

Teiger Foundation 2025 Hosting grants

Hosting 101: Logistics

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Stephanie Koch: Hello everyone. I'm Stephanie Koch. I'm the Program Officer at [Teiger Foundation](https://teigerfoundation.org). I'll just give a quick visual description. I'm speaking to you seated in my home office, which has dark green walls behind me. I'm a 33-year-old woman who is tall, medium tan skin, and my dark hair is in a low bun. I'm wearing a navy top. I just want to thank you all for joining us today for our first Hosting workshop, Hosting 101: Logistics. Teiger Foundation supports curators working in contemporary visual art, and this new series is designed to share practical tools and experiences from curators for those adapting exhibitions that originated elsewhere. We've brought together curators and institutions, and our aim is to create a space where you can learn from one another's approaches while also gathering resources for your own projects. This session is the first in a series that will cover topics from logistics to sustainability and relationships, while also offering tools. So with that, I'll pass it over to Vic to lead us in today's conversation.

Vic Brooks: Hi everyone. Thank you so much Stephanie, and to reiterate, a very warm welcome to Hosting 101: Logistics. I'm Vic Brooks, she/her pronouns. Quick visual description: a white woman with shoulder length, red hair, blue eyes, tortoise shell glasses, and I'm wearing a mid-blue denim shirt. I'm sitting, and I have my background blurred. But, I'm sitting in a pale colored rim, and I have windows to my left.

I'm co-producing this series with the curator Lauren Leving who'll be leading and moderating this session today. So before we hand over to Lauren and welcome our fantastic curator/presenters, Becky Nahom, Kate Kraaczon, Cindy Sissokho, I'll just run through a few housekeeping notes and also just give you a lay of the land for this session and for the sessions to come in this series.

Hosting 101 today, as well as the follow-up Hosting 102 and next week's session on Sustainability Practices for Touring Exhibitions, will all follow a similar sort of structure. We'll begin with a short presentation or conversation which will frame the topic at hand, and then we'll move into a case study that grounds the ideas in real world exhibitions practices with curators presenting. Then, we'll wrap up with a moderated discussion and a live Q&A. Today's session is being recorded, and after the webinar we'll share the Hosting 101 toolkit resources with all of you who are attending. We're also joined by Maria, our live captioner, so I hope you can see that on screen. Each presenter will also be giving a verbal description of each slide, and all materials shared afterwards will be accessible for assistive technologies and screen readers.

If you have any questions and comments as we go, please do use the Q&A chat function. I'll be keeping an eye on it, and I'll also be gathering questions for the discussion at the end. And then just to note, if your questions actually relate specifically to the Teiger Foundation's [Hosting grant](#), please do email them directly, and they'll get right back to you. That's info@teigerfoundation.org. I'll put that in the chat afterwards. They have a [video](#) of the last info session on the website, which can answer many of your questions I'm sure. So, that's it for me. I'm delighted to hand things over to Lauren to kick off the session.

Lauren Leving: Thanks Vic. Hi everyone. Thanks for joining us today. I am Lauren Leving. My pronouns are she/her. I'm an independent curator out of Chicago who is co-producing this series alongside Vic. I am a white woman with olive skin, and I'm wearing a green turtleneck. My hair is dark brown, a little bit below shoulder length, and I have a tiny bun up to keep my bangs out of my face. Behind me is a collage of ripped photographs.

Today's program is going to take us through the benefits of hosting an exhibition that originated elsewhere, and why touring exhibitions are important within our arts ecosystem. We'll begin with a discussion with Becky Nahom, the Director of Exhibitions at Independent Curators International (ICI), which is a nonprofit focused on supporting curators to help create stronger art communities through experimentation, collaboration, and international engagement.

At ICI, Becky works closely with curators, artists, and art spaces around the world to oversee a program of traveling exhibitions. Becky has been with ICI for almost nine years and has overseen the tour of twenty exhibitions at over a hundred stops, which makes her the perfect person to give a presentation addressing the goals for taking a traveling exhibition and logistical considerations for successful partnerships between venues and between staff.

Following Becky's presentation, Cindy Sissokho and Kate Kraczon will provide a study on adaptation using Julien Creuzet's exhibition *Julien Creuzet: Attila cataract your source at the feet of the green peaks will end up in the great sea blue abyss we drowned in the tidal tears of the moon*. This show was originated by Cindy and Céline Kopp for the French Pavilion at the 60th Venice Biennale, then re-imagined by Kate at the David Winton Bell Gallery of the Brown Arts Institute. Cindy Sissokho is an independent curator, cultural producer, art consultant, and writer whose practice focuses on anti-colonial, social, and political approaches within the arts and culture. She's currently Associate Program Director (Europe & Africa) at Kadist in Paris and was the co-Curator of the French Pavilion, working with Julien and Céline Kopp. Kate Kraczon is the Chief Curator and Director of Exhibitions of The Bell / Brown Arts Institute at Brown University. Kate oversees the Brown Art Institute's exhibition program including The Bell and its growing collection of over 7,000 works in the List Art Center, the Cohen Gallery in the Granoff Center for the Creative Arts, and Brown's robust Public Art program.

As Vic said, following Cindy and Kate's presentation we will conclude with the Q&A, so then you'll have the opportunity to ask questions using the chat function. I think that we can get right into it with Becky if we want to pull the slides up. [Slideshow opens with slide 1: Exhibition Hosting Basics] This is Exhibition Hosting Basics, and the slide reads Becky Nahom, she/her, with Independent Curators International. So Becky, I'll pass it over to you.

Becky Nahom: Hi everyone. Thank you Lauren. I'm Becky Nahhom. My pronouns are she/her. I am a white woman with shoulder length brown hair wearing a black and white blouse. I'm currently in our ICI office in downtown New York in a private little Zoom pod, so I have a gray felt background behind me.

Next slide please [Slide 2: Why host a touring exhibition?].

Lauren Leving: This takes us into why someone would want to host a touring exhibition, and here we have an image of an installation outside the Belkin Art Gallery as a part of the show *Soundings: An Exhibition in Five Parts* that Candice Hopkins and Dylan Robinson curated. It is an outdoor, large-scale poster on the top of a building with black and white symbols that are part of Raven Chacon's score for the show. There is a live orchestra playing, an audience seated in folding chairs behind them, and to the left is a large steel sculpture that looks a bit like a tuning fork. Okay, I'll let you take it away, Becky.

Becky Nahom: Thank you Lauren, and also thank you to everyone at Teiger Foundation for holding this conversation today. This first slide asks the question: why host a touring exhibition? As Lauren also mentioned, I've worked at ICI for many years now working with many art spaces, and I'm excited to see a few of you in the audience today. In my work at ICI, we find that it's really important for a hosting organization to ask this exact question, to really identify clearly what their goals are in hosting a traveling show. This decision could definitely be content-driven. With ICI, especially our traveling exhibitions offer hosting art spaces an opportunity to work with a curator/curators outside of their own institution, offering a community new voices to hear from and also really a different expertise. And hopefully, that new expertise and different way of working allows an arts institution to engage with topics that haven't been shown before.

Becky Nahom: This decision of why host a touring exhibition could also be community driven. Many art spaces are becoming more and more civically engaged, and a traveling exhibition could allow you to make a meaningful connection with communities you haven't been able to connect with before. Your decision to host a traveling exhibition could also be financial. There are definitely cost saving opportunities to hosting a traveling show, and for many the decision could also be around capacity. Some traveling exhibitions offer a lot of support to those hosting a project. Especially when a staff is in transition, a hosting or a traveling show could be really important. And, a traveling exhibition could also be really vital to a team when the staff has to focus the majority of their time on another project. When taking a traveling show, it's really important to do a capacity assessment. It's not to

say that small teams cannot host a traveling show because they definitely can; I've worked with many teams of just one person, whether that's at a small university art gallery or a nonprofit art space. Really, it's about transparency with your own staff and your collaborators at the originating or organizing institution. Think about this capacity of what you have, what you need, and what you need from your partners in hosting a traveling show.

Lauren Leving: Next slide, please. [Slide 3: How does my institution find an exhibition to host?]. So, you want to determine your institutional strengths and weaknesses to find the perfect match. This slide says: how does my institution find an exhibition to host? There's an image of curators C. Ondine Chavoya and David Evans Frantz leading a tour of *Teddy Sandoval and the Butch Gardens School of Art* at the Williams College Museum of Art. David and C. Ondine are off to our right, and there's an audience with their backs to the photograph. They're looking at a photo by Teddy Sandoval. It's of a man, a boxer, wearing no shirt. He has red boxing gloves and red shorts with a white waistband. Behind him is a blue sky with clouds, and then to his right there's a pink curtain-esque drawing with a snake crawling up it.

Becky Nahom: Your next question, Lauren, of how to find an exhibition to host is also kind of interesting because not every exhibition is available or made to travel. Once you've identified your own goals in hosting a traveling show and assessed your capacity, let the research begin. There are definitely organizations out there that help with traveling exhibitions. Of course, ICI is one of them, but there's also Art Bridges, AFA - the American Federation of Arts, and Bedford Gallery among a few others. Each of these organizations will list their available exhibitions on their website and can be contacted for more details to start conversations around what's available, what you're interested in, and how you can work together.

There are also a lot of exhibitions that travel from museum to museum without an organization in between. For this approach, reach out to your colleagues near and far. Do not be afraid or shy to reach out to someone. There are artists, curators, and spaces that maybe you've always wanted to work with, or maybe topics that you really want to engage with. Reach out to those already working in this realm. And if you don't have their contact information, maybe it's not publicly available on their website, if I know them I'd be happy to connect you. Reach out to those working in this field, and we can make those connections happen. If you are working on a quick timeline, let's say you're trying to open an exhibition for the fall of 2026 or even earlier, I suggest

reaching out to someone you already know or an organization like ICI where this is what we do and we're here to support you.

Going back just a little bit to assessing your own capacity, maybe you start thinking about how your team can jump into this project. So, if you don't have a registrar right now or a full-time registrar, maybe you work with an organization like ICI or another traveling exhibition company where the loans have already been secured. Or maybe if your staff is at maximum capacity, you work on an exhibition where programming has already been developed and it's really easy to implement. In your search for traveling exhibitions, it's really important that you as the Director or hosting curator really believe in this show. Your whole team and community of stakeholders need to be a part of the support for this project. Even though this is a traveling exhibition that you haven't originated, your team should embrace this show just like you had developed it on your own. Bring your colleagues into conversations early, not at the last minute, and make sure everyone has time to really fully invest in this exhibition.

Lauren Leving: Just to summarize that, really think expansively. Teiger Foundation's grant can support a museum in achieving what it couldn't do before, particularly in thinking through your true capacity and the ways that you can work within it. Can we go to the next slide please?

[Slide 3: What are the benefits of hosting a touring exhibition?] In this section, Becky is going to share a little bit about the benefits of hosting a touring exhibition. In this slide, it's an installation view of *Never Spoken Again: Rogue Stories of Science and Collections* at the Fleming Museum of Art in Burlington, Vermont. There are bright blue painted walls with two large-scale, roughly four by five foot paintings that are depicting scenes of ancient Egypt. In front of them is a vitrine with a blue base matching the color of the walls and an object or artifact in it. A woman in a brown sweater with short, light blonde hair is looking into the vitrine. I'll also mention that all of the images that you are seeing or experiencing here are installation views from ICI touring shows. The venues change and the installation changes within them, illustrating how a show switches or adapts based on the space. Becky, I'll let you share a little bit about the benefits of hosting.

Becky Nahom: I come from the world of traveling exhibitions. This is what I work on every day, so I see the benefits of working on a traveling exhibition

every day. But, to speak about this I'd like to reference some of my colleagues at [Forge Project](#), the native-led organization whose mandate is to cultivate and advance Indigenous leadership and arts and culture. Forge project's Director Candice Hopkins and Director of Indigenous Programs and Relationality Sarah Biscarra Dilley have both shared this mentality of asking "what can we do for you" right when they start a new collaboration or engaging with a new community group. This mentality of "what can we do for you" is something that should always be present, especially as you consider hosting a traveling show and start thinking about these benefits. I see traveling exhibitions as a way to build relationships for those curators who are isolated in their communities or even in a region. A traveling exhibition can connect you to artists, arts workers, and more community leaders near and far. With a Hosting grant from Teiger Foundation, travel is supported, so you're able to conduct in-person studio visits, site visits, and make those meaningful connections with communities on the ground. This way of working will help build stronger relationships and ensure the collaboration is reciprocal instead of transactional.

Traveling exhibitions also open up a ton of public programming opportunities. For many university art galleries and museums ICI works with, a traveling exhibition often facilitates a connection to new faculty or student groups, whether it's for class visits, a panel discussion, or even a workshop. And with the support of the Teiger Foundation grant, you can invite community groups into the museum, especially when they haven't visited before. This grant can help support these collaborations where grantees can use funds to equitably pay participants, purchase materials, support transportation, and really host people within their space.

A traveling exhibition is also a great way to connect an exhibition to your local context through adaptation. It's very important to think about adaptation through a transparent discussion with, of course, the originating curator about how best to adapt and author new research and start a conversation to really establish the parameters. Once boundaries are established, consider what you need to make a show your own. How does it fit in your space? How is it going to respond to local concerns? This could mean a hosting curator could invite local artists into the exhibition. You could even look into your own collection to determine if there's a work at your own institution that could contribute to the exhibition. On the screen now you're seeing a slide from our show *Never Spoke Again...*. This exhibition specifically interrogates collecting practices. When it was hosted at the Fleming Museum, they looked within their own collection to find a work that could be included in the show. This collaboration really supports institutional learning,

understanding what already exists in your own collection and how to effectively highlight it. By highlighting a work already within the museum's collection, the Fleming was also able to enhance their own understanding and contextualize a work that they had in their own hands. Of course, Teiger Foundation funds can help support this collection-based learning and research because part of the grant can go towards paying additional artists or even your staff.

Hosting traveling exhibitions also means that there's a way to expand on the research of a show. Of course, this has to be a dialogue that's really open between all stakeholders working on the exhibition. In dialogue with the originating curator, the hosting venue could edit existing didactic texts and/or add labels, especially when there needs to be an institutional clarification or a way to make something specific. There are really simple tricks to ensure that there's trust in this process. A simple way to do this is just to use track changes on Google Docs where you can watch each other work and provide feedback in a timely manner. It's really important to stay transparent with your team and even your audience when sharing that maybe a change has been made to the exhibition that makes it context-specific. We at ICI really believe the more voices the better, and it's great to see how a different voice from a different place can contribute new meaning to a show.

Lauren Leving: Thanks, Becky. Reiterating what Becky said, Teiger Foundation can support this collection-based research, pay additional participating artists, and support travel, for example, in the way of curators and artists going to each venue. Teiger Foundation also allows up to 30% of the grant to be allocated to overhead costs. So, identify all of the team that's working on the show, and Teiger Foundation can support your staff labor in that way too. Again, think expansively about all the ways that this hosting grant can support an incredible exhibition and all of the resources needed to execute it.

Now we're going to transition into roles and administrative considerations. Now that you've thought about your institutional needs and finding a show, Becky is going to take us through some of the logistical concerns to execute a project.

Becky Nahom: [Slide remains slide 3] One thing that we really have to focus on is budget. When addressing the logistical needs of traveling an exhibition, there are templates, but the numbers aren't always specific. Really, you have to find what the institution already has and what you need. I think that there's a really important value in bringing people together; that can be a great way to expand on an exhibition and really root it in your place, making it feel like it was originated by your own team. Some of the other sorts of responsibilities that need to be sorted out would be: who's doing the loans, who's organizing the shipping, who's the curator supposed to speak with and how often, i.e. what is a timeline? Having those conversations early can really establish a really great partnership.

Lauren Leving: Following this, Becky mentioned templates, and budgeting involves thinking about contracts and timelines and the type of materials that you need. Considerations for venue to venue logistics involve originating curator and host venue contracts, making sure that you have loan agreements with the artists, and again, outlining insurance and shipping. You'll need to think about all of the key considerations that you'll need for the touring and hosting process, but also for your Teiger Foundation application.

For your Teiger Foundation application and timeline, you'll also want to build and include exhibition programming, public programming, and the ways that you want to engage your community so that you're developing a competitive application. It's a quarterly grant program, so you'll have four opportunities a year to apply. And again, we mentioned at the top of this call that we will be sharing the recording of this program. Along with that we will be providing a toolkit that will include a sample contract with deliverables and timeline milestones, as well as a sample budget and sample tour prospectus for originating curators to think through how to share and disseminate information if they're interested in touring their shows.

We can put up the last slide quickly of this section. [Slide 4: Questions about hosting a touring exhibition?] Questions about hosting a touring exhibition? This is Becky's email. Contact Becky Nahom at becky@curatorsinternational.org. If you have questions specifically about Teiger Foundation's Hosting grant, the FAQ on the Teiger website is really robust, but you can also email info@teigerfoundation.org. Again, if you have questions for Becky, or for Kate and Cindy who are coming up, we'll be doing a

Q&A at the last part of this program, so please be sure to put those questions in the chat. Thank you so much, Becky. Now we're going to transition over into Cindy Sissokho and Kate Kraczon's presentation about Julien Creuzet's exhibition. Thanks.

Cindy Sissokho: Hi everyone. Thank you for having us.

Kate Kraczon. Yes, thank you. We'll wait for the slideshow to be shared.
[Slide 1: *Julien Creuzet: Attila cataract your source...*] Thank you for the introduction and for the invitation to share the Julien Creuzet adaptation for Brown University and the many layers that this collaboration produced. For a verbal description, I am a platinum, very much bottle blonde, white woman with bangs and black glasses, and I'm wearing a dark blue sweater. I'm in my office with shelves of books behind my head. My pronouns she/her and seem to have disappeared from my Zoom account, so I need to look into that at the end of this presentation. We can move to the next slide please.

[Slide 2: *Julien Creuzet: Attila cataract... and Algorithm ocean true blood moves*] This description text slide is meant to summarize *Atilla cataract...* as it was re-imagined at Brown, and also emphasize that, like many artists, Julien's practice has been expansive across several medium and geographically distinct projects over the past few years and that they were all centrifugally aligned. My slides emphasize the conceptual and material connections across these projects. I hope they inspire curators looking to tour and host exhibitions to think dynamically about how the exhibition can accumulate meaning through new alignments within an artist's practice, and also through what your hosting institution can provide both the artists and the originating curators that is specific to your institutional and personal resources.

I add the word *personal* because often tour exhibitions are secondary within institution and curatorial labor hierarchies - we touched on this earlier in the presentation. They become fillers on exhibition schedules with performative collaboration and often outsourced labor. We can discuss issues around etiquette during the Q&A session of this workshop, but I do want to emphasize that you are hosting both the artists and the originating curators as well as staff such as registrars at the originating institution. And, a major focus should be on keeping the originating curators and staff informed of both the project's evolution and the option to be involved with every aspect of the presentation at your institution. Giving the artist honorariums

for traveling exhibitions is, I hope, a given at this stage in our field; it wasn't always - certainly not when I was entering the field. It should be built into touring contracts. I also highly encourage hosting venues to offer honorariums to the originating curators for participation in events if they're working independently of an institution, and at the very least, cover travel and accommodations for them to attend the opening and other major events. Though Cindy was not able to physically join us in Providence for the tour and its programs, she was cc'd on nearly every email exchange with Julien's studio as well as many internal email updates, and was also given editing privileges for our exhibition text and design before anything else was finalized. I know Céline has joined us too. Céline was able to come to the opening and the symposium, and we'll discuss that maybe in the Q&A session.

[Slide 3: Instagram documentation of Julien Creuzet's installation in the 2018 Rennes Biennial] This slide is the screen grab of my Instagram account that I thought would be fun to feature. It's an image of Julian Creuzet's colorful video and sculptural installation from the Rennes Biennial. Though Cindy and I connected in person for the first time in fall of 2024 and we were just able to have lunch together and discuss this workshop at Nottingham Contemporary a few weeks ago, Céline Kopp was my initial collaborator on the project. I first met Céline in 2008 when she was a curatorial fellow at the MCA Chicago where I worked in the Curatorial department. We grew close in that short time and saw each other nearly every year at biennials and art fairs, but also stayed at each other's homes and even spent a week - Céline I threw this in for you - in Memphis together touring Graceland and Stax records and eating barbecue.

Her time in Marseilles with its incredible calanques was a particular draw for me over several summers and perhaps more so than Philadelphia was for her - I think she only came a couple times. We had always wanted to work together on a major project. And when I came to celebrate with her at the opening of the 2018 Rennes Biennial which she co-curated, I was enamored instantly with Julien's work. I thought it would be fun to post this very old image from Instagram, which doesn't really capture that complicated multimedia sculpture well but marks my initial fascination with his practice. The following year I left ICA Philadelphia for Brown University and the new Brown Arts Institute that was being developed.

And, as we muddled through the pandemic, Céline and I discussed a jointly produced exhibition project with Julien as she navigated reopening Le Magasin in Grenoble as their new Director. After Zooming with Julien during lockdown,

we set the dates of fall 2023 at Le Magasin and spring 2024 at The Bell, and of course in early 2023 Julian was given the opportunity to represent France at the Venice Biennale. He selected Céline and Cindy to curate the pavilion, and though he initially insisted that he could do both projects simultaneously, I suspected that it would be too challenging. Céline and I decided to reorganize the project with Cindy as an evolution across our spaces: a fall 2023 prelude in Grenoble that Cindy will walk us through, the Venice Pavilion in spring 2024, and the presentation at Brown in spring 2025. An aside, this might be the right time to share that as my pronunciation has already revealed, I do not speak French, and I want other curators to feel comfortable working across languages even if they're not fluent and feel silly sometimes pronouncing words in those languages. So, I'm going to turn it over to Cindy to introduce herself and walk us through the next two iterations of Julien's project

Cindy Sissokho: Hi everyone. I'm Cindy Sissokho, and I am a black woman sitting in front of a beige wall with a raffia, circular artwork behind me - multicolored artwork. I'm wearing quite large-framed glasses and also small chunky hoops as earrings. And, I've got a bright red sweater on me right now. I'm super happy to be joining this conversation. I think Kate you have done an amazing intro to really show the richness of not only the projects that toured, and we'll talk about that in more detail, but also the relationships that are so important - and in this case, long-term relationship with you and Céline. And, how those strong relationships over multiple years, long-term have allowed a continuity of different working projects, here in this case with the French Pavilion and the exhibition in Grenoble, and then in the US. So, it's a really important point to emphasize again. And, kind of joining also what Kate said, it's not only the relationship but also the communication that is so key to that project and that allowed for everything to happen. But, that's another event that Teiger is doing very soon, Hosting 102, so I won't expand on that too much.

[Slide 4: Curatorial duo: Céline Kopp and Cindy Sissokho with the artist Julien Creuzet] So, going back very quickly to the starting points of the project that came to tour in the US at The Bell with Kate. It started in Venice, and it started in Venice following of course previous steps. Let's say very briefly to give a bit of context, the French pavilion nominations happen through a thorough process to select an artist; nominations go through two juries of eight people that's put forward names of artists. The artist is then selected (from the professionals' proposals). Following from the artist, the curators are selected. Curators in plural in this case, but it can also be one person. Julien wanted to work with more than one person in this case. The

process of pavilions in general at the Venice Biennale is quite different depending on the nation and the space as well. So, this project was on the back of Julien being selected and us both being selected by him to accompany him in this journey, which lasted approximately two years or just over two years - and feels like a lifetime but also goes extremely fast. Our convening together really started in early 2023 when we had our first studio visit and dinner, and began thinking through the starting point of the project that would then become what the French Pavilion became. What was quite incredible about this moment is that we understood also the way that Julien knew in some ways the kind of large framework or ideas, or even themes, that would then follow what would become the French Pavillion afterwards.

[Slide 5: Prelude to the French Pavilion: a solo exhibition of Julien Creuzet at Le Magasin - CNAC in Grenoble (*Oh téléphone, oracle noir...*)] This project, as Kate mentioned, was already in the pipeline as we started working together with the French Pavillion. We were really thinking about the parallel of those two projects. But, it was something that Céline wanted to work on, and Céline maybe we can talk about that much later in the Q&A. But, this solo exhibition of Julien in the space where she was Director, The Magasin, was already planned, and this was very much thinking through how the convening of the three of us could continue through that iteration of the exhibition as well. We thought about this exhibition as a prelude, as a moment to platform and make visible, but also rethink through the evolution of Julien's practice six months before having the French Pavillion. So, it was an incredible opportunity to really think in different chapters pre the pavilion that would again have many other chapters through the tour in the US.

This project really became this kind of multi-armed project that really put the artist in the center. And, in this case with the exhibition in Grenoble in Le Magasin, we also invited five other artists - and they are written on the right side of this presentation: Phoebe Collings-James, Chloé Quénun, Christina Kimeze, Manuel Mathieu, and Bruno Peinado - who had and are having key influences but also relations with the artist, so Juilen; but, also for our own interpretation as curators, we wanted to bring dialogue with different artists within the exhibition. What you have as the image here are the internal streets, and that's the name of the space in Le Magasin. It's this really huge, high-ceiling space where most of the sculptures of Julien were displayed alongside videos as well, and also metal pieces on the floor. These, again, really brought a sort of understanding in many senses, giving a really thorough introduction and presentation of Julien's practice from let's say the early 2010s until now, or at least until 2023 when the exhibition opened in Grenoble. So, it was a very key opportunity not only for the artist to be

presenting the work in this way for the first time, but also emphasizing video works.

[Slide 6: Prelude to the French Pavilion: a solo exhibition of Julien Creuzet at Le Magasin - CNAC in Grenoble (*Oh téléphone, oracle noir...*)] This and the next slide will help show the breadth of the exhibition. So, this kind of internal street space, really working as different islands of installations, of sculptures, of pieces [Slide 7: Prelude to the French Pavilion: a solo exhibition of Julien Creuzet at Le Magasin - CNAC in Grenoble (*Oh téléphone, oracle noir...*)] really by Julien, also included quite a few of his videos, including his very first video which is actually the title of the exhibition. And, this project was an opportunity to bring a huge and ambitious crowd of press - journalists, which was a really strong communication plan by Le Magasin and Céline leading on that work.

But, it was also an opportunity for us to really think through and write about Julien's practice in a way that was never really done before, specifically in relation to video work. (Video) is a key medium in Julien's practice but it's maybe less known to the public. So again, this prelude chapter was a way to anticipate and bring strong attention to the practice of Julien before the presentation that was then to come in Venice six months after the opening of this exhibition. [Slide 8: Prelude to the French Pavilion: a solo exhibition of Julien Creuzet at Le Magasin - CNAC in Grenoble (*Oh téléphone, oracle noir...*)] We can see quite a few of the video works, [Slide 9: Prelude to the French Pavilion: a solo exhibition of Julien Creuzet at Le Magasin - CNAC in Grenoble (*Oh téléphone, oracle noir...*)] and this was the first room and then the third room [Slide 10: Prelude to the French Pavilion: a solo exhibition of Julien Creuzet at Le Magasin - CNAC in Grenoble (*Oh téléphone, oracle noir...*)] with the perspective of other artists' works with the different scale of installation of Julien's video in the space. Le Magasin has these really spacious rooms that allowed a lot of different room to navigate and interpret those different relations between the works as well.

[Slide 11: Prelude to the French Pavilion: a solo exhibition of Julien Creuzet at Le Magasin - CNAC in Grenoble (*Oh téléphone, oracle noir...*)] So, going from the very bright streets to the darker projection spaces with other artworks. [Slide 12: Prelude to the French Pavilion: a solo exhibition of Julien Creuzet at Le Magasin - CNAC in Grenoble (*Oh téléphone, oracle noir...*)] The other slide, which I think is the last one before we go into the Venice project, and here comes the French pavilion.

[Slide 13: French Pavilion at the 60th edition of the Venice Biennale in 2024 (*Attila Cataracte...*)] The Venice project, again, came six months after the opening of the Grenoble exhibition. This space here, what you're seeing is the external, outdoor [Slide 14: French Pavilion at the 60th edition of the Venice Biennale in 2024 (*Attila Cataracte...*)] view of the screen that was on the facade of the French Pavilion in the Venice Biennale. This image here is the first room as you entered into the French Pavilion so the very first room, the larger room. The pavilion is composed of four different rooms, and they are lateral rooms so on the left side opposite from the entrance and on the right side also of the entrance space.

This installation was a rich, sensory, immersive proposition to dive into the politics of water, which was a subject matter that Julien wanted to go a bit deeper into and really think through not only the historical connection, but also the contemporary connections, histories, mythologies, philosophies, and knowledges that connect to different bodies of water. To give the theme in a nutshell, because there were so many different layers to that project, the title of the project itself - *Attila cataract*, that's the start, the cataract became a metaphor not only for the ways in which the space was layered and was presented. So, this idea of cataract as this eye condition that blurs the vision of someone, but also the etymology behind the term cataract; that brought another new meaning to this project, and (led us to) really thinking through what appears and what disappeared as this very dense flow of water in which one cannot see the individual drops. And, this really allowed for, again, the hiding appearance and the disappearance of people, of sculptures, and of different elements in that space as you navigated freely around the rooms.

You can see here the typologies of works that were quite diverse from sculptures to basins, but there was also smell that is not actually obviously palpable in these images. And the videos. [Slide 15: French Pavilion at the 60th edition of the Venice Biennale in 2024 (*Attila Cataracte...*)] We can see more of the installations and all of these different sculptures. There were approximately sixty works, if I'm not mistaken actually maybe Céline can correct me here, but sixty works felt like a lot anyway. These works were very much spread across the different rooms. [Slide 16: French Pavilion at the 60th edition of the Venice Biennale in 2024 (*Attila Cataracte...*)] A very important aspect of the installation was also a sound piece, which was in fact an album - a music album that was in each of those rooms and very much vibrating quite

strongly into each of those spaces. [Slide 17: French Pavilion at the 60th edition of the Venice Biennale in 2024 (*Attila Cataracte...*)] Those different video works, sculptures, and basins were a part of that project in really thinking through the different connections of the different forms or elements, natural elements that connect to that theme of water.

[Slide 18: French Pavilion at the 60th edition of the Venice Biennale in 2024 (*Attila Cataracte...*)] The exhibition really invited people to fill and to reconnect with senses rather than focusing on overinterpretation of what they were seeing. So, there was not necessarily a presence of text inside the exhibition, but there was a handout. There was also an extensive publication as a legacy to the project but also more generally [Slide 19: French Pavilion at the 60th edition of the Venice Biennale in 2024 (*Attila Cataracte...*)] as an important statement within Julien's practice of really thinking and producing something that connected back to the subject matter of the pavilion. Five scholars were invited to research, propose, and select [Slide 20: French Pavilion at the 60th edition of the Venice Biennale in 2024 (*Attila Cataracte...*)] different texts both connecting to water across the African diaspora, specifically around the world, but also having this constant dialogue with the different spaces in which we were embedded - so Venice, Italy specifically, and connecting of course to Martinique where Julien is from. That publication was really important in terms of producing knowledge. What can be really valuable in the context of not only an exhibition but a project that tours, as well, is the ways in which it brings a new cultural production and new knowledge production collaboratively and collectively alongside a physical exhibition.

Finally, the project in Venice ended with a couple of days of engagement with students from France and Martinique during which we gave guided tours as well as a masterclass and other collateral events that were organized by the French Institute, the commissioner of the French Pavilion. In a nutshell, this project was really multilayered and really rich. Both contexts, Grenoble and Venice were bringing different perspectives of producing, showing, and reading the works of Julien. And, it took a different meaning and an important relevance in Providence, and I will let Kate expand on the idea. But, what was also a really big learning (experience) in our case was understanding not only the furthering of a relationship, an existing relationship between Céline and Kate and also Julien; but, also thinking through the importance of a space like The Bell, an art center in a university, and how this is quite different from the European context for example; and, how this (the space and local context) brought another layer again to Julien's practice, the discourse around it, and the ways in which it was shown in that context.

So Kate, over to you. [Slide 21: Julien Creuzet: *Attila cataract...*, The Bell] Actually before that, I want to share also that I'm extremely impressed. And, we were extremely happy about how Kate preserved the identity of the project, really bringing a curatorial voice - an agency in what took place in the exhibition at The Bell. So, here's a quick transition to you.

Kate Kraczon: Thank you so much. So, for the description of this slide, the slide is an installation image of The Bell's lobby gallery with two of Julien's metal floor sculptures and the exhibition wall text, which I wanted to resonate a bit with what you saw at Le Magasin in terms of a wrap, the colors, and this kind of immersive quality to even the didactics that we chose to use for the exhibition. I also want to add that I was able to attend both the Grenoble exhibition through a travel grant from ICI and Villa Albertine, thank you, the Performa debut, and Venice Biennale opening through my travel budget at the university, as well as travel to Paris and Zurich to visit several of Julien's solo exhibitions over the last four years. This time and labor conveys to an artist your deep investment in their practice, and I think does generate a level of trust needed to reimagine, expand, and augment a touring project.

So, as Céline and Cindy know, I showed up. I would just show up, pop up, in Paris or Venice or New York; and, it wasn't a moment for me to ask Julien questions, understanding how exhausted an artist can be at an opening or at the debut performance of a choreographed piece. I was just there to support, be present with him, and celebrate - and save the tough discussions for Zoom and in-person during meetings and gallery/studio visits.

You all just saw the complex installation, - Cindy and Céline, I heard the number eighty eight sculptures at some point over the last year - between sixty and ninety sculptures and the six LED screens. The six LED screens alone were nearly half a million dollars to rent and program in Venice, and we were finding that costs were going to be similar in Providence. While Julien's project remains in my understanding the highest budgeted exhibition in The Bell's history, we did not have a multi-million dollar budget to work with. I'm certain that was jarring for Julien as he thought through the adaptation of the project for our space. Not only were the LEDs prohibitively expensive, but even shipping twenty sculptures, say we had chosen twenty sculptures from Venice in December in time for a mid-February opening in Providence, seemed

too risky. Plus, the majority of the objects in the exhibition had been sold, and that might be for a question and answer session because that's happened to me numerous times over the years where an object is sold while it's on tour. If it's not noted that it can't leave the tour, the collector can recall that object even if you intended it to be an important piece or a centerpiece of your tour that you're receiving.

I understand Julien's work as foundationally sound-based in addition to moving image, and during my extensive time in the Venice Pavilion I spent many days just hanging out on the benches, watching and listening and watching visitors. I determined that the core of the project was video and sound, which required no shipping. So, Julien's approach aligned with mine, as well as Céline and Cindy's; we were all in alignment - him producing a new body of sculptural work using what was previously reserved for shipping from Europe. The money that we thought we were going to spend to ship from Europe was then put into producing a new body of Corten steel work that you can see on the floor in this image. As you saw in Cindy's slides from Grenoble, he has been working with the Corten steel floor pieces for many years, and we were able to fabricate these in Rhode Island. So, we were saving money on shipping, but also carbon costs which I know that Teiger is really centering in the work they do with curators and institutions. And, in my catalogue essay, I write about this work in relation to the grid of our 1971 Philip Johnson building, which uses grids as a decorative flourish to the Brutalist cement exterior and was potentially influenced by Johnson's then interest and even collecting of work by Agnes Martin - and of course grids in general in the late 1960s. Now Julien's definitely in conversation with that work, but that's again for a catalogue essay.

[Slide 22: Julien Creuzet: *Attila cataract...*, *The Bell*] This slide is of Julien's multi-screen video projection inside a darkened gallery with hanging sculptures and additional metal floor pieces. You can see that the metal in this particular installation added a shimmery oceanic underwater experience with the light from the videos. From my catalogue essay, I wanted to just quote a description of the way the exhibition "migrated." We used the term "migrated" to talk about its movement across the Atlantic Ocean. "Julien Creuzet reimagined the US presentation of his French pavilion from the 60th Venice Biennale as a form of submersion. The airy light-filled spaces of Venice's Giardini and their evocation of Martinique's terrestrial forests are exchanged for the dimmed galleries of *The Bell*, a dark oceanic landscape in blues and greens." Understanding that we would be using our high quality projectors rather than LED screens, Julien proposed four hanging, dual-sided screens to very specific aspect ratios. I'm hoping that we can use these in

the future and we will put them in storage, but they are specific aspect ratios based on his LED videos. Also, knowing that the screens would need to travel easily to ICA VCU and at that time the exhibition was meant to tour to The Gund at Kenyon College, we did use a pretty renowned screen fabricator based in Austria rather than ask each venue to build or purchase new screens, which seems very wasteful. Because the screens were built to collapse for transport, the shipping was not expensive or overwrought in packaging, and fabricating with this specific company ensured that the screens' materials and transparency was the highest quality possible across all three venues. Julien was very concerned about the quality of the fabric and its dual-sided projection surface, and I knew working with this company that came highly recommended would ensure that we are working with the best materials available in the museum field right now.

To move towards the density of the Venice presentation, in addition to the screens and newly fabricated floor pieces we borrowed five objects that were in storage in the United States at Julien's New York and Chicago galleries; these were three wall photo prints that he augmented upon arrival with 3D-printed lemons and metal screws, and two works that resemble the fibrous hanging pieces that dominated the Venice Pavilion. We were also able to fully install this work in advance of Julien's arrival based on the trust that our incredible Head of Installation, Ian Budish, generates with all of the artists that we work with.

Julian walked in for the first time a few days before the opening and simply said, "I'm so happy." This level of precision and installation planning also allows funds that would be used for artist accommodations during long installations to be used elsewhere in the budget. As much as I love being in space and installing with artists, I think we don't necessarily always need a week or two, depending on the project. And, if you have a really incredible Head of Installation, you can gain that artist's trust and really push the installation to the point of being almost finished before the artist arrives. Lots of Zooms and FaceTimes, but that is possible.

[Slide 23: *Julien Creuzet: Attila cataract...*, The Bell] This slide features a detailed image of a sculptural pole covered in blue and white string, installed so that it arcs across one of the metal floor sculptures. Here's where I'll begin to move more swiftly through the slides to clarify the additional layers to the project of Brown. This is a detail of one of three long pole sculptures that you will see in the performance *Algorithm ocean true*

blood moves at Brown, which were originally fabricated for Performa in fall 2023. I made sure that our photographer captured the interaction between these materials in the gallery. As a side note, I had not anticipated how challenging it would be to find an excellent installation photographer in a smaller city when I moved to Providence. I've gone through six or seven people since I arrived, and we now just bring Julia Featheringill from Boston for the day, which is significant. It's a totally different city, totally different state. But, it's worth it to have great installation photographs, even if that's a significant portion of your budget.

[Slide 24: *Julien Creuzet Algorithm ocean true blood moves*, Performa] In this slide, several dancers in white costumes with blue ink drawn across their clothing pose with long, fibrous poles in front of a large LED screen. In fall 2023 just weeks before I visited Cindy and Céline's show with Julien in Grenoble, I saw his collaborative project with choreographer Ana Pi at Performa in New York. It was the visual vocabulary of his moving image work, and also it being truly multidisciplinary at a moment when the Brown Arts Institute was positioning itself as an institution focused on multidisciplinary practice. This image shows the dancers and the Lindemann (Lindemann Performing Arts Center at Brown) on the evening of the exhibition opening using the poles as props. The following day they were installed inside The Bell, which you saw in the previous slide.

[Slide 25: *Julien Creuzet Algorithm ocean true blood moves*, 15th Dakar Biennial] In this slide, several dancers in white costumes with blue ink drawn across their clothing perform with long, fibrous poles that are slightly different from the poles shown in the previous slide. I'm including this fall 2024 performance of *Algorithm...* at the Dakar Biennial to show that the dancers are using different poles. These were three fiber-embellished straps fabricated by Julien in Paris and attached to poles in Senegal.

[Slide 26: *Julien Creuzet: Attila cataract... "Prelude with Bette"* (February 19, 2025), The Bell] In this slide, a dancer in white and colorfully embellished costume poses with the small bells on blue strings inside the gallery of Julien's sculptures and video projections at Brown. Julien brought the straps from Dakar with him in a suitcase to Brown; they were not permanently attached to the poles for the Senegal performance. He created three new sculptures with copper wire, 3D-printed limes, and a hot glue gun in our gallery three days prior to the opening, which you can see hanging in this image.

That sculpture in the foreground is one of those sculptures that he created on-site using these straps that also had the soil and a kind of material presence of Dakar and the Palace of Justice where it was performed during the biennial there. On the opening night of the exhibition and performance at Brown, the dancer in this image, Bette Danganan, entered the gallery behind Julien, who was ringing a bell. Bette performed a monologue and choreography by Julien and Ana Pi, and it was incredible to see their movements mirrored in real time with the avatars of the videos. It's the moment I fully understood Ana's choreographic presence in Julien's figurative work, particularly the moving image. Following this short performance, the crowd followed Julien, Ana and Bette's procession from The Bell to the Lindemann Performing Arts Center several blocks across campus where Bette was featured as a newly conceived oracle character within the production.

[Slide 27: Julien Creuzet *Algorithm ocean true blood moves*, The Bell, performed at the Lindemann Performing Arts Center] In this slide, the same dancer from the previous slide holds the blue string with bells in front of a drummer in an elaborate pink headpiece that evokes marine coral or tentacles. Here you can see Bette and Boris Percus, the ballet drummer that joined the production in Dakar and was also featured at Brown. Bette's new oracle role and their movements were adaptations that allowed them to rejoin the performance of Brown after an accident last year that physically prohibited them from participating in *Algorithm's...* performances in Amsterdam and Dakar. This was an immense act of generosity and inclusion on Ana and Julian's part to reabsorb Bette into the production. So, they had Bette come and perform in The Bell about an hour before the performance started in the Lindemann, and then we all followed them up to the Lindemann. It was this really beautiful moment that retroactively was made even more meaningful to me when I learned - I'm even getting emotional talking about it - that they created that part because Bette was physically not able to dance in the demanding way that the other performers were in *Algorithm...* .

[Slide 28: Julien Creuzet *Algorithm ocean true blood moves*, The Bell, performed at the Lindemann Performing Arts Center] This final slide of the performance features a group of dancers and white costumes with blue ink drawn across the clothing, huddling together while a solo dancer poses separately from the group. I'm using this performance slide from the Lindemann as a placeholder to share that the press we were able to generate for this project through the firm Department PR was deeply appreciated by Julien. I think he was quite

surprised how much he found the journalists, their interview questions, and their articles quite resonant and aligned with the way he thinks about his work. He did share that he felt the writers who engaged with the work at Brown - which included two interviewers who conducted the interview in French rather than English even though they translated it to English for their pieces and English language outlets - that these writers, journalists, and critics understood his practice and engaged with an even deeper research into the historical and contemporary references of the project. I had assumed that the Venice presentation would generate this kind of engagement; but, I think that the location, - because of the intensity and chaos of the biennial, and you see so much in 1, 2, 3, 4 days across the entire city - I think that The Bell and the presentation at Brown provided an intimacy that allowed this kind of relationship to develop with the journalists and the project.

There are also three anecdotal responses to the project at Brown from visitors that I want to share. The first is that nearly a dozen people, many faculty at Brown and RISD, told me that the presentation at The Bell allowed them to, like the journalists, engage more deeply with the installation than they had in Venice when they were seen so much in one day. And, that the shift from the terrestrial to the suboceanic recalibrated their understanding of the work as well. The second is that a Brown student told me - and I know Céline you were really moved by this too - that they went straight back to their dorm room after the opening performance and emailed their advisor to declare that their official concentration was Visual Art. So, on the spot Julien's work inspired students to rethink what their careers would be. And, the last is that a friend's seven-year-old child entered The Bell at the opening and after several minutes started to softly cry. She had had a visceral response to the melancholy of the music and videos. For instance, there's a video of a turtle that's swimming through netting and garbage which she had a very emotional response to. She and her mom were able to have a long conversation about how art can be both beautiful and sad at the same time. I thought that that was a lovely example of how Julien is able to engage viewers at multiple entry points not just through a more academic context, which I will talk about in the next slide - the symposium.

[Slide 29: Caribbean Poetics in the Work of Julien Creuzet (symposium) at The Bell/Brown Arts Institute] This slide features the poster for the symposium *Caribbean Poetics in the Work of Julian Creuzet*, and includes an image of the Bell gallery installation in the background with text describing the dates and locations of the events in yellow. The symposium was curated by two graduate students that I've worked with at Brown, J.M. Nimocks and Luvuyo Equiano Nyawose, who are both pursuing PhDs in the Modern and Contemporary Media

department at the university. The intention of the symposium was to add layers of critical thinking around Julien's practice. Presenters and panelists included emerging academics and graduate programs across the northeast, as well as scholars who each engaged directly with Julien's work in alignment with their own research. So, we invited more senior scholars that knew about Julien's work but hadn't maybe formally incorporated it into their writing thus far. This kind of scholarship is rare for young artists to receive at such an early phase of their career, and I'm increasingly interested in providing this framework for our exhibition program which focuses exclusively on emerging and underrepresented artists.

[Slide 29: *Julien Creuzet: Atilla cataract...* exhibition catalogue proposed cover] This slide shows the proposed cover of the Julian Creuzet exhibition catalogue and features an upside down and sinking Neptune statue with the artist's name across the front and intentionally cut off at the bottom. The intention of the catalogue was always that the text would emerge from the symposium, essays by J.M., Luvuyo, and several more established scholars in both French and English. But, the catalogue was always also meant to provide a platform for Cindy and Céline to more fully write through the project beyond what they were able to produce for the Venice book. I mean, as we all know the book is produced in time for the opening, so they got to live with the piece all summer and then respond in our catalogue project. And, we offered the option for the ICA VCU and The Gund (when it was scheduled to host the exhibition) as well to contribute if they wanted to. My hope is that the book's essays and documentation from installations and performances across the world form an aesthetic and conceptual cohesion around Julien's practice over the last four years. The End Note is documentation from a modest performance at ICA VCU earlier this month of Julien singing the vocals to his installation soundtrack live while Ana performed a series of movements and gestures - a very quiet ending to a very dynamic and quite loud series of installations and performances. Thank you for your time. That is the end of my presentation.

Lauren Leving: Thank you so much Kate and Cindy. That was amazing. Just listening to all of the layers about Julien's project and the way that you collaborated, as well as the special moments that you shared at the end to Kate of the way that this tour extends outward to participants or audience members of varying age groups; I think that is so beautiful and also shows the importance of adaptation, or the power of adaptation, in regard to audience, community, and location. I just really appreciate both of you, and I think that now we can transition into our Q&A portion.

We're really excited to have Céline Kopp with us, who is the co-curator of Julien's show alongside Cindy. So quickly, I would like to read her bio and then, Céline, we have a question for you to start us off. Also, if anyone else has a question, please put them in the chat, and we will address them. So, Céline Kopp has been the Director of Magasin, National centre for contemporary art (CNAC) in Grenoble since 2022. In January 2026 she will join the Museum of Modern and Contemporary Art in Nice as Director. Ah, mazel on your new job, Céline. That's very exciting.

So Céline, since we haven't really had the chance to hear from you in the presentation section of the webinar, could you talk a little bit about a specific practical adaptation on the tour of Julien's exhibition that perhaps surprised you in terms of its impact on your work, or (might influence your) thinking about the practical aspects of the touring exhibitions that you might undertake in the future?

Céline Kopp: Yes, thank you so much for having me. I know that it was a little bit complicated. Since we're talking about our professional lives, I'm on vacation; this hasn't been the case for a really long time, and I wasn't sure if I could provide the right condition for me to fully join you. So, thank you so much Kate and Cindy for the beautiful presentation. It was really nice to listen to both of you tell this - I guess so many years and months of work and how we did that.

One of the huge challenges was what Kate described about the sculptures. Because, I think one of the things that was very surprising for a lot of visitors, but that we really, really did on purpose, was the density of the show in Venice that we described. Very early on actually, Julien described that his very first desire for the pavilion when he got nominated was to reach back to a childhood memory of being in the tropical forest in Martinique, and being surrounded by nature, and looking for a tarantula. And, this is obviously a special experience that is very far from the Western museums. So, the density and the experience of density - and how you spot a ray of light, and beauty, and movement, and how your attention gets cut and you can never explain the way to get there - was in the initial intention. At first, when we realized that it would be complicated to go to Brown with the sculptures, it was a bit unsettling. But, as Kate said, one of the things that she understood was that sound and moving image were also something that we had focused on

early on, and they were, as you also said Kate, foundational to the work. This is precisely what we had focused on in Grenoble in the prelude, and Julien wanted that because his work is very visual. And, I think a lot of people in France and elsewhere were like, "Oh, Julien Creuzet's work equals sculpture." And, he was sometimes like, "I don't understand." Sometimes people don't remember. It was a video next to the sculpture that actually was very important to him. So, that was the focus in Grenoble and in Venice where everything was together in bright light. Then, with Brown and the tour, we went back underwater in this, like he said Kate, this sort of blue atmosphere, subaquatic. The sculptures in the forest went away, and we dove back. I thought this was unexpected, and it came out of I guess budget but also pragmatic, ecological, financial constraints that made sense in terms of how we presented the working ground. And, that was surprising and very happy.

Stephanie Koch: We have some questions in the chat that I have worked on together with Vic. For the first question, I believe we'll ask for Becky, but then also we would love to hear from Kate, Cindy, and Céline as well. I'll also put it in the chat for you all so you can take some time to absorb it. But the question is: how do you approach hosting an exhibition that must be reconsolidated after several years? So, it went out, presented, and then all the works dispersed and you have to reconsolidate; in other words - reconsolidating after several years when the host institution ends up taking more of the labor and costs such as resubmitting loan forms and shipping to bring the exhibition works back together. First I'll have this question for Becky, but we would love to hear from the rest of the presenters as well. I put the question in the chat for you all so you can see. I'll pass it to you.

Becky Nahom: Thank you, Stephanie. It's a really great question. One thing that I think is commonly misunderstood is that traveling exhibitions don't always signify that there's going to be less work. We've heard from Kate and Cindy already how much work actually went into the adaptation to Julien's exhibition at The Bell. And, it really depends on the exhibition. When an exhibition has closed, and maybe it's already been dispersed once, that doesn't mean that you can't put it back together again. But, if you do not have the capacity to do that, it might not be the exhibition for you. We all have a hard time saying no and realizing what our own capacity is, but truthfully it might not be the show for you. But, there might also be ways to negotiate with the originating institution to see what they might already have that can be shared with you, whether that's past loan agreements, or all of the lender's contact information, or packing details that can help speed that process along. And, maybe you'll have some additional support. Or, maybe that's a helpful way to negotiate what the fee is; depending on what the fee

structure is, sometimes that fee goes back to the originating institution to help with that supportive material.

Stephanie Koch: Thank you. I don't know if Kate, Cindy, Céline want to add anything, and if no, we'll move on.

Kate Kraczon: Well, for me it would depend how long between the exhibitions. I agree with everything Becky shared. Storage is, in my experience, less than what you'd think to store in between exhibitions and to keep the show together - fine art storage. Everything should be prorated too, so those costs shouldn't be completely absorbed by your institution. And, I think that absolutely negotiation is the key to every aspect of touring, hosting, loans, etc. As I mentioned in my presentation, something that I think is very important is if you're considering taking a traveling show and there are key works that you think are central to the exhibition, make sure that those lenders understand that they are going to be included in the show as it travels. The irony of a successful exhibition that may be like in my case an underacknowledged artist, or an underrepresented artist who might be in a late stage of their career, is that can create a market where works are bought out of your show, and they're no longer being lent by the gallery or artist's estate or artist. And, suddenly, a collector who doesn't have a sense of civic duty to keep the work in the show will just take the work and put it on their wall in one of their large houses around the world, and then the work will not actually be part of the exhibition going forward. That happens to me, that's happened to me. If the bitterness doesn't come through, it is something that is reality. So, that's something that you can hopefully work with the gallery and artist, or estate, to make sure doesn't happen in your exhibition.

Stephanie Koch: Thank you. I'm going to move on to the next question because we have a lot of questions in the chat. The next question is something that you touched upon, Becky, at the beginning, but I think there are a lot of different ways to enter into this question. I added it into the chat for you all: how should a small institution that's never hosted a traveling/touring exhibition consider their capacity and their offerings, and how they might assess before they sign on? So, I think this also is interesting in relation to the last question. But yes, to reiterate, how should a small institution that's never hosted a traveling exhibition go about assessing their capacity and offerings?

Becky Nahom: I would look at other traveling exhibitions that have happened and talk to your colleagues to ask them how they did it. If you have not taken a traveling exhibition before, work with a nonprofit like ICI, or all of the other traveling exhibition organizations, to work together because we really are here to support you - the hosting curator, the hosting institution. Whereas if you're working from museum to museum, the originating museum might not have the capacity any longer to carry on that show. It's also something I'd be happy to chat with you about. Truly, I think that there's a lot of relationship building to continue on between curators in this field, so reach out.

Kate Kraczon: I am going to continue with the Halloween theme of the horrors of past experiences and add that that can be flipped. So, we're a very small group Exhibitions team at a large university, and I think what you just shared is absolutely right. But, also be careful about where you're taking shows from. We took a show, it could be over the last 20 years - I'm trying not to be specific. An institution I was at took a show that was originally mounted by a major, major museum, and then during the process of us taking the show the guest curator broke away from that museum. And, when the objects arrived, we learned that there were no loan agreements because that person did not create them, and the team that they had put together didn't understand that artworks needed loan agreements and reports about condition. So, we actually had to be the guide in the process, which caught us by surprise. Luckily, we have an incredible team that was really generous and accommodating. So the reverse can be the case too. How things are packed, how artists are treated, it's very important that we suss out, by talking to each other, what the capacity is for the touring and the hosting institutions in the field.

Becky Nahom: Yes, and Kate you bring up a really good point because the flow of communication needs to stay open between all of the stakeholders in the exhibition. There shouldn't be any sort of shame in how small your team might be, or how you haven't taken a traveling exhibition before, or - even if you've done this a million times - everybody works on an exhibition differently. Every institution has different processes. So, just be transparent. We often work with our hosting organizations to decide what check-in protocol is at your museum. When a new person shows up at the front door, do you go in the front entrance or do you go in a side entrance; who do I call? All of that sort of stuff needs to be covered when you are working with people outside of your institution.

Stephanie Koch: Yes, thank you both. And, I think what you bring up is really great about communications and relationships. Lauren and Vic are organizing Hosting 102 which is about relationships and that will be on January 29th with an institutional consultant, as well as Natalie Bell and Sarah Cluggish talking about how they worked together. In that session, we'll be talking about things like: if you maybe do not have the offerings or the staff capacity, how can you be transparent and navigate those conversations with the originating curators and artists? So, just to note that if you haven't signed up for Hosting 102 and this is a question that you have on your mind, we'll be digging into that in January.

Okay, great. The next question is for everyone to dive into. So Cindy, Céline also feel open to answer. So: how early do you start identifying potential venues? What is the process, and do you have a budget in place before doing so?

Kate Kraczon: Yeah, I'm happy to keep talking. I have hosted and toured many, many, many exhibitions, but I don't want to take up all the space in the chat if anyone else wants to jump in. I know it's different in Europe too. That's actually something really interesting that we didn't elaborate on, and that's a whole different conversation - the relationship between European institutions and the US in terms of norms around traveling exhibitions.

Céline Kopp: Thank you, Kate. Listening to the answers just before, I was thinking how much of a difference there is between an exhibition that is already conceived with loans and admin and paperwork, and the nightmare that you described when those are missing and when the admin work is lacking. But, there's this other experience that is actually what we experienced with the pavilion. The artwork didn't exist. There was nothing to measure, to list, and crate. Going back to what Vic Books and Lauren Leving are working on, it's all about relationships, and the first step was what you started with, Kate; being amazed by an artwork, and seeing an artwork at a colleague's exhibition, and starting a conversation, and seeing more work, and asking the colleague to introduce the artist, and then waiting for stars to align for that opportunity to occur. And, opportunities can be created from each other's organizations. But, we have to say, though, that the pavilion was extraordinary difficult in a way, or outside every other kind of normal experience, because even when Cindy and I knew the checklist we weren't allowed to give it to you (Kate)

because there is a lot of secrecy also around the Venice Biennial. And, when works are being produced and money being raised, things are very, very secret. So, we don't have measurements, and we don't have pictures, and we don't have loan forms. That first step was a lot of trust, and thank you so much, Kate, for this - and I should add a lot of patience. A lot of patience. So yes, that's what I wanted to add. Thanks.

Kate Kraczon: Thank you. I want to add that Amber at ICA VCU was so trusting as well. When I relayed that we didn't have a checklist yet and we didn't know exactly, she trusted me and Céline and Cindy. And, through our histories together and through various solo projects, she knew a great exhibition was going to happen and come their way even if we didn't have details as far out as is ideal. But, to answer the question from my vantage point about how to tour an exhibition, yes - absolutely have the budget right now. For our spring exhibition at The Bell, I have two colleagues who have expressed interest. We're being very careful about where we send our exhibitions; that's something that Becky might have a take on. But, at the institutions I've been at, we shop our exhibitions to "peer institutions," so institutions that you want your institution to be considered in dialogue with. So, I'm not going to send an exhibition proposal to MoMA or to the MFA Houston. I'm going to send it to The Renaissance Society, - I actually have never sent to The Ren. I just said that because that's my favorite contemporary space in the United States - ICA LA, MIT List, ICA Philadelphia, CAM Houston CAM St. Louis. There are spaces that I want The Bell to be considered in dialogue with and that's how I determine that. And, that's how the institutions I've worked at have always determined whether or not we're going to take an exhibition. So, even if the artist is a huge favorite of the curatorial team at a museum, if that show is by a curator that we've never heard of or at an institution we're not familiar with, we're not necessarily going to take that leap. Because, as Céline and Cindy and I have shared, it's all about relationships and trust. You want to trust that the exhibition is going to be framed, contextualized, and curated, in a way that meets your standards honestly, at your institution. I've never been somewhere where a project by someone the curatorial staff doesn't know has been taken on. And, I know that that's maybe not the answer everyone in this Zoom wants to hear, but at least in my experience that has been how we've navigated hosting.

Stephanie Koch: Thank you Kate, and thank you to Cindy, Becky, and Céline. There are a few more questions in the chat, and we'll take some time offline to respond to each. But, we're getting close to the end of this program. Thank you all for attending, and I will pass it to Lauren to close us out. Thank you all.

Lauren Leving: Thanks everyone. Thank you Stephanie for hosting this and for stepping in during my tech issues. We're really happy that everyone could join us today, the panelists and the attendees. If you have other questions about Teiger Foundation's Hosting program, you can email info@teigerfoundation.org. As Stephanie mentioned, we'll also get back to the folks that have unanswered questions from the chat, and we will share the recording of this program along with toolkit materials on Teiger Foundation's website within the next week or so. We will also be sending out a feedback form. If you could fill that out so we can continue to improve on the programming and work to make it meet all of your needs, that would be incredible.

Also, the next deadline to submit an application to host an exhibition that originated elsewhere is December 10th. We have two more programs on the docket. Next week we'll have Sustainable Practices for Touring Exhibitions on Monday, November 3rd at 1:00 PM ET. Then, a little bit ways out on Thursday, January 29th at 3:00 PM ET, we'll have Hosting 102 which is all about relationships. And, I think that the final question, and thinking about what Kate was speaking to, is the perfect place to both stop this program and pick up Hosting 102; there's lots of nuances and ways to navigate these inter-institutional relationships that we are super excited to address. So, thank you all. Have a beautiful day.

Questions from attendees and answers from Teiger Foundation

Q: How should institutions think about responsibility and costs when re-consolidating and remounting a previously organized show after a long hiatus, since it doesn't fit neatly into the 'hosted' touring show model?

A: I agree that an exhibition touring from one venue to the next and an exhibition that is dispersed and later reconsolidated have different needs. A few considerations:

Tour agreement

If the host is taking on registrar labor, loan agreements, and full shipping logistics, the standard tour fee usually doesn't apply in full. It's reasonable to request that it be waived or reduced to reflect that much of the labor has shifted to the host due to the consolidation.

Some points of negotiation could include: If the originating institution isn't providing active registrarial or logistical management, the host can propose a reduced fee or a nominal coordination fee instead of a full tour fee.

If the originating institution will still provide intellectual framing, rights to use interpretive materials such as wall texts, catalogue content, design files, or lender introductions, that can justify additional allocations in the reduced fee.. If not, the host can argue for those costs to be removed.

If the originating institution allows reuse of installation photography, layouts, design templates, or interpretive content, that can also be negotiated, either as part of the reduced fee or in exchange for crediting.

Cost allocation

The hosting budget should include dedicated lines for registrar and preparator time, legal or loan paperwork, and re-crating or rehousing. Keeping those costs visible makes the labor fundable and transparent. Shipping is often fully covered by the host, though the originating institution can sometimes provide crate specifications, condition reports, or lender contacts to reduce duplication and expense.

Contractual language

Rather than using a standard loan agreement for a touring exhibition, use language closer to a co-production agreement. The contract should specify which institution handles lender negotiation and insurance, whether the originating institution receives a smaller coordination fee, and how credits

are shared, for example “originally organized by” and “reassembled and presented by.”

Other considerations!

If the original curators or institution still want credit, it’s best to define that early, whether as original organizers or in collaboration with. This helps avoid confusion about authorship and ownership.

Requesting materials such as registrar notes, lender lists, crate specifications, packing photos, and design drawings can save significant time and cost.

Before committing, confirm whether lenders will reconfirm loans under the original terms or require new agreements and condition reports. That step often determines whether the project is truly revivable or functionally a new build.

From Teiger’s perspective, a re-consolidated exhibition could still fit under Hosting, but the expanded scope of labor and cost should be reflected clearly in the narrative and budget.

Q: How should a small institution that has never hosted a touring exhibition assess its capacity and offerings?

A: That’s a great question. Assessing capacity is about understanding what resources you have and what you’ll need to bring in temporarily to meet the project’s demands.

Start with staff capacity

Look at your registrar, preparator, and communications bandwidth. If you don’t have a registrar on staff, identify who will handle incoming loan agreements, condition reporting, and insurance. Many small institutions build this into a temporary contract position or work with an independent registrar for a set number of hours. The same goes for preparators and media technicians, make sure you have trusted freelance preparators, who can be scheduled early. Depending on the contractors in your area, if you are in a smaller city or rural context, you may have to look into bringing in contractors from the nearest big city and budgeting for their travel costs. Reach out to your network to learn more about skilled contractors that match the scope of work for the exhibition.

Assess space and infrastructure

Confirm that your gallery’s environmental controls, such as temperature and humidity, along with loading access, security, and storage meet lender requirements (ask the originating curator and registrar for this information).

If they don't, note what can be upgraded and temporarily rented. Hosting guidelines and loan forms often outline these standards in detail, so asking for them and reviewing them early helps you identify any gaps.

For exhibitions with high technical needs, consider asking whether the originating institution can loan or rent out its equipment. This can be a more sustainable and cost-effective option than purchasing or sourcing new gear, especially for specialized components.

Review [Teiger Foundation's sample budgets](#) as a place to start!

Break out hosting costs into categories: tour fee (if applicable), shipping and crating, registrar and preparator time, insurance, and marketing. Include contingency funds for minor conservation or framing adjustments that sometimes arise when works travel. If you're working with a limited budget, prioritize registrar labor and safe transport over design builds and printed material.

Clarify your institutional and curatorial role

Before committing, ask the originating institution to outline exactly what they expect from a host. Do they manage all lender communication, condition reporting, and shipping coordination, or will those responsibilities transfer to your team? Confirm who will issue loan forms, hold insurance, and oversee couriers on site. If your staff will be taking on those tasks, build in registrar labor and additional installation time. Clarifying this early prevents duplicated effort and helps determine whether the project fits your staffing, insurance coverage, and workflow.

Also clarify your curatorial role. Will you have the ability to make curatorial adjustments such as revising the checklist, commissioning new writing, adding artists, or adapting the interpretive framing? Will you be able to design the installation or does it need to follow a fixed layout? Some originating institutions encourage contextual or locally responsive adaptation, while others expect strict fidelity to the original presentation. Understanding this helps you gauge the creative scope of your involvement and the degree of authorship your institution can claim, as well as what capacity is expected.

Define what your institution brings and be transparent about your institution's limitations

Hosting is not just a logistical exercise; it's also curatorial. Consider how your context adds meaning to the exhibition: your audiences, your interpretive approach, or a local program that extends the work. This helps you articulate your "offering" clearly when talking to partners or funders.

Equally important is being transparent about your limitations. If your team has limited registrar capacity, if your storage or environmental controls

don't meet certain lender standards, or if your programming schedule is already tight, it's best to share that early. Clear communication helps shape realistic expectations around timelines, lender requirements, and budgets. Transparency also builds trust, and thus, relationships. Being upfront about where you may need guidance or partnership allows both institutions to plan collaboratively, find efficiencies, and avoid last-minute crises. It shows that you know your capacity and are managing the project responsibly rather than overpromising.