

PROJECT 35

VOLUME 2

PART 4 OF 4

ARTISTS

IVANA MÜLLER, JENNY PERLIN, SONA SAFAEI, ANNEMARIE JACIR, MICHAEL BLUM AND DAMIR NIKŠIĆ, REYNIER LEYVA NOVO, PARK CHAN-KYONG, BASIM MAGDY, MARWA ARSANIOS

CURATORS

NATAŠA PETREŠIN-BACHELEZ, REGINE BASHA, AMIRALI GHASEMI, SHARMINI PEREIRA, DEFNE AYAS, YANDRO MIRALLES, SUN JUNG KIM, NAT MULLER, CHRISTINE TOHME

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.

IVANA MÜLLER

YOU ARE THERE BUT I CANNOT SEE YOU, 2007

Single-channel color video, with sound

15 min., 13 sec.

Courtesy of the artist, originally commissioned by La Porta,
Barcelona

Permanently available on the Internet

Selected by

NATAŠA PETREŠIN-BACHELEZ



Choreographic artist Ivana Müller develops performative concepts that play with what it means to be a spectator, both individually and collectively, within theater's relationship to time. The question of an "invention of self," the relation of the body to its representation (especially on stage), of the imaginary and imagination, is at the heart of her research. *You Are There But I Cannot See You* addresses absence, presence, and "other strategies that make theater theaters and Internet Internet" (I. Müller) literally, in the way the artist herself is set up. The video uses the protocols and techniques of online chat, in which we follow a choreography that develops in our minds while reading what is written by the artist. At the end of the video, absence and presence are further confronted when the artist faces the camera and talks to us directly, making language more potent with the ambiguity of the artist addressing the subjectivity of "you," a concept that is both individual and collective at the same time.

—Nataša Petrešin-Bachelez

JENNY PERLIN

DUST OF SNOW, 2009

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

6 min., 45 sec.

Courtesy of the artist and Galerie M+R Fricke, Berlin

Selected by

Regine Basha



Jenny Perlin is one of the few artists I know who has been using film—specifically 16mm film—and drawing to create a kind of concrete poetry. The timing, use of language, and call for perceptual and aural attention in her videos mimic the experience of concrete poetry (without necessarily looking like it stylistically). Her films unravel like a thought process and present the experience of faulty memory about an elusive event in history, whether overlooked or misread. Her treatment of personal history seems to be from the position of a witness—to a time, a place, a set of circumstances—and to figures who have helped shaped her own view of the world. But, as always, her presence is subtle, nearly invisible, and understood through the veil of an intensely human experience. In *Dust of Snow*, one of my favorite works, Perlin explores a stylistic trope in the poetry of Robert Frost, allowing it to become the storyteller for a childhood memory about early systems of logic.

—Regine Basha

SONA SAFAEI

ALPHABET, 2010

Single-channel color video, with sound

1 min., 30 sec.

Courtesy of the artist

Selected by

AMIRALI GHASEMI



Originally from Tehran, the Toronto-based artist Sona Safaei has moved from drawing and painting to a series of text-based performative multimedia works. She often incorporates language, using Persian and English as two scripts that confront each other from opposing sides, a dynamic that Safaei explores both conceptually and formally. It is rare to come across a moment when an artist can express a thousand words with such a minimal and simple act as scribbling the letters of the alphabet alone.

Alphabet is a two-channel handwritten journey, from left to right and from right to left. Safaei filmed her hand writing the alphabet both in her mother language of Persian and her adopted language of English. Being aware of their polarity, she moves them toward each other in a delicate performance, revealing how the contemporary condition of two distinct contexts can meet and coexist in a traveler's personal journey.

—Amirali Ghasemi

ANNEMARIE JACIR

A FEW CRUMBS FOR THE BIRDS, 2005

Single-channel color video, with sound

28 min.

Courtesy of the artist

Selected by

SHARMINI PEREIRA



A Few Crumbs for the Birds follows the lives of a small group of people eking out a living in the Jordanian town of Ruwayshe, a small-time oil-smuggling community on the border with Iraq. Without sentimentality or judgment, Annemarie Jacir's film captures the relationships between the handful of men and women of Rowayshe and the passing truckers. The truckers transport oil and other materials as they travel to and from Iraq and in return are provided food and lodging. The interdependence of one community on the other appears surreal, at times unfair, but ultimately exists in harmony. The meager existence of the villagers in this barren desert outpost is a poignant portrait of humanity's ability to survive within the cracks of opportunity and oppression. But just as the film brings the realities of this micro-economy to our attention, it also brings about its demise. Authorities closed down the township when news of the film's content reached them. Brittle reality crumbles. *A Few Crumbs for the Birds* represents one of those rare and extraordinary works of art that manages to define and redefine a genre, raising implications about art's responsibility to tell and bear witness.

—Sharmini Pereira

MICHAEL BLUM AND DAMIR NIKŠIĆ

ORIENTAL DREAM, 2010

Single-channel color video, with sound

7 min., 30 sec.

Courtesy of the artists and Blind Dates project

Selected by

DEFNE AYAS



Michael Blum invited Damir Nikšić to create a project tackling the ruins of the Ottoman Empire from Bosnia to Palesrael. They turned their attention to the question of how Ottoman institutions, centralized in Istanbul, could provide a blanket solution to the many conflicts taking place on former Ottoman territory, from the Balkans to Palesrael and Iraq—an extreme version of a “One State” solution, to speak in Middle-Eastern terms. They quickly began discussing Orientalism, as well as Western accounts of “Oriental” life—particularly accounts from the nineteenth and early twentieth centuries that are full of fascination, estrangement, and condescension. There are many examples of such representations in Western popular culture, particularly in literature (from Albert d’Aix’s chronicle of the First Crusade to Rebecca West’s trip to Yugoslavia), music (The Four Lads’s “Istanbul not Constantinople”), and film (*Lawrence of Arabia*). What interests the artists is how these long-lasting clichés are crafted and quietly enforced, and the humor that arises from the cracks and crevices within them, as well as the “Oriental Dream” that resulted from this exploration—a whimsical critique of Orientalism with its traces still present throughout the imminent landscape. Taking the fate of Ottoman headgear—the fez—as a clichéd sign of the now-defunct empire, Blum and Nikšić crafted a short film where the two artists perform a duet reminiscent of a Laurel and Hardy sketch. It depicts a staged chase that takes place in and out of the maze-like cobblestoned alleys of Sarajevo, parodying the oddities of contrived divides and superimposed contradictions. The resulting video, *Oriental Dream*, sketches “business as usual” in contemporary geo-politics that continues to perpetuate ruptures.

This film was initially commissioned for the Blind Dates, a curatorial platform, which departs from the premise that the empire’s abrupt rupture and its various reformulations into nation-states have their lingering effects on life to this day. Blind Dates was founded and co-curated by Neery Melkonian and myself.

—Defne Ayas

REYNIER LEYVA NOVO

EL PATRIOTA INVISIBLE (THE INVISIBLE PATRIOT), 2007

Single-channel color video, with sound

8 min., 45 sec.

Courtesy of the artist

Selected by

YANDRO MIRALLES



The real Patriot hides not behind any image.

He just is. And what he is, it's invisible.

—Reynier Leyva Novo

The Invisible Patriot is inspired by “La Bayamesa,” the Cuban national anthem composed by Perucho Figueredo in 1867. The video shows a guitar player who, though barely visible, offers a personal interpretation of the musical composition. Reynier Leyva Novo often uses the study of history, denying its alleged objectivity and showing how susceptible it is to being understood, expressed, and even manipulated as part of a personal discourse. He defends the idea of history as an interpretation, distanced from the unifying official speeches that so often deny individual understanding. In *The Invisible Patriot*, the war cry of “La Bayamesa” disappears, and in its place is an intimate and poetic melody. Is there only one way to understand and express patriotism? *The Invisible Patriot* responds to this question, announcing that the essence of patriotism might be found, not in the visual appeal of its exterior, but in the intangible nuances of its emotions.

—Yandro Miralles

PARK CHAN-KYONG

FLYING, 2005

Single-channel color video, with sound
13 min.

Courtesy of the artist

Selected by

SUN JUNG KIM



“In June 2000, after fifty years of division, the first North-South summit took place. For the first time since the war, a direct flight between the two Koreas was inaugurated. President Kim Dae-jung and the South Korean delegation flew from Seoul to Pyongyang. At that time, I was given sponsorship by a TV station to do something with the unedited source footage of this event. . . . The video’s soundtrack is taken from the beginning of the renowned composer Isang Yun’s 1977 Double Concerto, which was inspired by the myth of the tragic lovers Gyeonu and Jiknyeo in Korean folklore. According to the myth, the King of Heaven punishes the couple’s lack of diligence by stranding one of them on a star in the west and the other on a star in the east. The couple, using first the Milky Way to bridge the distance, and then, when the King puts an end to this ruse, using a bridge of birds who take pity on them, succeeds in reuniting for one day a year, on July 7. Yun compared this myth to North-South relations.”

Excerpted from the artist’s statement “Flying (for Premiere)”

—Sun Jung Kim

BASIM MAGDY

MY FATHER LOOKS FOR AN HONEST CITY, 2010

Super 8 color film transferred to HD video, with sound
5 min., 28 sec.

Courtesy of the artist

Selected by

NAT MULLER



My Father Looks for an Honest City combines the search for an unknown quest with a subcutaneous political commentary. Shot in the desolate urban no-man's-land on the outskirts of Cairo, where the advertised promises of utopic gated communities abut the broken realities and informal architecture of the poor, Basim Magdy films his father carrying a flashlight in broad daylight. In a reenactment of the Greek philosopher Diogenes of Sinope's cynical and performative gesture of carrying a lamp in daylight in search of an honest man, the artist's father looks for an honest city. The satellite cities around Cairo become anthropomorphized as sites of corruption, lies, and social stratification. The graininess of the Super 8 film, the menacing sound of thunder, the stray dogs, broken water pipes, fake palm trees, abandoned construction sites, and garbage all add to the desolation of the urban landscape and the sense of displacement. Nevertheless, there is still something comforting and hopeful in the presence of the artist's father, and his persistent search for redeeming qualities.

—Nat Muller

MARWA ARSANIOS

I'VE HEARD 3 STORIES, 2009

Single-channel color video, with sound

12 min., 29 sec.

Courtesy of the artist

Selected by

CHRISTINE TOHME



I've Heard 3 Stories is a video and 2D animation that brings together different stories about the 1950s Chalet Raja Saab, a beach house in the southern outskirts of Beirut located in an area that has changed, since 1978, from a hip “Acapulco-style” resort to a derelict urban landscape. The video attempts to investigate and restage the disappearance of a dancer from the Crazy Horse Saloon in the Hamra area of Beirut who was frequently seen at the Chalet Raja Saab. Marwa Arsanios often locates her work within an urban context to explore the different stories and histories that together constitute specific spaces, places, and communities. Her practice goes through different stages: historical and theoretical research; collecting material and attempting to appropriate it by drawing, animation, scriptwriting, and performance; and collaborations with theoreticians and other practitioners. Using what she calls “leftovers,” traces and spatial products embodying once-powerful ideologies or historical “golden ages,” she revisits these fragments, exploring the delirious visions and images they conceal—their sexuality and eroticism—through parallel histories, and negotiating this historical material using storytelling and other fictional approaches. Her oeuvre seeks to understand how specific subjectivities form within the collective, and how one can voice one’s own subjectivities.

—Christine Tohme

ARTISTS

IVANA MÜLLER (b. 1972, Zagreb, Croatia) is a visual artist, choreographer, and theater director. She studied literature in Zagreb, Croatia, dance and choreography at the School for New Dance Development in Amsterdam, The Netherlands, and fine art at the Academy of Fine Arts in Berlin, Germany. She describes her artistic language as one that combines photography, video, dance, and text. Both poetic and political, Müller's work addresses such subjects as the body, self invention, societal heroism, the relationship between performer and spectator, and the notion of authorship, among other things. Her work has been exhibited and performed at various international venues including Rotterdamse Schouwburg, Rotterdam, Belgium; STUK, Leuven, Belgium; La Villette, Paris, France; Dance Theatre Workshop, New York, NY; National Museum of Singapore; and Saddler's Wells Theatre, London, UK. She also participated in the 14th Impulse Theatre Festival, Cologne, Bochum, Düsseldorf, and Mülheim, Germany (2007) at which her group performance piece *While We Were Holding It Together* received the festival's Goethe Institute Prize for best off-theatre production. Müller, along with artists Paz Rojo and Nicole Beutler, is one of the founding members of LISA (2004-9), an artist collective based in Amsterdam. Müller currently lives and works in Paris, France, and Amsterdam, The Netherlands.

JENNY PERLIN (b. 1970, Williamstown, Massachusetts) received her BA in Literature and Society from Brown University, Providence, RI, in 1993, and her MFA in Filmmaking from the School of the Art Institute of Chicago, IL, in 1998. She completed postgraduate studies at the Whitney Independent Study Program, New York, NY, in 1999. Solo exhibitions and screenings of her work have been shown internationally at such venues as Bard College, NY (2011), Gävle Konstcentrum, Sweden (2010), Galerie M+R Fricke, Germany (2010), and the Museum of Modern Art, New York (2007). Her show *Funes*, a three-part film installation, recently opened at Simon Preston Gallery, New York (2012). Perlin has participated in numerous biennials and group exhibitions, including *Found in Translation*, Guggenheim Museum, New York (2011); Toronto Film Festival Cinematheque/Pleasure Dome, Canada (2011); Guangzhou Triennial, *Farewell to Post-colonialism*, Guangdong Museum of Art, China (2008); and *Videoform/Filmform*, Hamburg, Germany (2008), where she was awarded the prize for Best Work in the Competition for her film *Transcript*. She has been the recipient of other awards including the Ann Arbor Film Festival Special Jury Prize for the film *Perseverance & How to Develop It* in 2003, and two awards for her film *Happy are the Happy*, from the Student Academy Award Regional Prize in 1999 and the Black Maria Film Festival Juror's Award in 2001. Perlin currently lives and works in Brooklyn, New York, NY.

SONA SAFAEI (b. 1981, Tehran, Iran) received her BFA in Painting from the Islamic Azad University of Tehran, Iran, and is currently studying sculpture and installation at OCAD (Ontario College of Art and Design), Canada. She works in a range of media such as drawing, sculpture, installation, and video, often employing language and the perception of borders to comment on her own geopolitical and cultural concerns. Safaei's work has been exhibited and screened internationally at venues in Iran, UK, Belgium, Brazil, and Turkey, among others. Shortly after graduating from the University of Tehran in 2006, she was selected to participate in the 4th Biennial of the Islamic World in Iran. She also participated in *Urban Jealousy*, the 1st International

ABOUT THE ARTISTS

Roaming Biennial of Tehran (2008-9), which traveled her work to Istanbul, Turkey; Tehran, Iran; Berlin, Germany; and Belgrade, Serbia. Her work has been included in *Remote Homecoming Chapter One, Limited Access III*, Studio Strike & Mohsen Art Gallery, UK & Iran (2011). Safaei currently lives, works, and studies in Toronto, Canada.

ANNEMARIE JACIR (b. 1974, Palestine) studied film at Columbia University, New York, NY. Jacir has written, directed, and produced numerous award-winning films, many of which address the political and social issues surrounding her native Palestine. Jacir approaches her topics with a synthesis of sympathy and criticality, combining the personal and the political. Her works have been screened internationally at the Venice International Film Festival, Osians Asian & Arab Film Festival, Sarajevo Film Festival, and the New York Film Festival, among others. Her most recent film and first feature-length project, *Le Sel de la Mer* (2008), and her short film, *Like Twenty Impossibles* (2003), both debuted at the Cannes Film Festival. She has co-founded multiple groups and collectives including Philistine Films, an independent production company, which focuses on creative endeavors related to the Arab world, Dreams of a Nation, an independent cinema project dedicated to the promotion of Palestinian cinema (for which she also serves as chief curator), and the Palestinian Filmmakers' Collective, based in Palestine. Jacir has been the recipient of numerous awards including the Montpellier Film Festival's Best Film Award, the Venice Film Festival's Corto Cortissimo Official Selection, and the Clermont Ferrand Film Festival's Press Prize for *Quelques Miettes Pour Les Oiseaux* (2005), a collaborative project with filmmaker Nassim Amouache. She has taught at Columbia University, Bethlehem University, and Birzeit University, as well as in refugee camps in Palestine, Lebanon, and Jordan. Jacir currently lives in Amman, Jordan.

MICHAEL BLUM (b. 1966, Jerusalem) obtained his MA in History from the University of Paris, Panthéon-Sorbonne in 1988 and graduated from Ecole Nationale de la Photographie, Arles in 1992. **DAMIR NIKŠIĆ** (b. 1970, Bosnia and Herzegovina) studied at Brera Academy of Fine Arts, Bologna, and Academy of Fine Arts, Sarajevo. In addition to multiple shows in which they have exhibited separately, Blum and Nikšić were recently featured in the exhibition *Be Realistic, Demand the Impossible!*, MESS Festival, Sarajevo (2012). The genesis of the two artists' collaborative practice begun with their mutual participation in the 2010 exhibition *Blind Dates: New Encounters from the Edges of a Former Empire*, held at Pratt Manhattan Gallery. Nikšić and Blum were paired up by project's curators, and created the work *Oriental Dream*, 2010. Michael Blum is currently based in Vienna and Montreal. Damir Nikšić is currently based in Sarajevo.

REYNIER LEYVA NOVO (b. 1983, Havana, Cuba) graduated from the José Antonio Díaz Peláez Experimental Art Center in 1998, the San Alejandro School of Fine Arts in 2003, and attended the Higher Art Institute from 2004 to 2008, all in Havana, Cuba. Solo exhibitions of Novo's work have been held in Havana at Salle Zero, Alliance Française (2010); Center for the Development of Visual Arts (2010); Museum of Colonial Art (2009); National Museum of Fine Arts (2009); and Morro-Cabaña Park (2003), among others. He has exhibited internationally in group shows including *Between forever and never*, the 54th Venice Biennale, Italy (2011); Liverpool Biennial, Touched, UK (2010); *Coca-colonized*, Brot Kunsthalle, Vienna, Austria (2010); *Serendipity*, Portugal Arte10, Lison, Portugal (2010); *The Downpour*, the Nap, the Sugarcane Crop and the Tobacco, 31st Pontevedra Biennial, Pontevedra Museum, Galicia, Spain (2010); *I Shot The Sheriff* (Héroes y Villanos), Open Studio 4.0, Madrid, Spain (2010); and *Confluences Inside II: Contemporary Cuban Art*, National Hispanic Center Art Museum, Albuquerque, New Mexico (2009). Leyva Novo lives and works in Havana, Cuba.

ABOUT THE ARTISTS

PARK CHAN-KYONG (b. 1965, Seoul, South Korea) received his BFA from the College of Fine Art, Seoul National University, South Korea, and received his MFA in Photography from the California Institute of Fine Arts, Los Angeles. He is known for his work in film and photography, as well as for utilizing these mediums to address political and cultural issues pertaining to his native Korea. Park has held solo exhibitions at numerous venues including many galleries in Seoul, such as PKM Gallery | Bartleby Bickle & Meursault (2010), Atelier Hermès (2008), SSamzie Art Space (2005), and Kumho Museum (1997). His work was selected for the Bright Future section of the Rotterdam Film Festival, The Netherlands (2011), and the 61st Berlin International Film Festival, Germany (2009), where his film *PARANMAJANG* was granted the short-film section's prestigious Golden Bear award. Other festivals and group shows include Trust, Media City, Seoul (2010); Seoul Museum of Art (2010); Linguistic Morphology: Art in Context, the Association of East Asian Art and Culture, The Sungkok Art Museum, Seoul (2010); the 3rd Anyang Public Art Project [APAP2010], Anyang, South Korea (2010); and the 4th and 6th Gwangju Biennale, Gwangju, South Korea (2002; 2006). Park currently lives and works in Seoul, South Korea.

BASIM MAGDY (b. 1977, Assiut, Egypt) received his BFA in Painting from Helwan University, Cairo, Egypt (2000). Magdy works in a variety of media such as video, installation, animation, sculpture, painting, drawing, sound works, and printed matter. Upcoming exhibitions in 2012 include *La Triennale, Intense Proximity*, Palais de Tokyo, Paris, France; *Transmediale. 12*, Haus der Kulturen der Welt, Berlin, Germany; and a solo show at artSümer, Istanbul, Turkey. Recent solo exhibitions include *Pie in the Sky*, Platform Sarai, Frankfurt am Main, Germany (2011); *One Day We Will Shine Like The Stars*, KÖR Kunsthalle Wien public space Karlsplatz, Vienna, Austria (2010); and *Last Good Deed*, Kunsthaus Baselland, Basel, Switzerland (2009), among others. His films and videos have been screened internationally at such venues as the Goethe Institute, Cairo, Egypt; Musée d'art contemporain de Baie Saint-Paul, Quebec, Canada; White Box, New York, NY; as well as part of Art Dubai, Dubai, U.A.E. He has been the recipient of multiple grants and awards, and has contributed to numerous publications including various exhibition catalogues and periodicals. Magdy currently lives and works in Cairo, Egypt.

MARWA ARSANIOS (b. 1978, Washington D.C., United States) received her BA in graphic design from the Lebanese American University, Beirut, Lebanon, and her MFA from Wimbledon College of Art, University of the Arts, London, UK. She has exhibited in the 12th Istanbul Biennial, Foundation for Culture and Arts, Turkey (2011); Art Dubai, Bidoun Projects, Art Park, Dubai, UAE (2011); the Forum Expanded section of the Berlinale, Berlin, Germany (2010); the Home Works V Forum, Beirut, Lebanon (2010); and at Tokyo Wonder Site, Shibuya, Japan (2010). Her videos have been included in events such as an e-flux NYC storefront public screening for Video Data Bank's release of the DVD box set *Radical Closure* (2010), and most recently at the Centre Pompidou, Paris, France. Arsanios and her cousin, Mirene Arsanios, are the founding members of the artist organization 98weeks Research Project, a nonprofit artist-run project space. She is also one of the organizers of Platform Translation. Arsanios was granted an artist's residency at the Arab Image Foundation for 2009, a research residency at the Tokyo Wonder Site in 2010, and a three-month residency at the Jan Van Eyck Academie, Maastricht, The Netherlands, for 2011. Arsanios currently lives and works in Beirut, Lebanon.

CURATORS

NATAŠA PETREŠIN-BACHELEZ (b. 1976, Ljubljana, Slovenia) is an art critic and independent curator. In 2010 she was appointed co-director of the Laboratoires d'Aubervilliers. Since 2006 she has co-organized the seminar "Something You Should Know," EHESS, Paris, France. In 2010 she was associate curator of *The Promises of the Past*, Centre Pompidou, Paris, and guest curator of Paris Photo. Curatorial projects include *Yona Friedman. Around ville spatial*, Mala galerija, Ljubljana (2010); *Conspire*, festival transmediale.08, Haus der Kulturen der Welt, Berlin, Germany (2008); *Distorted Fabric*, De Appel, Amsterdam, The Netherlands (2007); *Participation: Nuisance or Necessity?*, IASPIS, Stockholm, Sweden (2005); *Our House is a House that Moves*, Galerija Škuc, Ljubljana, Living Art Museum, Reykjavik, Iceland (20036)), and *In the Gorges of the Balkans*, Kunsthalle Fridericianum, Kassel, Germany (2003). She was co-curator of the project *Société Anonyme*, Le Plateau and Kadist Art Foundation, Paris (20078). She has contributed to magazines including e-flux journal, Springerin, Parkett, Bidoun, and Sarai Reader, and is a member of the editorial board of *ARTMargins*. Since 2011 Petresin-Bachelez has been chief editor of *Manifesta Journal*. Petresin-Bachelez is based in Paris, France.

REGINE BASHA (b. 1968, Petah Tiqva, Israel), the child of Iraqi-Jewish parents, completed her undergraduate degree in Studio Art and Art History at Concordia University in Montreal, Canada. From 1992 to 1995 she was director and curator of the Saidye Bronfman Centre Gallery in Montreal. In 1996 she graduated from the inaugural class of the Center for Curatorial Studies at Bard College, NY, and remained in New York until 2002, curating independently and within collaboratives. From 2002 to 2007 she became adjunct curator of the new Arthouse in Austin, TX, and produced special projects with artists such as *Daniel Bozhkov and Dario Robleto* and exhibitions including *Treble* at Sculpture Center, New York (2004). From 2007 to 2012 she returned to New York and independently curated exhibitions including *The Marfa Sessions* at Ballroom Marfa, TX (2008); *Substitute Teacher* at Atlanta Contemporary Art Center, Georgia (2010); *An Exchange with Sol LeWitt* at Cabinet, Brooklyn, NY and Mass Moca, Williamstown, MA (2011); and *Speculative Futures* at Bloomberg Headquarters, New York (2011). Most recently, Basha was the Executive Director of the residency program Artpace in San Antonio, TX.

AMIRALI GHASEMI (b. 1980, Tehran, Iran) is a graphic designer, media artist, and curator. In 1998 Ghasemi founded Parkingallery, an independent project space in Tehran, Iran, and in 2002 he set up Parkingallery.com, a virtual gallery, as an online platform for young Iranian artists. Ghasemi has shown his photography, video, and design work in festivals and exhibitions internationally. Among his curated exhibitions, workshops, and talks at the Parkingallery are *Deep Depression* (2004-6); *Sideways* (2008); *Urban Jealousy, the 1st International Roaming Biennial of Tehran* (2008-9); and three editions of *Limited Access Festival* (2007-11), which led to a variety of projects with art and education institutions in Brazil, Egypt, Germany, India, The Netherlands, Serbia, Turkey, and the UK.

ABOUT THE CURATORS

SHARMINI PEREIRA (b. 1970, London, United Kingdom) is an independent curator and publisher. She is the director and founder of Raking Leaves, a nonprofit independent publishing organization. In 2011 she was the international guest curator of the Abraaj Capital Art Prize and in 2006 she co-curated the 1st Singapore Biennale. She has written extensively on contemporary Asian art and spoken at many international conferences. She lives and works in the UK and Sri Lanka.

DEFNE AYAS (b. 1976, Germany) is the Director and Curator of Witte de With, Center for Contemporary Art, Rotterdam, Belgium, as of January 2012. Previously, Ayas worked as a director of programs of Arthub Asia and as an art history instructor at New York University, Shanghai, China. Ayas has also been a curator/programmer of Performa since 2004, the biennial of performance art in New York, where she has managed the biennial's collaborative partnerships with a consortium of eighty+ cultural institutions across the city and organized or co-organized acclaimed projects and programs with an international roster of artists, architects, curators, and writers. She remains curator-at-large at Performa. Ayas is co-curating the 11th Baltic Triennale (with Benjamin Cook, LUX) in September 2012, and the 13th Istanbul Biennial, Shanghai city pavilion (2012).

YANDRO MIRALLES (b. 1980, Havana, Cuba) graduated with a degree in Art History from the University of Havana, Cuba, in 2006, and completed postgraduate studies in Museum and Curatorial Studies at the UNESCO Chair on Sciences for the Comprehensive Preservation of Cultural Heritage at the National Center for Preservation, Restoration and Museology in Cuba (CENCREM). He was a professor of art history at the University of Havana, and has organized exhibitions for various institutions such as the National Museum of Fine Arts, the National Museum of Dance, the Cuban Photographic Library, and the Servando Cabrera Museum (all in Cuba), as well as for the Cuban Artists Fund, Magnan Metz Gallery, Chashama 217 Gallery, and the Metropolitan Pavilion, in New York, NY. He has lectured and published on Cuban contemporary art. He is currently the Curator in Residence of the Cuban Artists Fund, a nonprofit organization based in New York.

SUN JUNG KIM (b. 1965, Seoul, South Korea) is a Seoul-based curator and director of SAMUSO: Space for Contemporary Art. Kim is currently co-artistic director for Gwangju Biennale 2012 and a dOCUMENTA(13) agent. From 1993 to 2004 Kim worked as the chief curator at Artsonje Center, a contemporary art center in Seoul, South Korea. She was commissioner of the Korean Pavilion at the 51st Venice Biennale, Italy (2005). In 2006 she initiated the annual contemporary art festival Platform Seoul. She co-curated *Your Bright Future*, an exhibition of 12 contemporary artists from Korea presented at the Los Angeles County Museum of Art, CA, and Houston Museum of Fine Arts, TX (2009–10). Kim has curated solo exhibitions for artists such as In-Hwan Oh, Martin Creed, Beom Kim, and Haegue Yang at Artsonje Center. Kim was the artistic director of the 6th Seoul International Media Art Biennale Media City Seoul 2010.

NAT MULLER (b. 1974, Maracaibo, Venezuela) is an independent curator and critic based between Rotterdam, The Netherlands, and the Middle East. Her main interests include the intersections of aesthetics, media and politics, media art, and contemporary art in and from the Middle East. She is a regular contributor to *Springerlin* and *MetropolisM*, and has been published in *Art Papers*, *Bidoun*, *ArtPulse*, *X-tra*, *Majalla Foreign Affairs Magazine*, *De Volkskrant*, and *The Daily Star*. She has taught at universities and academies across Europe and the Middle East, and has served as an advisor on European-Mediterranean collaborations for the European Cultural Foundation of the EU and as an advisor on e-culture for the Dutch Ministry of Culture. Currently she is art and new media advisor to the Dutch city of Utrecht. Muller serves on the advisory board of the Palestinian website project Arteritories, the arts organization TENT, Rotterdam, and is on the selection committee of the Mondriaan Fund (NL). She is 2012 curator of the Abraaj Capital Art Prize. Muller is based in Rotterdam, The Netherlands.

ABOUT THE CURATORS

CHRISTINE TOHME (b. 1964, Lebanon) is an independent curator and founder/director of the Lebanese Association for Plastic Arts, Ashkal Alwan, a nonprofit arts organization established in 1994, committed to the production, facilitation, and circulation of artistic practices across a wide range of disciplines. Ashkal Alwan's platforms include the Home Works Forum on Cultural Practices, curated projects in Lebanon and abroad, the publication of literary works and artists' books, residency programs, art production grants, an unprecedented public archive of contemporary creative endeavors, and a monthly newsletter. In 2011 Ashkal Alwan launched Home Workspace, a multipurpose facility in Beirut dedicated to promoting an interdisciplinary approach to arts education and production in the Arab world. Home Workspace houses Lebanon's first public library for contemporary arts as well as the HWP, an international arts program admitting 15 participants per year to study with some of the world's leading artists, filmmakers, curators, thinkers, and academics. In 2006 Tohme received the Prince Claus Award for her dedication to the development of critical culture in post-war Lebanon. Tohme is based in Beirut, Lebanon.

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