

# Appendix

## EVAN IFEKOYA

Evan Ifekoya established the collectively run and QTIBPOC (queer, trans\*, intersex, black and people of colour)-led Black Obsidian Sound System (B.O.S.S.) in 2018. They won the Kleinwort Hambros Emerging Artists Prize in 2019 and the Arts Foundation Award for Live Art sponsored by the Yoma Sasberg Estate in 2017. They have presented exhibitions and performances across Europe and internationally, including at the Liverpool Biennial (2021); the Gus Fisher Gallery, Auckland, New Zealand (2020); De Appel, Amsterdam (2019); Gasworks, London (2018); the Contemporary Arts Center New Orleans as part of Prospect 4 (2017); the Stevenson Gallery, Cape Town (2016); Studio Voltaire, London (2015); and Castlefield Gallery Manchester (2014).

## GRACE NDIRITU

Grace Ndiritu is a British-Kenyan artist whose artworks are concerned with the transformation of our contemporary world. Her works including *The Ark: Center for Interdisciplinary Experimentation*; COVERSLOT©; and the performance series, *Healing The Museum*, have been shown around the world since 2012. Ndiritu has been featured in TIME magazine, The 21st Century Art Book (London: Phaidon, 2014), Art Monthly and Elephant magazine. Her work is housed in museum collections such as The Metropolitan Museum of Art, New York, The British Council Visual Arts, London and The Modern Art Museum, Warsaw. Her writings have been published in her critical theory book *Dissent Without Modification* (Bergen Kunsthall, 2021), Whitechapel Gallery's series: Documents of Contemporary Art Anthology (2006–ongoing), Animal Shelter Journal, Semiotext(e) The MIT Press, Metropolis M and The Oxford University Press.

## KOJO ABUDU

Kojo Abudu is a critic, curator, researcher and scholar based between London, Lagos, and New York. His writings and curatorial projects focus on critical art practices from the Global South, particularly Africa and its diaspora, that respond to the world-historical conditions produced by colonial modernity. His forthcoming exhibition, *Living With Ghosts*, exploring spectrality in relation to the African postcolonial condition, will open at the Wallach Art Gallery, New York, in April, 2022. Kojo will also be curating a collaborative exhibition project for the 3rd and 4th editions of the Lagos Biennial in 2021 and 2023.

## MICHAEL BIRCHALL

Michael Birchall is an art theorist and curator at Migros Museum für Gegenwartskunst (Zurich, Switzerland). From 2016–2020 he was curator of public practice at Tate Liverpool and senior lecturer at Liverpool School of Art and Design. At Tate Liverpool, he developed exhibitions and projects with a range of artists, including Christopher Kline's *O.K.—The Musical* (2017), Sarah Browne's *Against Ordinary Language* (2017), and Annika Eriksson's *Animal* (2019), and co-curated Tate Liverpool's collection rehang. He previously held curatorial appointments at The Western Front (Vancouver, Canada), The Walter Phillips Gallery at The Banff Centre (Canada), and Künstlerhaus Stuttgart (Germany). He edited numerous catalogues and journals and contributed to a wide range of publications, including *Institution as Praxis: New Curatorial Directions for Collaborative Research* (Sternberg Press, 2020); Tate Papers; ARKEN Bulletin; and co-edited the journal *On Curating's issue After the Turn: Art Education Beyond the Museum* (2014).

This catalogue was published on the occasion of the exhibition  
*Evan Ifekoya*  
~ *Resonant Frequencies*

at Migros Museum für Gegenwartskunst,  
Zurich (January 29–May 1 2022)

The exhibition was curated by Dr Michael Birchall (Curator Migros Museum für Gegenwartskunst).

Migros Museum für Gegenwartskunst would like to thank all the artists and contributors.

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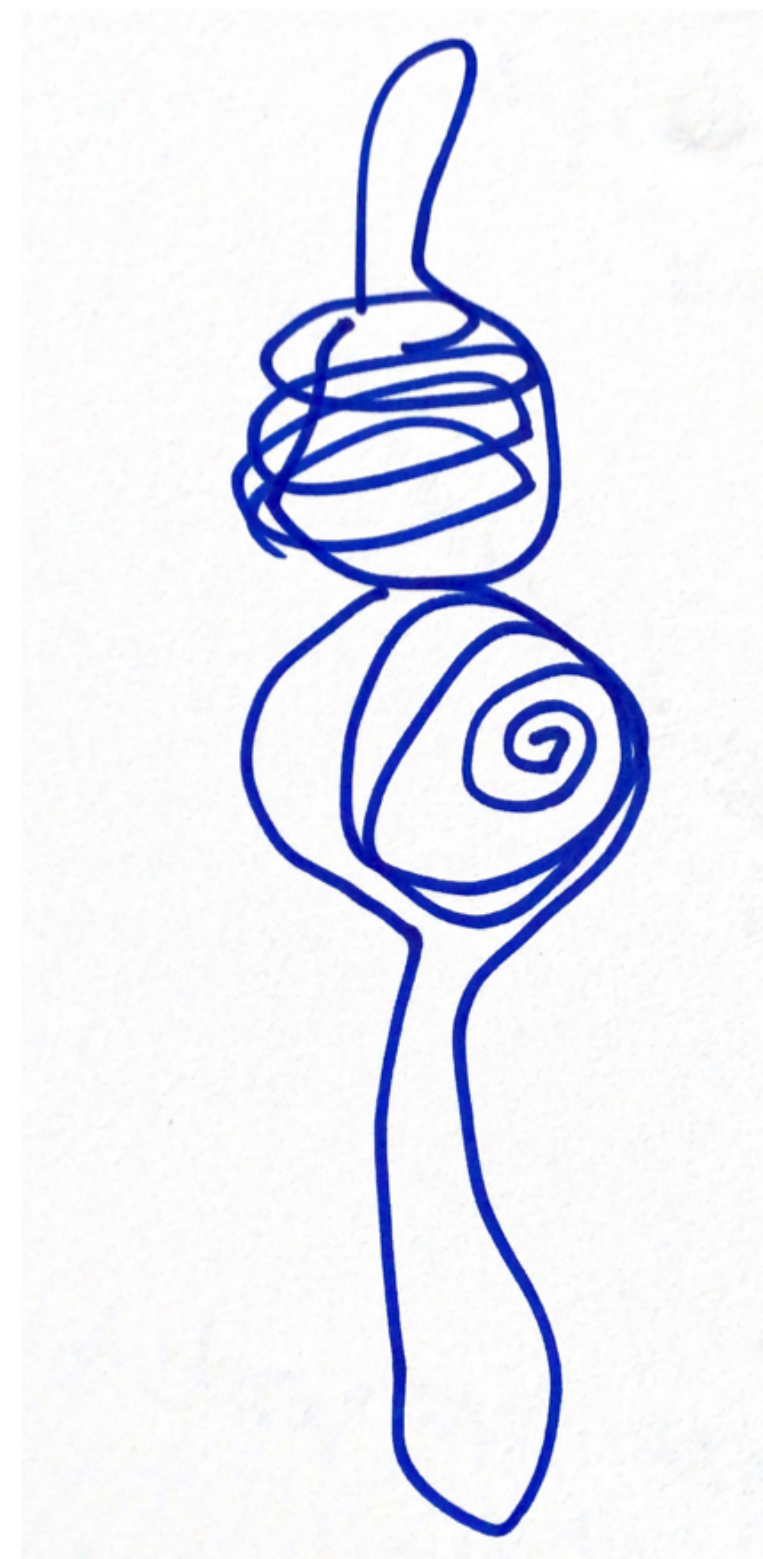
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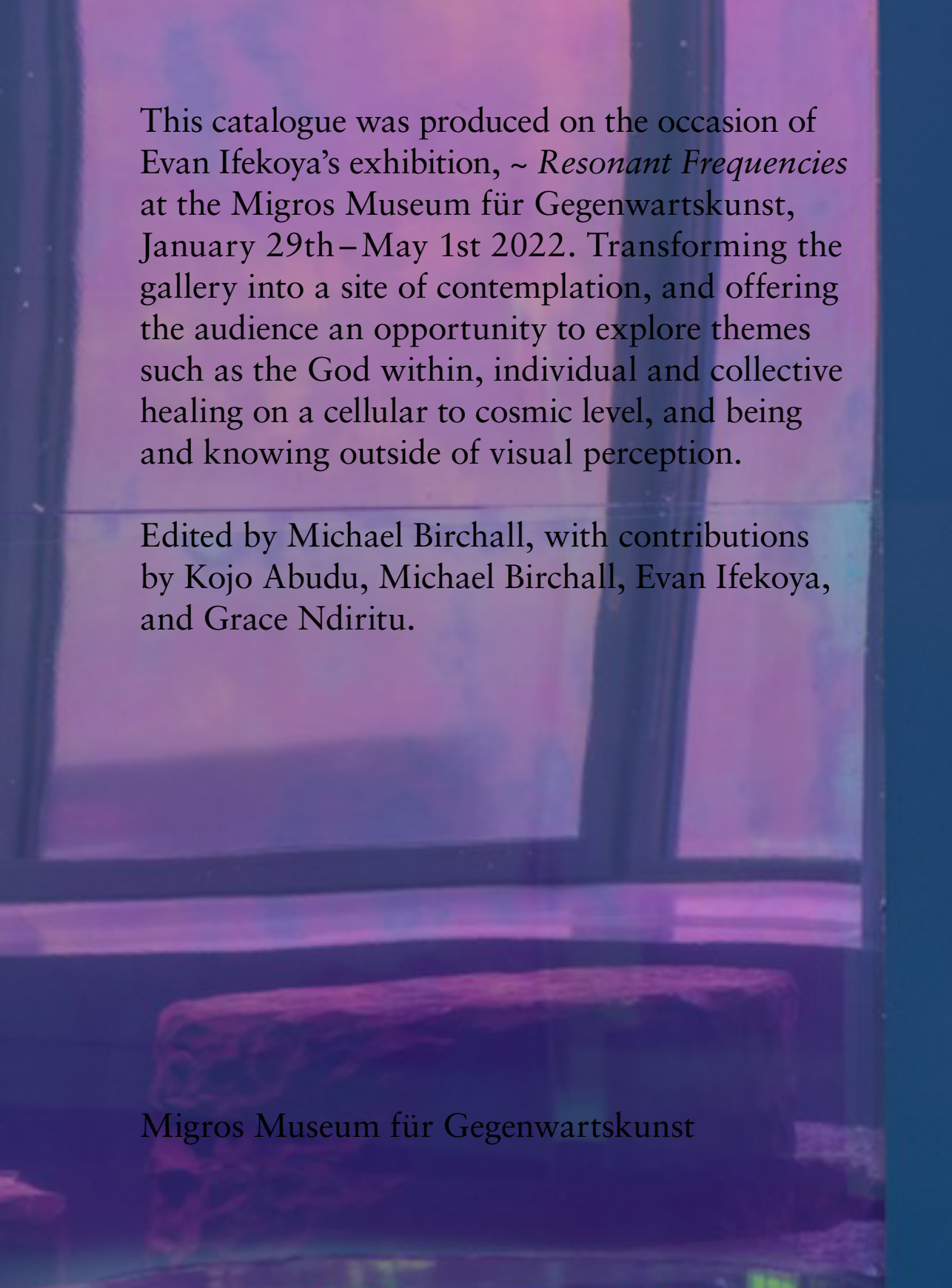
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The background image shows a museum gallery. In the foreground, there is a large, dark, textured stone sculpture. Behind it, a large window with a dark frame looks out onto a bright, hazy outdoor scene. The overall lighting is soft and somewhat dim, with a cool color palette.

This catalogue was produced on the occasion of Evan Ifekoya's exhibition, ~ *Resonant Frequencies* at the Migros Museum für Gegenwartskunst, January 29th–May 1st 2022. Transforming the gallery into a site of contemplation, and offering the audience an opportunity to explore themes such as the God within, individual and collective healing on a cellular to cosmic level, and being and knowing outside of visual perception.

Edited by Michael Birchall, with contributions by Kojo Abudu, Michael Birchall, Evan Ifekoya, and Grace Ndiritu.

Migros Museum für Gegenwartskunst