hus, in Oslo. Stjernstedt has curated and co-curated many exhibitions and projects including *Oslo Contemporary Art Exhibition 2011: Akram Zaatari, Composition for Two Wings*, Kunstneres Hus, Oslo, Norway, *CODE SHARE 2009* (as part of “Vilnius — European Capital of Culture 2009”), Contemporary Art Center, Vilnius, Lithuania 2009, *Maria Lindberg (a retrospective)*, Futura Center for Contemporary Art, Prague, Czech Republic, 2009, and *Dak’Art: African Contemporary Art Biennale*, Dakar, Senegal, 2008. He has worked with such prominent European Institutions as Turku Art Museum, Turku, Finland, Tranzit, Prague, Czech Republic, and Kunsthalle Bern, Berne, Switzerland, among many others. He has written art criticism for such notable publications as *ArtForum*, *Flash Art*, and *Art + Text*. Stjernstedt is currently living in Sweden.

ABOUT THE CURATORS

DAINA AUGAITIS (b. Canada) has been chief curator/associate director at the Vancouver Art Gallery, Canada, since 1996, where she plays a key role in shaping the museum's exhibition program and building its collections. In the last decade she has organized solo exhibitions of artists such as Rebecca Belmore, Stan Douglas, Brian Jungen, Song Dong, Ian Wallace, Gillian Wearing, Paul Wong, and Yang Fudong, and thematic exhibitions that have featured works that are socially based. She was formerly director of the Visual Arts Program at the Banff Centre for the Arts, where she organized residencies for artists and curators, and has held curatorial positions at the Walter Phillips Gallery, Alberta, Canada, Western Front, Vancouver, Canada, Convertible Showroom, Vancouver, Canada, and Franklin Furnace, New York, New York. She recently curated the exhibition *Muntadas: Entre/Between* at the Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain, touring to Gulbenkian Museum, Lisbon, Portugal, and Jeu de Paume, Paris, France.

ADNAN YILDIZ (b. 1979, Turkey) has been the artistic director of Künstlerhaus Stuttgart, Germany, since January 2011. Recently he has been developing a series of solo projects entitled Artistic Dialogues focusing on artistic methodologies. He is mostly interested in the presence of the audience in an exhibition situation, and works with process-oriented approaches. Yildiz is based in Stuttgart, Germany.

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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