



NATIONAL
GALLERY
OF CANADA

MUSÉE
DES BEAUX-ARTS
DU CANADA

wexner center for the arts
AT THE OHIO STATE UNIVERSITY

The Wexner Center for the Arts Partners with National Gallery of Canada for a symposium at the Venice Biennale

The two-day event takes place in conjunction with the Canada Pavilion presentation of Kapwani Kiwanga: Trinket

June 3, 2024—The Wexner Center for the Arts, the multidisciplinary contemporary arts center at The Ohio State University, has been in collaboration with the National Gallery of Canada to support the presentation of ***Kapwani Kiwanga: Trinket***, the Canada Pavilion installation at the 2024 Venice Biennale Arte curated by Wexner Center Executive Director Gaëtane Verna.

June 13–14, this partnership expands to present a two-day symposium co-organized by the institutions at Venice’s Ocean Space. Entitled ***A Coincidence of Wants, the Shape of Value***, the event will convene scholars and researchers from diverse disciplines for critical conversations to deepen analysis of Kiwanga’s ambitious project for the Biennale.

On view through November 21, 2024, *Trinket* is a site-responsive work that transforms the entirety of the Canada Pavilion into an immersive environment. At its core are *conterie*, or seed beads, which have a rich historical significance dating back to the 16th century. These glass beads were dispersed from Murano in the Venetian archipelago and incorporated into material cultures throughout the world via established commerce routes linking Europe, Africa, and the Americas.

The exhibition unravels the intricate web of trade, power structures and influences, and cultural exchange that underpins history and examines disparities in the ways seed beads were perceived and the value that was attributed to them. *Trinket* prompts reflection on the enduring impacts that transoceanic trade has on our contemporary world, opening the possibility of reimagining and reshaping long-established narratives.

For the symposium, the interdisciplinary panel will present their ongoing research and engage in expanded conversation on topics and subject matter that informed the conceptualization of *Trinket*.

Delving into the implications of power dynamics, transnational trade, and other structures on which our societies depend, this program will explore the multifaceted research informing Kiwanga’s ambitious project at the Biennale through the insights of an extraordinary panel of artists, curators, and academics.

Vinicius de Aguiar Furuie is an assistant professor in the Department of Anthropology at the University of Toronto Scarborough, whose work on the glass-bead trade in Amazonia has been

published in the *Harvard Review of Latin America* and resulted in a display at the inaugural exhibition of the Humboldt Lab in Berlin.

Denise Ferreira da Silva, a Brazilian philosopher and artist, is currently Samuel Rudin Professor in the Humanities in the Department of Spanish and Portuguese Languages and Literatures at New York University. She is also the author of books such as *Toward a Global Idea of Race* (2007), *Unpayable Debt* (2022), and *The Impagavel Divide* (2019).

Writer and philosopher **Nadia Yala Kisukidi** is currently associate professor in philosophy at Paris 8 Vincennes-Saint-Denis University. She was previously vice president of the Collège international de philosophie, Paris (2014–16) and a fellow at the Institute for Ideas and Imagination, Columbia University (2022–23). She is a member of the editorial committee for *Les Cahiers d'Études africaines* (EHESS) and cocurated Yango II – Biennale de Kinshasa, Democratic Republic of the Congo (2022).

Alexandra Kahsenni:io Nahwegahbow is Anishinaabe and Kanien'kehá:ka and a member and citizen of Whitefish River First Nation with maternal roots in Kahnawà:ke Mohawk Territory. Nahwegahbow recently held the position of Associate Curator of Historical Indigenous Art at the National Gallery of Canada and is now a faculty member at Carleton University, cross-appointed with the Department of History and the Institute of Comparative Studies in Literature, Art and Culture.

Karin Pallaver is an associate professor of African history at the University of Bologna, where she teaches African history and Indian Ocean history. She was previously researcher at the British Museum, London, and from 2018 to 2020 was president of the Association of African Studies in Italy. She has published texts in several books and journals, and she has a PhD in history from the University of Cagliari, Italy.

Cultural historian, writer, and curator **Michael J. Prokopow** brings expertise in material and visual culture, design history, architectural theory, and critical theory. His recent publications include *Reside: Contemporary West Coast Houses* (2024), *Hurvin Anderson* (2021), and an upcoming book on the artist June Clark. In 2023 and 2024, he was a visiting scholar at the Yale Center for British Art. He holds a PhD from Harvard University and is a faculty member at Ontario College of Art and Design University, Toronto.

Anne Ruderman is an assistant professor of economic history at the London School of Economics. Her first book, *Supplying the Slave Trade*, will be published by Yale University Press in 2025. Her work has been supported by the American Council of Learned Societies, the National Science Foundation, and the Gladys Kriebel Delmas Foundation, among others. Ruderman received her PhD from Yale University and her AB from Princeton University.

Pierre Niccolò Sofia is a post-doctoral researcher at the University of Padua, Italy, where he is carrying out a comparative analysis of economic resilience of Venetian glass and silk industries and trades in the 17th and 18th centuries. In 2022, he obtained a PhD from Côte d’Azur University, France, with a dissertation on the Venetian glass beads industry and trade in the 18th century.

Mabel O. Wilson is the Nancy and George E. Rupp Professor of Architecture, Planning and Preservation and a professor in African American and African Diaspora Studies at Columbia University, New York. With her practice Studio&, she codesigned the recent Memorial to Enslaved Laborers at the University of Virginia, Charlottesville. Wilson is the author of books including *Begin with the Past: Building the National Museum of African American History and Culture* (2016) and *Negro Building: Black Americans in the World of Fairs and Museums* (2012) and coedited the volume *Race and Modern Architecture: From the Enlightenment to Today* (2020).

Royce K. Young Wolf is a Hidatsa, Mandan, and Eastern Shoshone mother, language and culture activist, curator, and artist. She is a member of the Ih-dhi-shu-gah (Wide Ridge) Clan and is a child of the Ah-puh-gah-whi-gah (Low Cap) Clan. She has a PhD in sociocultural and linguistic anthropology and an Andrew W. Mellon Postdoctoral Fellowship in Native American art and curation at Yale University. She prioritizes culturally responsive care and relationship (re)making as the inaugural Assistant Curator of Native American Art at the Yale University Art Gallery and as collection manager of the Native American Collections at the Yale Peabody Museum, New Haven.

The symposium will be moderated by **Anaïs Castro**, Assistant Curator, Special Projects (Venice) for the National Gallery of Canada; **Dionne Custer Edwards**, head of Learning & Public Practice at the Wexner Center for the Arts; **Emily Haidet**, curator, public programs, for the Wexner Center for the Arts; and **Carolin Köchling**, an art historian and adjunct curator at Guggenheim Abu Dhabi Project who curated Kapwani Kiwanga’s 2017 exhibition *A wall is just a wall* for The Power Plant, Toronto. The closing remarks will bring the moderators in conversation with **Costanza Longanesi Cattani**, who worked as a Research Assistant with Kiwanga on her project for the Canada Pavilion.

Those interested in attending can register via [the symposium page at wexarts.org](https://www.wexarts.org/symposium). For those unable to attend, a program of the symposium will soon be available on the event page and a recording of the event will be shared with the public at a later date. The symposium will be held primarily in English and the recording will be captioned with French and English subtitles.

A Coincidence of Wants, the Shape of Value is co-organized by the National Gallery of Canada and the Wexner Center for the Arts and held in collaboration with TBA21 – Academy at Ocean Space.

Support

This event is supported by **Black Artists' Networks in Dialogue (BND)**, **Black Curators Forum**, **Lillian and Billy Mauer**, **Liza and Fred Murrell**, **Partners in Art**, **The Power Plant**, and **Alfredo and Moira Romano**.

About the National Gallery of Canada

Founded in 1880, the National Gallery of Canada has played a key role in Canadian culture for well over a century. Comprising works from antiquity to the present day, the Gallery has one of the finest collections of Indigenous and Canadian art in the world, as well as masterworks from numerous other artistic traditions. In addition to showcasing works of art, the Gallery preserves, studies and shares works in every conceivable medium, including photography, sculpture, painting, installation and the decorative arts. With a mandate to share the visual arts with Canadians, the Gallery works with artists and arts organizations across the country and around the world to share our collective story through art.

About Ocean Space

Located in the Church of San Lorenzo in Venice, Ocean Space is a planetary center for exhibitions, research and public programs catalyzing critical ocean literacy, collaborative research, and environmental advocacy through the arts. Established and led by TBA21–Academy and building on its expansive work, this embassy for the Ocean fosters wonder, engagement, and collective action.

About the Wexner Center for the Arts

The Wexner Center is The Ohio State University's multidisciplinary laboratory for contemporary art and culture. Through exhibitions, performances, screenings, educational programs, artist residencies, and publications, the Wex serves as a vital forum where artists test ideas and where diverse audiences engage the art and issues of our time. In its programs, the Wex balances a commitment to experimentation with a critical appreciation of the past. Our work affirms the university's pursuit of civic participation, freedom of expression, and robust dialogue.