

ICA LIVE



Photo by Fabian Hammerl

The Institute of Contemporary Art presents

serpentwithfeet:
Heart of Brick

Thursday, October 12

Friday, October 13

Welcome

Welcome to the ICA's Barbara Lee Family Foundation Theater.

Each year, the ICA welcomes visionary performing artists whose creativity, inventiveness, and imagination inspire us to rethink and reframe our relationship to one another and our world. Their restless, inventive artistic explorations not only showcase their extraordinary talents, but also invite us to gather together and share in the pleasures of live performance.

This fall, we are proud to share with you an extraordinary season of musical performers featuring legendary talents and emerging voices. The remarkable Joshua Redman Group, joined by singer Gabrielle Cavassa, ask us to consider, through song, the meaning of place and home. Arooj Aftab, Vijay Iyer, and Shahzad Ismaily create a mesmerizing, hypnotic soundscape in *Love in Exile*. The ever-inventive singer-songwriter serpentwithfeet explores the tender and beautiful ways queer love blossoms in a nightclub in *Heart of Brick*, featuring choreography by Raja Feather Kelly and direction by visual artist Wu Tsang. Anjimile's haunting vocals belie the strength of his stories of survival, resilience, and spiritual rebirth.

From all of us at the ICA, thank you for coming, and we hope you enjoy your time here.

John Andress

BILL T. JONES DIRECTOR/CURATOR OF PERFORMING ARTS

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#ICABoston



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serpentwithfeet: *Heart of Brick*

Music and Concept

serpentwithfeet

Director

Wu Tsang

Choreographer and Dramaturg

Raja Feather Kelly

Set Designer

Carlos Soto

Lighting Designer

Luke Rolls

Costume Designer

Julio Cesar Delgado w/
support from Telfar

Text

Donte Collins and
serpentwithfeet in
collaboration with
performers

Music Director

Sensei Bueno

Sound Designer

Asma Maroof

Performers

Shaquelle Charles, Dylan M.
Contreras, Justin Daniels,
Matthew Deloch, Chrystion
Dudley, Brandon Gray,
Nelson "Nellie" Enrique Mejia
Jr.

Production Manager/ Stage Manager

Olivia Brown

Lighting Supervisor

Dan Stearns

Sound Engineer

Stephanie Loza

Producers

Ross LeClair, Joyce Theater
Productions, Barbara Frum,
outer/most

Associate Producer/ Company Manager

Bridget Caston, Joyce
Theater Productions

serpentwithfeet Manager

Kazz Laidlaw, EQT

ICA PRODUCTION CREW

Master Electrician

Emily Bearce

Master Carpenter

Cidalia Santos

Audio Engineer

Kevin Corzett

Wardrobe Mistress

Nancy Flessas

Wardrobe

Jackie Olivia

Followspot Operators

Brandon Espejo, Allan Espejo

Run Crew

Jake Jarvis-Seibert

House Manager

Carly Martin

Crew

Toni Carton, Brian Vlasak,
Michelle Walker, Wesley
Scanlon, Emma McGrory,
Jakob Mall, Kayla Blackburn,
Jack Riter, Calliandra Moos,
Dillon Brooks, Basil Kouba,
Adrian Monaghan

Brighter Boston Interns

Athamar Pierre, Blue

FUNDING CREDITS

Produced by

The Joyce Theater
Foundation

Co-Produced by

Kampnagel International
Summer Festival

Co-Commissioned by

The Joyce Theater
Foundation, Kampnagel
International Summer
Festival, and the The LA
Phil — with generous support
from Linda and David
Shaheen, Seattle Theatre
Group, Hancher Auditorium
at the University of Iowa

A Joyce Theater Production

Heart of Brick

Created by serpentwithfeet

CAST OF CHARACTERS

serpent

serpentwithfeet

Brick

Dylan M. Contreras

Redwood

Chrystion Dudley

Amir/Darius

Justin Daniels

Jamar

Brandon Gray

Saige

Nelson "Nellie" Enrique Mejia
Jr.

Dorian

Shaquelle Charles

Quan

Matthew Deloch

Heart of Brick Synopsis

Heart of Brick tells the story of a nightclub from an intimate and tender Black gay perspective. Surreal and film aesthetic elements are used to blur the lines between fiction and reality: spoken word, poisoned plants, and mysterious riddles from a familiar elder weave together a magical telling of serpentwithfeet's new album, *Grip*. The piece reverently nods to Isaac Julien's 1989 film *Looking for Langston*, which explores the life of the poet Langston Hughes and Black queer nightlife during the Harlem Renaissance. *Heart of Brick* also takes inspiration from a New York City bar called Langston's, which was long considered to be the last Black Gay Club, and where portraits of Hughes hung. For serpentwithfeet, Club Langston "was a huge part of my New York experience when I lived there and I often say this venue raised me a second time. The dance floor has been a medium for Black queer people to decompress and build community." This community is also evident on stage. The group of performers represents the creators and patrons of the club, through their conversational dynamics and movements. A romantic relationship that evolves between serpent and club owner Brick touchingly demonstrates tenderness and closeness between two men, as well as the tensions that emerge when an outsider enters the community.

ACT I

We first meet serpentwithfeet, who is new to the city and hopelessly romantic. At the same time, a group of friends are excitedly preparing for a wild night out. They all come together at the legendary Back Yard, a Black gay club owned by Brick and his ex-lover Redwood. When Serpent meets Brick sparks fly.

ACT II

A few days later, Brick and Redwood are congratulating themselves on their successful party when Darius, an elderly man, wanders by with a mysterious warning. Later on, Serpent and Brick's relationship grows deeper, but Brick fears intimacy. He leaves to go back to the bar, where Darius reveals that someone has poisoned the plants on the patio.

ACT III

Through gossip and fear imbued in the plants, Brick has been poisoned and is rushed to the hospital. Serpent visits Brick. Darius reappears, offering another riddle to save Brick's life with a mystical flower. With this new knowledge, Serpent rushes to the club to ask for help to save Brick — nobody wants to help. Serpent returns to Brick, whose condition is getting worse. Brick has a fever dream, where angels confront him with his issues of intimacy. Serpent sets off to find the mystical flower. The others find and help him. Together, they find what they're looking for.

About the Artists/Program Notes

Josiah Wise savors romantic moments under his alias serpentwithfeet. The 35-year-old Los Angeles–based artist with a background in R&B and classical music expresses desire and pleasure in songs so beguilingly gentle that he has become one of the most exciting alternative R&B voices. He is now developing his first stage work with award-winning visual artist Wu Tsang, who expresses queer identity in films and is resident director at Schauspielhaus Zurich. Completing the team is Raja Feather Kelly, one of New York’s most luminous choreographers, with both Pulitzer Prize–winning Broadway works and his own experimental dance works; as well as Solange and Bob Wilson designer Carlos Soto, star stylist Julio Delgado, and poet Donte Collins. Together with seven dancers, the team tells the story of a Black gay nightclub. This is where the utopian potential of a safe space and a great love story between the club security guard Brick and serpentwithfeet unfold. The latter is on stage himself — with songs from his new album, *Grip*.

Music from the album *Grip*

“Spades”

“Hummin”

“Damn Gloves”

“Black Air Force”

“Safe Word”

“Rum”

“1 to 10”

“Deep End”

“Lucky Me”

Creative Team

serpentwithfeet is simply letting the pendulum swing nowadays. The Los Angeles-based singer is taking the natural steps that a singer as talented and as versatile as he is would take from chapter to chapter in his career. Throughout his career, serpent has exhibited this versatility through experimental R&B music. Two years removed from his second album, *Deacon*, serpentwithfeet is gearing up to return with his third album, *Grip*.

Grip finds its home on the dance floor of Black gay clubs and the intimate moments that happen there and afterward, no matter the location. For serpentwithfeet, Black gay nightlife spaces “raised him a second time.” These clubs provided a sense of welcoming that nurtured him in a new way.

Grip explores the intimate forms of physical touch and how they occur. Whether it be a grip around the waist or the face, serpentwithfeet managed to explore all angles thanks to the second lens he looked through.

“Going out while working on the album and seeing how people stood at the bar when ordering a drink — Are they on their phone trying to disappear from the scene? Are they flirting with the bartender? Are they writhing slowly to the music? What does it look like when a guy runs into his ex and that ex is with someone new? I’m curious about all of this.”

Grip begins with the lively dance record “Damn Gloves” with Ty Dolla \$ign. The record kicks off the album for an unusual, jarring yet exciting start to the project, one that goes against serpentwithfeet’s track record of gentle and smooth album intros. “Safe Word” squeezes itself into the tightly interlocked relationship of partners who know each other very well. And “Spades” places monumental value on a loved one’s desire and patience to teach them how to play the card game that is so tethered to the Black community.

Serpent set his attention on the world that he called home in the important adult years of his life, and with this, we see a study of community on *Grip*. This community had a huge impact on the Baltimore-born singer, and through ten songs, he gives it its flowers with a body of work that highlights the moments that are closest to the heart.

Wu Tsang (Director) is an award-winning filmmaker and visual artist. Tsang's work crosses genres and disciplines, from narrative and documentary films to live performance and video installations. Tsang is a MacArthur "Genius" Fellow, and her projects have been presented at museums, biennials, and film festivals internationally. Awards include 2016 Guggenheim Fellow (Film/Video), Creative Capital, Rockefeller Foundation, and Warhol Foundation. She has collaborated with brands including Louis Vuitton, Gucci, Marni, Saint Heron x Woolmark, and Swarovski. Tsang received her BFA (2004) from the Art Institute of Chicago (SAIC) and an MFA (2010) from University of California Los Angeles (UCLA). Currently Tsang works in residence at Schauspielhaus Zurich, as a director of theater with the collective Moved by the Motion.

Raja Feather Kelly (Choreographer, Dramaturg) is a choreographer and director, and the Artistic Director of the feath3r theory (TF3T), a dance-theatre-media company. Kelly has created 18 evening-length premieres with the feath3r theory, most recently *UGLY Part 3: BLUE* at Chelsea Factory. The company's latest work, *The Absolute Future*, premieres in 2024. Kelly's choreography can currently be seen in *White Girl in Danger* at the Second Stage Kiser Theater, written by Michael R. Jackson and directed by Lileana Blain-Cruz. He choreographed the Tony Award-winning Broadway musical *A Strange Loop* (Lyceum Theatre, premiered off-Broadway at Playwrights Horizon), and is also a choreographer for Off-Broadway theatre with frequent collaborators like Jackson, Blain-Cruz, Branden Jacobs-Jenkins, and Sarah Benson. Recent works include *Bunny Bunny* (UC San Diego), *We're Gonna Die* (Second Stage Theater), *SUFFS* (The Public Theater), *Lempicka* (La Jolla Playhouse), and

Scenes for an Ending for the Ririe-Woodbury Dance Company. He has received numerous accolades, including a Princeton Arts Fellowship (2023–2025), three Princess Grace Awards, an Obie Award, an Outer Critics Circle honor for choreography for the Pulitzer Prize–winning and Tony Award–winning musical *A Strange Loop*, a Randjelović/Stryker Resident Commissioned Artist at New York Live Arts, a Jerome Hill Artist Fellowship, a Creative Capital award, a Breakout Award for choreography from the Stage Directors and Choreographers Foundation (SCDF), the Solange MacArthur Award for New Choreography, Dance Magazine's Harkness Promise Award, and the SDCF Joe A. Callaway Award finalist for outstanding choreography of *Fairview* (Soho Rep, Berkeley Rep, TFANA, and winner of the 2019 Pulitzer Prize for Drama).

Luke Rolls (Lighting Designer) is a British lighting designer working mainly in the UK and US. He recently designed the 2022 Rex Orange County Who Cares Tour and is the Lighting Director for Lil Nas X since his first tour, Long Live Montero, last year. At the start of 2022, Luke designed the We Will Rock You 2022 UK Tour with Rob Sinclair as well as Spanish Entry Chanel's song "SloMo" for the Eurovision Song Contest 2022. We Will Rock You made a return to the London Coliseum in the summer of 2023 for a three-month run, which Luke designed with Rob Sinclair again. In 2021, he designed the UK and Festival tour Californian Soil for London Grammar, along with the album release stream at Alexandra Palace. Beyond lighting design, Luke has worked as a design associate for Rob Sinclair on Greta Van Fleet's Dreams in Gold, System of a Down's 2022 Tour, MØ — The Motordrome Experience, Kylie Minogue's Infinite Disco, and Jessie Ware's What's Your Pleasure tour. Other theater credits include Lighting Design for We Will Rock You German Tour 2021/2022 and Associate Lighting Designer for *Starlight Express* in Bochum.

Carlos Soto (Scenic Designer) is a New York–based designer and creative director whose credits include *Orfeo* (Santa Fe Opera, dir. Yuval Sharon); *Proximity* (Lyric Opera of Chicago with Yuval Sharon); *The Valkyries* (Detroit Opera, dir. Yuval Sharon);

Tristan und Isolde (Santa Fe Opera, dir. Zack Winokur); *Only An Octave Apart* with Justin Vivian Bond and Anthony Roth Costanzo (St. Ann's Warehouse, Wilton's Music Hall, Spoleto Festival); *The No One's Rose* by composer Matthew Aucoin and choreographer Bobbi Jene Smith (Stanford Live); *The Black Clown* with Davóne Tines (ART, Lincoln Center, 2018–19). Other recent highlights include *Eldorado Ballroom* (BAM, designed and co-curated with Solange Knowles); *Passage* with Solange Knowles and Wu Tsang (International Woolmark Prize 2021), *In Past Pupils and Smiles* with Knowles (Venice Biennale, 2019), *Witness!* (Elbphilharmonie, Hamburg and Sydney Opera House, 2019/20), and *When I Get Home* (film and concert tour 2019). Soto has collaborated closely with Robert Wilson since 1997, most recently on *Bach 6 Solo*, *Der Messias*, and *I was sitting on my patio this guy appeared I thought I was hallucinating*.

Julio Delgado (Costume Designer) is a stylist and costume designer based in New York City. A fashion enthusiast at heart, Julio has managed to interweave his love of storytelling through clothing and costume design to create imagery using various visual outlets including, music videos, editorials, and live performances. Some recent career highlights have been working with Solange Knowles's *Bridge-S* (2019) for the Getty Museum, and *We Might Appear as Forest Fires* (2023) for the Berggruen Institute with director George Miller in Los Angeles, California. He has also been working with American opera singer Davóne Tines, most recently in collaboration with the Louisville Kentucky Orchestra to celebrate and honor the late and beautiful Breonna Taylor. His editorial work has been featured in various media publications, including *Vogue*, *Harper's Bazaar*, *Interview Magazine*, and *WSJ Magazine*. His work was recently on display in the exhibition *Fool of the Month* (2022) for the Art Basel fair in both Switzerland and Miami in collaboration with Swiss photographer James Bantone. Building a series of grotesque portraits referencing the infamous Employee of the Month program, Delgado and Bantone examined the smile as a narrative of racialized terror.

Performers

Shaquelle Charles (Dorian, dancer) is a Afro-Caribbean solo artist and choreographer who obtained his BFA in dance at Marymount Manhattan College with a concentration in ballet. With an aptitude in numerous forms of art, including photography, film, and choreography, Shaquelle orchestrates intimate moments drawn on human connection and the external factors of the world which connect us all. Hailing from Atlanta, Georgia, Shaquelle focuses his efforts on utilizing the physicality of his ballet technique, incorporated with the body's individual history to extend a sui generis experience for the audience. He gives credence to the body as a source of history and proceeds to pull from these histories and experiences to connect the audience with his movements. Based in New York, Shaquelle has performed with the Metropolitan Opera, choreographed, and performed at La Biennale de Venezia 15th international dance festival under the direction of Wayne McGregor. Shaquelle continues to freelance and return as a guest artist for New York-based companies including Mark Morris Dance project and Dianne McIntyre's Sounds in Motion, all while continuing his choreographic endeavors.

Dylan Contreras (Brick, dancer) is a Brooklyn-based dancer and interdisciplinary creator. A graduate of the Boston Conservatory, he has been featured in works by Doug Varone, Juel D. Lane, and Dam Van Hyunh. Professionally, Dylan's worked with Jon Batiste, Tiesto, David Dorfman, Cherice Barton, and Hivewild, as well as Kampnagel Hamburg, and the Fire island Dance Festival. Currently Dylan is a performer and dramaturg for both Haus of Pvmnt and Motlee party. Centralizing the work he creates and performs around the Black queer experience, Dylan dances for every little Black boy who longs to see someone who looks like them doing the thing they love most in the world.

A native of Atlanta, **Justin Daniels (Darius/Amir, dancer)** began his artistic career while attending Tri-Cities High School Visual and Performing Arts Program in Eastpoint, Georgia, furthering

his studies and training with a B.F.A. in contemporary dance performance with a minor Psychology from the Boston Conservatory and abroad at the Central Academy of Drama in Beijing. Now a New York–based dance artist, choreographer, and photographer represented by BLOC NY, Justin has been Featured in *Dancetalia!* (Spring, 2021) and *VoyageATL* (Spring, 2022) *Mmgazine*, and has had the opportunity to explore and expand the collectiveness of concert, commercial, and digital dance spaces.

Matthew Deloch (Quan, dancer) is originally from Gonzales, Louisiana, where he started dancing at the age of two. Although he didn't enjoy it just yet, he would soon fall in love with dancing around the age of seven. When he was 15, he attended his first dance convention ever, Tremaine, and couldn't stop talking about how much he loved it for months. After seeing the closing show and all of the assistants and fun vibrant dances, he knew his next goal was to be one of those assistants! The following summer he auditioned and became a part of the Tremaine Performance Company and then the following year was given the title of Tremaine Senior Male Dancer of the Year. During these years with Tremaine, Matthew decided he wanted to make a career out of dancing and do it professionally. In the fall of 2017, Matthew moved to New York City to attend Pace University, where he worked toward his Bachelor of Fine Arts in Commercial Dance. After the pandemic, Matthew received his BFA in Commercial Dance from Pace University in 2021. Since then, Matthew has been living full-time in New York City, chasing his dreams of performing and fulfilling his love for dance. Following graduation, he was lucky enough to land his first movie (*Blue's Big City Adventure*) and his first professional theater job, in the ensemble in the *Radio City Christmas Spectacular*. Matthew has also checked off dream jobs such as performing in the Super Bowl Halftime Show, Macy's Thanksgiving Day Parade, and the *Mariah Carey Christmas Show*. Matthew has worked with choreographers such as JaQuel Knight, Sonya Tayeh, Bryan Tanaka, and so many more.

Chrystion Dudley (Redwood, dancer) is from Indianapolis, Indiana. He has been performing for 16 years. Training in genres such as ballet, modern, musical theatre, hip-hop, aerial, tap, and contemporary, Chrystion received his BFA in dance performance from the University of the Arts, where he collaborated with artists such as Sidra Bell, Tommie Waheed, and Gary Dennis Jeter. He now tours with Royal Caribbean Cruise Line as a dancer/aerialist and hopes to continue his journey connecting and collaborating with performing artists all around the world.

Originally from Virginia, **Nelson “Nellie” Enrique Mejia Jr. (Saige, dancer)** is a freelance artist based in Brooklyn, New York. A 2022 graduate of Virginia Commonwealth University's Dance and Choreography department, he received awards for Outstanding Creative Work and the Carpenter Scholarship. Additional training includes Arts Umbrella, Gagabal, and Springboard Danse Montreal. Upon graduation, Nelson performed repertory by Gaspard Louis regionally and internationally with Gaspard&Dancers. He is currently with Pony Box Dance Theatre and Brian Brooks Moving Company. Nelson has also danced works by Kyle Abraham, Rena Butler, Alanna Morris, Yoshito Sakuraba, and the Urban Bush Women, among others.

Production Team

Joyce Theater Productions (JTP) is the in-house producing entity for the Joyce Theater Foundation, Inc., formed to create original work for the Joyce's stage and for worldwide touring. This initiative provides dance artists who have little or no formal management or infrastructure the means to create productions of the highest standards of excellence. The program also includes the Associate Company model, offering sustained producing, fiscal, and/or administrative management to companies that may require short or longer term support.

Olivia Brown (Production/Stage Manager) is a production

stage manager and theater technician who specializes in dance production, originally from New Hampshire and now living in New York City. She has worked at Jacob's Pillow Dance Festival in multiple capacities, most recently serving as the Production Manager for the Henry J. Leir Stage during the 2022 festival season. In between production jobs, Olivia spends her time as a freelance personal trainer, lighting technician, and an avid cyclist.

Dan Stearns (Lighting Supervisor) is a lighting designer for theater and dance. He has spent much of the past decade touring globally with companies including A.I.M by Kyle Abraham, Meredith Monk and Vocal Ensemble, LeeSaar The Company, and Pavel Zuštiak/Palissimo, among others. Other collaborations include Bebe Miller, Bill Young/Colleen Thomas and Co., Jane Comfort and Company, Tami Stronach, Paul Bedard/Theater in Asylum, Scott Ebersold, Tara Ahmadinejad/Piehole, and Sanaz Ghajar/Built for Collapse. He is a graduate of NYU's Tisch School of the Arts. dan-stearns.com.

Bridget Caston (Company Manager/Associate Producer) is the Associate Producer for Joyce Theater Productions and acting Company Manager for SW!NG OUT. An alum of the University of Texas at Austin (2021) with a BFA in Dance Performance and Choreography and BBA in Consulting and Change Management, Caston was born in New Orleans, raised in Fort Worth, and grew up dancing at local studios and summer dance programs across the country. Since graduation, Caston has worked with Gesel Mason Performance Projects, K.DMC (a corporate events agency), and at Jacob's Pillow Dance Festival in company management. At Jacob's Pillow she worked with acclaimed dance companies such as Ronald K. Brown/Evidence, A.I.M. by Kyle Abraham, and Miami City Ballet, among others. Caston is also the Company Manager for Malpaso Dance Company, an associate company of Joyce Theater Productions.

Upcoming Performances



Photo by Fabian Hammerl

Anjimile
December 8

Anjimile won the world over with the clear-eyed honesty of his first record — a meditation on spirituality and liberation, bolstered by Anjimile's delicate, earthy vocals. *Giver Taker* drew on musical influences ranging from African pop and Sufjan Stevens to a childhood spent in the church. *Rolling Stone* magazine deemed it one of the 50 best albums of 2020. In his sophomore album, *The King*, he continues exploring what it means to be a Black trans person in America.

The ICA is pleased to welcome Anjimile back to Boston after a 2021 move to the South. Anjimile first hit the stage in Boston while a music industry student at Northeastern University. He recorded several EPs and albums on his own, and his star rose when his 2018 NPR Tiny Desk Concert contest entry was deemed the best out of Boston. *The King* showcases the perfect marriage between Anjimile's lyricism and musicality and the power of brilliant production.



Photo by The Adeboye Brother

BLACK HOLE—Trilogy and Triathlon

Fri, Feb 9, 2024, 8 PM

Sat, Feb 10, 2024, 8 PM

BLACK HOLE—Trilogy And Triathlon is a multidisciplinary performance choreographed by the award-winning movement artist Shamel Pitts and co-created and performed by his Brooklyn-based arts collective TRIBE. Deeply inspired and infused by the spirit of Afrofuturism, the performance combines dance, original sound, video projection, and light design in a tale of vitality and tenderness, darkness and light, personal growth and collective empowerment.

In *BLACK HOLE*, a trio of Black performers (all of African heritage) shares the stage in a narrative of unity, vigor, and unrelenting advancement. Their journey originates in the darkness of the titular Black Hole, understood not as a cosmic void but a metaphorical place of transformation and potential. Engulfed in an evocative soundscape of original music, sound samples, and spoken word, the dancers embark on an hour-long uninterrupted journey in movement.

Now on View at the ICA



Venetia Dale, *Venetia Dale*, 2023-24.
Installation view, *2023 Foster Prize*, the Institute of Contemporary Art/Boston, 2023-24.
Photo by Mel Taing.

2023 James and Audrey Foster Prize

Aug 24, 2023 – Jan 28, 2024

The *2023 James and Audrey Foster Prize* presents the work of Cicely Carew (b. in Los Angeles), Venetia Dale (b. in Winfield, IL), and Yu-Wen Wu (b. in Taipei, Taiwan). Working in a range of media, these Boston-area artists each engage with the theme of states of change, whether through personal experiences, the passage of time, or materials' transformation in the making of an artwork.



Installation view, *Tammy Nguyen*, the Institute of Contemporary Art/Boston, 2023-24.
Photo by Mel Taing.

Tammy Nguyen

Aug 24, 2023 – Jan 28, 2024

Connecticut-based multidisciplinary artist Tammy Nguyen (b. 1984, San Francisco) creates paintings, works on paper, unique artist books, and publications, including through her independent imprint Passenger Pigeon Press. In the densely layered symphonic space of her gilded paintings, Nguyen explores contradiction and confusion through intertwining narratives of geopolitical, environmental, and spiritual subjects.



Installation view, *Forecast Form: Art in the Caribbean Diaspora, 1990s–Today*, the Institute of Contemporary Art/Boston, 2023–24. Photo by Mel Taing.

*Forecast Form: Art in the Caribbean Diaspora,
1990s–Today*
Oct 5, 2023 – Feb 25, 2024

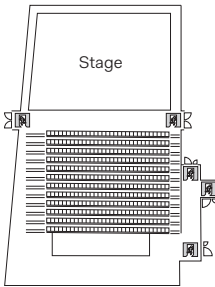
Forecast Form: Art in the Caribbean Diaspora, 1990s–Today takes the 1990s as its cultural backdrop, gathering artworks by 28 artists who live in the Caribbean or are of Caribbean heritage, or whose work is connected to the region. The exhibition is anchored in the concept of diaspora, the dispersal of people through migration both forced and voluntary. Here, diaspora is not a longing to return home but a way of understanding that we are always in movement and that our identities are in constant states of transformation. Challenging conventional ideas about the region, the exhibition reveals new ways of understanding the Caribbean as a place defined not by geography, language, or ethnicity, but by constant exchange, displacement, and movement.

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Learn more about the ICA at icaboston.org.



Barbara Lee Family Foundation
Theater Fire Exits

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