

# Coffee & Conversations at ICA

## Call for Graduate Lecturers

The Institute of Contemporary Art at University of Pennsylvania (ICA) is opening a call for Philadelphia-area graduate students, *in any field who are interested in contemporary art*, to lead public lectures as part of the museum's Coffee & Conversation series.

The Coffee & Conversation series is intended to offer graduate students an opportunity to lead a public lecture on a topic of their choosing that is related to exhibitions on view during their tenure at ICA. Ideally, these lectures will stem from the student's individual research and/or artistic practice.

### Expectations:

- Prepare a 60-90 minute lecture on a topic related to an exhibition on view (including at least 20 minutes for Q&A); these are conversational and can include an activity such as walking through the galleries
- Review readings related to their exhibition of choice
- Help to promote the Coffee & Conversation series

### Compensation:

- \$100 per lecture

### Additional Benefits:

- Lecturers may attend opening walkthroughs with the artist(s) and curator(s)
- Lecturers are encouraged to attend ICA programs whenever possible
- Lecturers are welcome to make appointments to use the ICA library
- Lecturers may have access to ICA curators and often get to meet exhibiting artists

### Important 2018 Dates:

- Winter Exhibitions Opening: Friday, February 2
- Spring Exhibitions Opening: Friday, April 27
- Coffee & Conversations: March 4, March 18, April 1, April 15, May 6, and May 20

### To Apply, submit:

- CV
- Abstract
- Letter of interest

Submit applications online on or by January 31, 2018 at 11:59pm EST at [https://icaphila.formstack.com/forms/graduate\\_public\\_lecturer](https://icaphila.formstack.com/forms/graduate_public_lecturer)

## UPCOMING SHOWS

### Winter 2018

#### **Tag: Proposals on Queer Play and the Ways Forward**

Curators: Nayland Blake and Kate Kraczon

February 2 – August 12, 2018

Organized by guest curator and artist **Nayland Blake**, *Tag: Proposals On Queer Play and the Ways Forward* explores how the expanding influence of digital and online technologies, fandom subcultures, and artistic discourse has created new possibilities for queer identification, changing how personal roles and forms of expressions are defined in contemporary society. Based on the premise that the cultures of role play, sexual play, and digital play have all flourished beyond the boundaries of art structures, this exhibition provides a gathering place and platform for the exploration of queer play created by individuals and groups from the worlds of game design and theory, performance, kink, and activism. For the exhibition, Blake illuminates these new and evolving forms of representation and examine the implications these developments have had on art and social action through a curatorial approach that draws on his own preoccupation with themes of interracial desire, same-sex love, and racial and sexual bigotry.

#### **Cary Leibowitz: Museum Show**

Receiving Curator: Anthony Elms

February 2 – March 25, 2018

New York-based artist **Cary Leibowitz** creates comically self-effacing text-based works with a decidedly gay and often Jewish perspective that address issues of identity, kitsch, modernist critique, and queer politics. Since the early 1990s, when he became widely known under the moniker “Candyass,” Leibowitz has been one of the art world’s most delicious practitioners of this demonstrative self-abasement. His unmistakable work is the product of a riveting and consistent practice—driven by anxieties, neuroses, and premonitions of difference—that transforms self-doubt and social skepticism into something much larger than niche art-world critique: a

heartrending and intimate meditation on our inescapable secret doubleness, the lacerating, manipulative and above all debilitating self-aware conscience that lies always beneath, or behind, or just around the corner, with a mocking wink. Or is it a knowing one? *Cary Leibowitz: Museum Show* is organized by and premiered at The Contemporary Jewish Museum in San Francisco and is curated by former Associate Curator Anastasia James. Organized by Anthony Elms, Chief Curator, for ICA.

### **Broadcasting: EAI at ICA**

Curators: Alex Klein and Rebecca Cleman

February 2 – March 25, 2018

*Broadcasting: EAI at ICA* brings together an intergenerational group of artists whose time-based artworks are produced in concert with their means of circulation, from the democratic platform of public access television to the instantaneity of social media. Drawing primarily from the collection of Electronic Arts Intermix (EAI), which was founded in New York in 1971 with a mission to distribute and preserve video and media art work, *Broadcasting* will focus on how artists exploit the act of “broadcast” as a subject, a means of intervention, and as a form of participation. The term “broadcast” originated as an agricultural term meaning to disperse seeds widely, but became a figurative description for communications technology in the radio age. In the television era, with which broadcasting is most synonymous, the introduction of personal video equipment fostered a more dynamic interpretation of the word, facilitating a two-way flow of information. In this spirit, the exhibition and related programming will encourage feedback and process over static reception with public discussions staged within the gallery and broadcast beyond the physical walls of the museum. Artists in the exhibition include Tony Cokes, Ulysses Jenkins, JODI, Shigeo Kubota, and Kristin Lucas, among others.

### Spring 2018

#### **Suki Seokyeong Kang**

Curators: Kate Kraczon & Alex Klein

April 27 – August 12, 2018

Seoul-based artist Suki Seokyeong Kang will debut of her new film and installation project *Black Mat Oriole* (2017) in ICA’s second floor high space in spring 2018. Trained in traditional painting in South Korea, and with an MA in painting from Royal College of Art, her interest in calligraphy and Korean classical poetry and dance infuse her practice with an expanded sense of what painting can be. For her the grid lies not only

in relation to modernist histories of abstraction, but in relation to the political sphere and its history within Korea: *Black Mat Oriole*, for instance, references the gridded choreography of its titular traditional dance, one performed solely for the Korean monarch. Her interest in choreography extends spatially to the installation choices she makes – sculptural objects are placed according to the ways in which bodies move through them, a kind of dance orchestrated by the artist. Her sculptures are activated as props in her videos, she may stage live performances. Kang has not shown in the US and this will be her first solo museum project.

**TBD (Whitney-Lauder Curatorial Fellow)**

Curator: Daniella Rose King

April 27 – August 12, 2018

**Open Video Call**

Curator: Meg Onli

April 27 – August 12, 2018

ICA's annual *Open Video Call* is an opportunity to see new works on video by artists and filmmakers. Finalists are selected by ICA Assistant Curator Meg Onli, along with local artists, curators, and gallerists, then showcased in ICA's Ramp Space during the spring exhibition season. Past *Open Video Call* jurors include artists Alex Da Corte, Tiona McClodden, and Beth Heiny. *Open Video Call* has highlighted the work of J. Louise Makary, Tim Heidecker and Eric Wareheim, and Amy Hicks, among many others.