

## **Greater New York 2021**

October 6 2021-April 18, 2022

Exhibition Texts

---

### **Introductory Text**

In Samuel R. Delany's personal account *Times Square Red, Times Square Blue* (1999), the science-fiction writer posits "contact" as a key aspect of vibrant life in the metropolis. Contact, for Delany, encompasses the encounters, liaisons, bonds, and casual exchanges made possible in spaces that bridge social worlds and cut through the hierarchies established by commercial interests. Writing on the cusp of the widespread gentrification of Times Square (and New York more generally), Delany mourns the waning of such unregulated, unplanned interactions and the spaces in which they might occur.

Inspired in part by Delany's reflections, this edition of *Greater New York* considers our complex connections to place, relations with others, and ways of being. The included artists use various strategies to articulate their biographical or felt relationship to the city and to reexamine notions of selfhood, community, and estrangement. In particular, the exhibition highlights and connects the seemingly oppositional modes of the documentary and surrealism that manifest in these artistic responses. While the documentary preserves key information about our past and present, and a surrealist approach uses abstraction and fabulation to address repressed—or oppressed—truths, these modes of working can also be integrated and entangled as they represent and reimagine the world. At a moment when established systems are unraveling and crises amplify their inherent failures, the exhibition asks what we can glean by attending to the cracks in the city's façades, in improvised situations and unlikely connections.

The exhibition, like the artists included in it, treats the concept of "greater" New York broadly, positing identity and place as terrain for experimentation, conflict, cohesion, and emotional engagement. Importantly, while New York is a city of immigrants—a fact underscored by the artistic contributions to the exhibition—it is also Native land, with a rich history and an essential future. In embarking on an exhibition that takes locality as its mandate, we must push against colonial borders and address Indigenous geographies, acknowledging Lenapehoking, the traditional homeland of the Lenape, and the Haudenosaunee, the confederacy of Native American nations that encompasses what is now known as New York State. Traversing state lines and national borders, this edition of *Greater New York* speaks to the richness found in diverse narratives and experiences of place.

---

## **Extended Labels** **(alphabetical by artist)**

### **Yuji Agematsu**

*Floor 3*

Yuji Agematsu has cultivated a daily practice of walking and collecting scraps of debris—chewed gum, foil, bottle caps, feathers, thread—from city streets since 1980, when he moved to New York City from Japan. In the mid-1990s, he began assembling his daily foraged treasures within the cellophane wrappers of cigarette packs: each cellophane pouch holds the residue of a particular path through space on a particular day. Influenced by his early involvement in music, including ten years studying with percussionist Milford Graves (whose work is also on view on this floor), Agematsu offers a picture and pulse of the city through his practice. “I see each object as a notation in terms of music,” he has stated. “Each has its own sound and rhythm.” This work records the 366 daily walks that Agematsu took between January 1 and December 31, 2020. Arranged by month, they stand as an archive, map, and portrait of the streets of New York throughout the COVID-19 pandemic.

### **Nadia Ayari**

*Floor 2 & Floor 3*

Raised in Tunisia, Nadia Ayari uses representations of abstracted plant life, divorced from clear context, to hint at memories and depictions of specific locales. Her paintings often use seriality to develop nonhuman characters or “protagonists,” isolating and repeating motifs across multiple works whose surfaces she builds up with layers of minute brushstrokes. In this series, Ayari channels the nocturnal life of night-blooming jasmine through tense and illogical compositions of branches, flowers, and leaves, the curvatures of which serve as both supports and enclosures.

### **BlackMass Publishing**

*Floor 2*

BlackMass Publishing is a New York–based collective that publishes zines and books of new and archival content by black artists and cultural producers. Printing “on anything as long as it’ll feed through the printer,” the collective produces new conversations on black cultural production across the diaspora, intermixing known and lesser-known, historical and contemporary, art, music, poetry, and critical writing in an improvisational manner. Their methods of sourcing, collecting, and distributing materials are essential to their work: they often pull from archives and special collections and then reinsert their books into those very institutions, helping to change the ways in which black histories are constructed and preserved. Their publications are included in the Schomburg Center for Research in Black Culture, the Langston Hughes Library, the Thomas J. Watson Library at the Metropolitan Museum of Art, Harvard’s Houghton Library, and the library of the Whitney Museum of American Art.

For their installation, BlackMass Publishing has created a multimedia study hall in which visitors can engage with their process. As part of their BlackMass Mail Program, which launched last year, viewers are invited to take an envelope in which to send the collective materials to be added to the BlackMass Publishing archive.

## **Diane Burns**

### *Floor 3*

Born in Lawrence, Kansas, to a Chemehuevi father and an Anishinabe mother, Diane Burns moved to New York in the 1970s to attend Barnard College. After dropping out her senior year, she became active in the poetry scene of the Lower East Side, where she lived. She was a founding poet of the Nuyorican Poets Café, a frequent performer at the Bowery Poetry Club and the Poetry Project at St. Mark's Church, and published a book of poems entitled *Riding the One-Eyed Ford* (1981), illustrated with her pen and ink drawings. Burns's poems take on the anachronistic stereotypes she faced as a Native American woman living in downtown New York. "Most people think American Indians are just skulking in the desert or wandering around the woods or something like that," she once noted. "People don't realize how much of New York is Indian country." In this video, Burns recites her poem "Alphabet City Serenade" while strolling through the streets and empty lots of the Lower East Side. Filmed for the series *Poetry Spots*—produced by poet Bob Holman and shown as interstitial videos in between segments on WNYC-TV—the video alludes to the entwined histories of Native American dispossession, diaspora, and urban poverty: "But here I am on Avenue D," she recites, "a sacrifice of manifest destiny."

The vitrine features a number of photos of Burns taken while on a trip to Nicaragua in 1986 with peers including Allen Ginsberg, Joy Harjo, and Pedro Pietri (one of the founders of the Nuyorican Poets Café). The group was invited to the Ruben Dario Poetry Festival by the Sandinista government. This trip took place during the Contra War and the same year as *Nicaragua v. United States*, the case against the US military's illegal intervention into the country.

## **Kristi Cavataro**

### *Floor 2 & Floor 3*

Kristi Cavataro's handmade, modular sculptures destabilize and disorient spatial coordinates. She cuts and solders stained glass before wrapping it onto various geometric forms, so that the resulting sculptures intersect, interlock, and conjoin in unexpected and improbable ways. Their tiled surfaces and curvatures at times suggest the city's built environment, harkening to Art Deco forms common to urban public infrastructure. In fact, the works are non-referential, each its own original form with infinite possible permutations. Cavataro has written, "I am skeptical of linear thinking, and linear notions of progress. Moving linearly is a dangerous myth." Through the labyrinthine abstraction of her sculptures, she expands familiar spatial systems.

## **Curtis Cuffie**

### *Floor 3*

Born in Hartsville, South Carolina, in 1955, Curtis Cuffie moved to Brooklyn at age fifteen. He became known in the 1990s for the impromptu performative sculptures that he installed on sidewalks, walls, and fences around Astor Place and throughout the East Village. Poetically titled and elaborately constructed from salvaged objects and trash, his works used the street as a generative site for materials as well as audiences, often interacting with passersby. At times, his installations were removed by the city or otherwise destroyed, but new works would crop up around the city soon after. While the artist was mostly unhoused while he was living in New York City, he was a recognizable figure: he was featured on local news programs, he and his work were documented by other artists and friends, and he periodically showed his work in local galleries. His proximity to Cooper Union—an art school located on Astor Place, at the edge of the East Village—solidified his relationships with many students and faculty, extending his

influence from the street into the art world. However, Cuffie was committed to his mode of working through improvisation and saw the sidewalk as his primary venue.

### **Hadi Fallahpisheh**

#### *Floor 3*

Hadi Fallahpisheh's photographic works result from private performances in the darkroom, where the artist uses a flashlight to "draw" on the surface of photosensitive paper. The resulting cartoon-like drawings illustrate a cast of entangled domestic characters—usually a person, a cat, a dog, and a mouse. Their slapstick escapades and power struggles allegorize the travails of contemporary immigrants and the effects of cultural displacement, which Fallahpisheh, who was born and raised in Iran, has experienced firsthand. Here, as in similar installations, he places his images in relation to sculptural objects, extending the scene of the image into the space of the gallery. Narrating literal cat-and-mouse stories of dislocation and ensnarement, Fallahpisheh plays with the line between what is visible and what is concealed, who must hide and who is forced to be cunning.

### **Rotimi Fani-Kayode**

#### *Floor 3*

Raised in England after fleeing civil war in Nigeria, Rotimi Fani-Kayode moved to New York in 1980 to study at Pratt Institute. His photographs include conceptual and staged portraiture as well as travel and street photography. They explore interlocking themes of Black queer desire, erotic transcendence, and spiritual ecstasy—oftentimes drawing from the Ifá divination system of the Yoruba people. His own sense of dislocation and exile informs this inquiry into belonging. As Fani-Kayode noted, "On three counts I am an outsider: in matters of sexuality; in terms of geographical and cultural dislocation; and in the sense of not having become the sort of respectably married professional my parents might have hoped for. Such a position gives me the feeling of having very little to lose." Made in 1983 and 1989, the two photographs on view bookend his brief career, which was tragically cut short by his death from complications from AIDS in 1989. A reckoning with mortality and alienation informs much of his work, mirroring the escalating HIV/AIDS epidemic.

### **Raque Ford**

#### *Floor 3*

Raque Ford etches and inscribes new and salvaged plexiglass with text to create sculptural reliefs that merge industrial materials with intimate content. Ford is interested in the tension that arises from transforming the "personal touch of handwriting . . . into these clunky acrylic sheets." Creating a second skin on the gallery walls, Ford spatializes narratives compiled from her own remembrances and imagination, as well as found text including lyrics and fan letters. Her works broadcast diaristic content at an architectural scale historically deemed inappropriate for celebrations of feminine desire, grief, fabulation, and rumination. In the works on view, Ford reflects on two graveyards near her mother's hometown in Arkansas: Friendship Cemetery (where many of her family members are buried), and Hollywood Cemetery. Located across the street from one another, the odd proximity and juxtaposition of their names becomes a means of thinking through the intersection of grief, escapism, and humor.

## **Luis Frangella**

### *Floor 3*

*Luis Frangella was born in Buenos Aires, Argentina, where he studied architecture. He moved to the US in the mid-1970s to work as a research fellow at MIT, where he developed a scientific investigation into vision; this led him to begin his career as a painter. Frangella's initial approach to art was conceptual: through painting he examined questions of light, perspective, and color. In New York City, where he lived from 1976 until his death from AIDS-related illness in 1990, he became embedded in the East Village art scene and developed a more expansive and expressive painting style. Many of his works explore sensuality and death, attending to queer desire and revisiting the historical symbols of vanitas paintings. His paintings are often figurative, featuring statuesque heads and torsos. Frangella also painted murals throughout the city, including on construction site barriers, in abandoned piers, and in nightclubs such as the Pyramid Club, Mudd Club, and the Limbo Lounge. Dreamer (1983) was featured in Frangella's 1983 exhibition at Hal Bromm Gallery, where it was installed atop a mural of headless torsos that covered the gallery's walls. These wall paintings echoed murals Frangella made that same year in an abandoned pier on Manhattan's west side, gesturing to a world beyond the gallery.*

### *Floor 3*

*Luis Frangella was born in Buenos Aires, Argentina, where he studied architecture. He moved to the US in the mid-1970s to work as a research fellow at MIT, where he developed a scientific investigation into vision; this led him to begin his career as a painter. Frangella's initial approach to art was conceptual: through painting he examined questions of light, perspective, and color. In New York City, where he lived from 1976 until his death from AIDS-related illness in 1990, he became embedded in the East Village art scene and developed a more expressive and expansive painting style. Moving beyond the canvas, Frangella also painted murals throughout the city, including in nightclubs, on construction site barriers, and in abandoned piers. In 1983, he began a series of major wall paintings inside Pier 34—a former shipping terminal on Manhattan's west side, near Canal Street—as part of a collaborative effort started alongside artists David Wojnarowicz and Mike Bidlo. Inviting artists to make work inside the pier, they transformed its walls and floors into an ad-hoc and shifting exhibition. In the wake of New York's deindustrialization, many artists and queer communities used abandoned industrial sites such as piers as unregulated spaces in which to congregate, create, and cruise. For his contribution, Frangella painted a procession of totemic heads and torsos, exemplifying his tendency to conflate classical motifs with nontraditional supports such as cardboard boxes, buildings, or abandoned, squatted sites.*

*Frangella was a close friend and mentor to Wojnarowicz, a central figure of the East Village scene, with whom Frangella shared his painting technique and whom he depicted in this 1984 painting. That same year, they traveled together to Buenos Aires carrying the work of some of their peers for the exhibition From New York: 37 East Village Painters at the Centro de Arte y Comunicación. The exhibition included their own work alongside that of Bidlo, Andreas Sterzing, Keiko Bonk, Judy Glantzman, Russell Sharon, Kiki Smith, and others.*

## **Dolores Furtado**

### *Floor 3*

*Born in Buenos Aires, Argentina, and based in New York since 2013, Dolores Furtado investigates relations between the body, form, and history through a physical and spiritual process of direct engagement with matter. Her resin, ceramic, and (as in the installation on view*

here) paper pulp sculptures tend to deliberately expose traces of the artist's hand as marks of the intensity of the production process. *Dissolution* (2016-21) is one of the most expansive installations Furtado has created. Made of paper pulp that has solidified like rock, the work references adobe structures and vernacular construction techniques. As with many sculptures by Furtado, *Dissolution* presents an entropic architectural form that conjures the residues of an uncertain, catastrophic event.

### **Julio Galán**

#### *Floor 2 & Floor 3*

In the 1980s and early 1990s, Julio Galán was among the most internationally recognized representatives of neo-Mexicanism, a movement of artists interested in reclaiming traditional features of Mexican culture, including Catholic imagery, a preoccupation with death and suffering, a strong surrealist tradition, and images typical of popular markets. Galán, who was born in Northern Mexico in 1958, was also obsessed with the representation of sexuality and pain, which manifested in his practice through a sustained exploration of self-portraiture. In his works, images of a queer Galán at various ages, performing different characteristic Mexican archetypes in hyper-dramatic and allegorical situations, are often accompanied by confessional texts depicting the artist as suffering, oppressed by homophobia and by the racial and class biases he experienced. Successful from a very early age, the young and eccentric Galán moved to New York in 1984. Here, he caught the attention of Andy Warhol, who reproduced some of his works in the pages of *Interview* magazine. Galán stayed intermittently in the city until his untimely death in 2006.

### **Doreen Garner**

#### *Floor 3*

Doreen Garner's visceral sculptures unearth historical traumas that echo into the present, focusing on the long history of medical racism in the United States. From the time of the transatlantic slave trade, Black people have been systematically denied medical care and forcibly subjected to dangerous procedures without anesthesia. Garner states, "The era that I reference in my work is a period where Black people were not only enslaved, but were also used as test subjects. There is racist theory that medical practitioners still use to this day that Black people can uniquely endure excruciating amounts of pain, which is completely false." In this new work, Garner reflects on the brutal gynecological operations undertaken by J. Marion Sims on unconsenting Black women in the mid-nineteenth century. Sims, known as the father of modern gynecology, kept a shack on his property with sixteen cots for the enslaved women on whom he performed procedures without anesthesia, as he recounts in his medical journals. Reminiscent of surgical stirrups, a bed, and a sex sling, Garner's sculpture references the cots upon which Sims cut apart women and stitched them back together, recalling the agency stripped from them as they were subjected to his medical torture and sexual fantasies.

### **Emilie Louise Gossiaux**

#### *Floor 3*

Emilie Louise Gossiaux's work explores dreams, recollections, and multisensory experience. Since the artist lost her vision in 2010, her practice has evolved to rely on her other senses; she often renders her subjects from memory or observes them through touch. Her guide dog, a yellow Labrador Retriever named London, appears frequently in her work. In both drawings and tactile sculptures of shaped clay, Gossiaux renders her dog's physical presence and interiority through hypersensitivity to texture, form, and affect.

## **Robin Graubard**

### *Floor 3*

Robin Graubard's artistic career spans forty years, encompassing multiple epochs and social worlds. Though deeply embedded in New York City, Graubard also documents her wanderings and travels, photographing the many people and places she has crossed paths with over the years. The artist first moved to New York in the early 1970s, having hitchhiked around the country after dropping out of school at age sixteen. Much of her work documents the lives of young punks on the Lower East Side, to whom she herself was connected for a time, and the street life of Times Square prior to its gentrification and into the present. In the 1980s, Graubard began tracking and documenting the mafia in New York City, and has worked off and on as a journalist for major newspapers and magazines in the US and abroad. Her photographs intermix the autobiographical, editorial, and documentary, distilling experience while complicating understandings of chronology and geography.

## **Milford Graves**

### *Floor 3*

Born in Jamaica, Queens, in 1941, Milford Graves was a pioneer of free jazz and a key figure of the Black Arts Movement. In addition to being a musician, Graves was an inventor, herbalist, and visual artist, and developed his own form of martial arts called Yara, which was partially inspired by studying the movements of mantis insects. His disparate practices often fed into one another, forming an integrated and holistic approach to sound and the body—a complete lifestyle dedicated to healing as a form of connection and protection. Graves developed extensive research on human heartbeats and music's medicinal potential, for which he received a Guggenheim Fellowship in 2000. As he once stated, "The objective of music is to train you to understand motion, oscillations. . . . The cosmos, everything we know, plants . . . everything is moving in all these different kinds of directions. . . . We've got so much cosmic energy going through us! And the drumming is supposed to be very related to the intake of this cosmic energy." His drawings explore correlations between breath, rhythm, vibration, the body, and the natural world. In 2018, Graves was diagnosed with amyloid cardiomyopathy and told he had only six months to live. He passed away in Queens in 2021, in the same home where he had lived and worked for nearly his entire life.

## **Bettina Grossman**

### *Floor 2*

A lifelong New Yorker, Bettina Grossman has lived and worked at the legendary Chelsea Hotel for the past four decades. Working in sculpture, photography, drawing, printmaking, and film, Grossman explores techniques of seriality and simplification, translating and iterating forms across media to hone perception. Her works are often abstract, yet they attend to the daily activities and rhythms of city life, upending documentary techniques by introducing or intensifying moments of distortion and surreality. After losing twenty years of artwork to a devastating fire in 1968, Grossman redoubled her artistic explorations. In *Phenomenology Project* (1979-80), Grossman images the city via its warped reflection in storefront windows and glass-paneled skyscrapers; these photographs serve as both unreliable portals and distillations of lived experience.

## **Avijit Halder**

### *Floor 2*

Avijit Halder's photographs explore the fluidity and shifting legibility of identity; they also register a search for home in the wake of loss and displacement. The photographs on view evoke a symbiotic exchange between the artist and his friends as they wrap themselves in his late mother's saris, which Halder carried with him when he moved to the United States from Kolkata, India. The sari has become a leitmotif in the artist's recent photographs: tied to the memory of the violent death of his mother in a Kolkata brothel, the saris bear the weight of absence and erasure. Yet their literal veiling also forms a womb-like shelter, allowing for play with gender. By enveloping and permeating his body—as well as those of others—with these symbols of femininity and residues of motherhood, Halder discovered space for an exploration of his own non-binary identity. The fabrics are, in the artist's words, "like brushstrokes of color," exuberant even as they record loss.

## **Bill Hayden**

### *Lobby & Floor 3*

Working across drawing, photography, and sculpture, Bill Hayden reflects on the position of contemporary artists in New York as both purveyors of fantasy and precarious subjects within an extractive economy. In his painstakingly rendered drawings, he weaves city scenes into trippy, critical tableaux populated with fairies, monsters, deli sandwiches, buckets, and, in the work on view here, a stoned marijuana leaf exhaling smoke—a nod to the notion of consumption as self-depletion, and even a form of cannibalism. Ideas around artistic currency—energy, "buzz," image, and intoxication—are put into play as well as thrown into question.

## **Steffani Jemison**

### *Floor 2*

Steffani Jemison's research-based practice draws on vernacular traditions such as miming, acrobatics, and vaudeville to investigate the embodied nature of language and knowledge. In *Similitude* (2019), an actor engages in the tradition of modernist mime. Performing in anonymous sites across New York, he mirrors the gestures of various subjects as they carry out their daily activities, imitating their values and demeanor while also producing moments of lag and play. Jemison is interested in the political implications of this slippage: while mimicry designates a leader and a follower, it is inherently imprecise, offering room for dissemblance and resistance within the performance of submission. The title of the work, *Similitude*, refers to the most concise form of parable in the Bible, which narrates a typical or recurring event to transmit belief through familiarity.

### *Floor 2*

Steffani Jemison's research-based practice draws on vernacular traditions such as miming, acrobatics, and vaudeville to investigate the embodied nature of language and knowledge. These kinetic sculptures, made of retrofitted rock tumblers, transform rough materials such as stones, hardware, coins, and bits of glass into smooth objects. The agitated movement of the tumblers renders some materials unusable while others, like the stones, become polished and more conventionally desirable. The materials, both rough and tumbled, are displayed on the nearby pedestal.

## **G. Peter Jemison**

### *Floor 2*

G. Peter Jemison is a Seneca artist, historian, and curator. His work explores autobiographical subjects alongside the history of Native American people and the injustices perpetrated against them by the United States government. Jemison first made a quick drawing on a paper bag while serving as curator of the American Indian Community House Gallery in New York, where he worked from 1978 to 1985. In doing so, he considered the material and cultural significance of Native American bags, and contemplated how bags of all types were a common denominator between himself and his fellow commuters from Brooklyn into Manhattan. Jemison has since continued to use paper bags in his practice, alongside parasols, collage, film, and more traditional painting formats.

A number of works on view reference the Canandaigua Treaty of 1794, in which the nascent US government acknowledged the sovereignty of the Haudenosaunee—a confederacy of the Mohawk, Oneida, Onondaga, Cayuga, Seneca, and Tuscarora people, whose name means “our people built an extended house”—in what is now known as upstate New York. The treaty remains in place today despite violations and subsequent treaties in 1797, 1838, and 1842 that significantly reduced Haudenosaunee territory. As part of the original treaty, the federal government set aside \$4500 for the Haudenosaunee people each year, an amount that has never changed. With these funds, the US Army Corps of Engineers buys yardage of cloth to send to the Haudenosaunee, a tradition that continues to the present day, as evidenced in the cloth still given annually to Jemison’s family and incorporated into several works here. A form of historical preservation, Jemison’s works combat the geographic and cultural erasure his people have faced. As he has stated, “What the army and the government could not accomplish, the church and educational institutions tried. The plan was to eradicate our language and cultural traditions.” Jemison is currently the site manager at the Ganondagan State Historic Site in Victor, New York.

## **E’wao Kagoshima**

### *Floor 2*

Born in Niigata, Japan, in 1945, E’wao Kagoshima moved to New York City in 1976, where he became part of the budding East Village art scene. Currently living in Queens, Kagoshima has spent the past decades producing works in an idiosyncratic style that combines a range of found and invented pop imagery in surrealist tableaux. Many of Kagoshima’s works explore desire and estrangement; he creates a world of characters and geographies that borrow references from his physical environment to mine psychological depths. In the 1980s, Kagoshima became close to fellow artist Nicolas Moufarrege (also on view in this gallery) and was featured in a series of essays on art that Moufarrege wrote, titled “The Mutant International” (1983–84). In one essay, Moufarrege remarks, “E’wao Kagoshima opens his world: spectral and fiendish portraitures with demon eyes. Wild and ghastly vivacity transforms blurred and indefinite colors. All assumes a startling and intense brilliancy. The lurid luster of a strange fire gleams, bearing witness against the everlasting and incorrigible barbarity of man; all is set alight and smoking like a terrible hymn composed in honor of fate and inescapable grief.”

## **Marie Karlberg**

### *Floor 2*

Marie Karlberg works across performance, installation, and video to elucidate the psychology and power dynamics that govern social conventions. Parodying the self-seriousness of the art world, Karlberg questions how one learns to play their role—and how to rewrite the script. Her

new film, entitled *The Good Terrorist*, is based on a 1985 novel of the same name by Doris Lessing. The book, set in 1980s Thatcher-era London, follows a young woman named Alice as she joins a group of radical leftists living together in a squatted apartment and negotiating how to practice collective politics. An update on Lessing's novel, Karlberg's film satirizes tropes of romantic bohemians and self-styled revolutionaries, exploring the friction between personal ego, ingrained prejudices, a desire for ideological purity, and necessary compromises. Karlberg filmed *The Good Terrorist* in a vacant luxury apartment on New York's Upper East Side while the city was under lockdown for the COVID-19 pandemic, casting fellow artists as her actors.

### **Matthew Langan-Peck**

#### *Floor 3*

Matthew Langan-Peck creates sculptural versions of familiar objects to question the transmission of beliefs, meanings, and values. In this series, the artist has dramatically enlarged eggs to gargantuan scale, transforming them into spaces for painting. Their interiors hidden, the eggs are simultaneously pure potential and all surface, devoid of fixed meaning and burdened with symbolism. Their painted shells invite a range of associations: birth, gender, cultural reproduction, religious tradition. One might think of something as luxurious as a Fabergé egg or as commonplace as the supermarket staple.

### **Las Nietas de Nonó**

#### *Floor 3*

mulwayi and mapenzi, afro-diasporic siblings who live in San Antón in Carolina, Puerto Rico, make interdisciplinary works as Las Nietas de Nonó. In their formerly rural, currently industrializing working-class neighborhood of San Antón, Las Nietas de Nonó draw on their lived experience to explore the reverberations of their ancestral past and examine histories of colonialism within the context of Puerto Rico. This photograph documents a project for which the artists subsisted entirely on wild food foraged from their neighborhood over a one-month period. Framing their own survival and nutrition as a performance, they highlight the threatened ecology and precarious access to food in their neighborhood. As part of their practice, Las Nietas de Nonó also cofounded Parceleras Afrocaribeñas, an organization run by Black women that advocates for environmental and racial justice in their neighborhood, and La Conde, a community project that seeks to recover the campus of the recently closed Carlos Conde Marín School and turn it into a community space. Based outside of New York, Las Nietas de Nonó intervene in the parameters of *Greater New York*, suggesting an understanding of belonging and place that foregrounds diasporic ties rather than colonial borders, and emphasizing the interconnectedness between artists in New York and Puerto Rico.

### **Athena LaTocha**

#### *Floor 2*

Athena LaTocha's monumental landscapes are inspired by memories of the wilderness of Alaska, where she was born and raised, as well as long drives to visit North Dakota and Michigan, where her family comes from. She creates representations and site-specific molds of the natural environment, engaging the history of landscape painting through abstraction. Working flat on the ground, LaTocha uses industrial materials like bricks and shredded tires—found discarded on the sides of highways—to manipulate pigments, debris, and elemental materials like lead and earth, and to mark the surface of her landscapes. In contrast to art historical interventions upon the landscape, such as those of the Earthworks artists of the 1960s and '70s, LaTocha strives for an understanding of nature as inseparable and erupting from

within human experience. “I look at how humans are shaping the earth,” she has stated. “Human power versus nature’s power. Both are incredible forces, but nature’s always going to win.”

### **Carolyn Lazard**

#### *Floor 3*

Based between New York and Philadelphia, Carolyn Lazard questions how ideas of sickness and health are determined and accounted for—or not—within contemporary society. Lazard’s work examines the body in relation to the institutions, architectures, and media that structure experience and our access to it. Challenging ingrained assumptions of what productivity looks like, Lazard’s work privileges slowness, dependency, and the manifold rhythms of the body. In *Red* (2021), Lazard repeatedly taps and brushes their thumb over the lens of an iPhone camera to create an abstract video in the tradition of avant-garde “flicker films.” Flicker films use pulsating light and sound to create visceral, nonnarrative films with stroboscopic effects that can provoke hallucinations in the viewer. Flicker films can also cause seizures in people with photosensitivity, such as those with epilepsy. Lazard has turned their video into a two-channel installation, in which a flatscreen alerts viewers to whether the projected strobe is currently in effect. This juxtaposition builds sensitivity to the ways bodies react to stimuli into the very layout of the installation, transforming the access notice from an incidental accompaniment to a structural aspect of the work itself.

### **Sean-Kierre Lyons**

#### *Floor 3*

Sean-Kierre Lyons’s practice re-imagines collective memory with sardonic whimsy. Mining the tropes of American history as well as those of the present, Lyons’s works open portals to an alternate universe: a fantastic planet called the *Black Flower Forest*. In this ever-evolving universe, a cast of anthropomorphic characters seek to shape consciousness through radical world-building. Lyons depicts these psychedelic figures as intricately embellished natural beings, such as flowers and insects; benevolent keepers of the forest, they form a community rooted in resilience, reciprocity, and joy. As Lyons has stated of their historical precedents, specifically minstrel figures, “These characters were made without our permission.” In resurrecting them from the dustbin of history in reimagined form, Lyons finds a way to honor them, “giving these entities a way to exist where they can live their lives out.”

### **Hiram Maristany**

#### *Floor 2*

Born in East Harlem (El Barrio), Hiram Maristany is a photographer who served as the official documentarian for the New York chapter of the Young Lords Party. Arising from the Civil Rights and Black Power movements of the 1960s, the Young Lords was founded in 1968 by Puerto Rican youth demanding civil rights and self-determination for their communities and all colonized people. Though ideologically internationalist, they directed the bulk of their efforts toward addressing local concerns: they organized social services such as dental clinics, daycare, and free lunch for their immediate community, filling a void in segregated government services. In one of their most legendary actions, known as the Garbage Offensive of 1969, the Young Lords gathered garbage that wasn’t being collected, dumped it at a major intersection, and set it aflame in protest of the sanitation crisis in East Harlem. Maristany’s photographs document the Garbage Offensive as well as other key episodes in the Party’s history, such as their occupation of the First Spanish United Methodist Church in East Harlem—which they

renamed “The People’s Church” and transformed into a community center and headquarters—and the funeral of Young Lords activist Julio Roldan, who died in custody at the infamous “Tombs” jail complex in Lower Manhattan.

Maristany’s photographs also capture moments of everyday beauty and solidarity in the life of his neighborhood. Maristany has stated, “Truly, my work is a reflection of a love affair that I’ve had with my community. One day hopefully I will give some inspiration to some young people or an evolving artist to know their community, to preserve their community, and not allow someone else to do it for them. We have to take responsibility and title to our own history.”

### **Servane Mary**

#### *Floor 2*

Born in Dijon, France, Servane Mary has lived in New York since 2009. She is known for conceptual work in which she prints historical images of women on unconventional materials such as glass or silk. This piece, however, marks the artist’s recent return to painting. Although highly abstract, the painting shares with her previous work an interest in reproducibility and technical processes. Reduced to cyan, magenta, and yellow—the primary printing colors—on a silver background, the painting highlights Mary’s interest in ceding control rather than producing expressive or intentional brushstrokes. To make the work, Mary pours paint from behind large surfaces made of pegboard sheets that have been sprayed with silver paint, allowing for uncertain results. The artist reflects, “I think these new paintings relate to my previous work through the belief that mistakes and suggestive gestures can be a way to re-assert feminism as a critique of power. I like this post-feminist perspective that a painting can be good and bad at the same time.”

### **Rosemary Mayer**

#### *Floor 3*

Born and raised in Ridgewood, Queens, Rosemary Mayer worked for decades in New York City, making drawings, objects, and ephemeral outdoor sculptures she termed “temporary monuments.” A founding member of A.I.R. Gallery—a collectively-run art space that has championed the work of women artists since 1972—Mayer combined feminist concerns with a post-minimalist interest in transient materials and the passing of time. The charting of time, from mundane moments to birthdays and memorials, was central to her practice. In this series of drawings from the summer of 2001, she annotates the cacophony of urban noises—from coughing to clanging—she heard throughout her days in Lower Manhattan. The drawings document a city under construction and development—a growth that has created inhospitable conditions for many communities. In 1969, thirty years prior, she created a similar piece: a visual recording of the firecrackers she heard between 9:00 p.m. and 1:30 a.m. on July 4, 1969, which was published in the avant-garde poetry journal *0-9* and records a very different moment in the city’s life.

### **Alan Michelson**

#### *Floor 1 and Basement*

In his multimedia artworks, Alan Michelson uncovers the Indigenous pasts and colonial legacies of geographical sites in New York and elsewhere, examining the intersection of urban and natural realms. In this newly commissioned installation, titled *Midden* (2021), Michelson pays homage to Lenapehoking, the ancestral Lenape homelands that include present-day New York

City, and to its bounty of oysters, which fed generations of Lenape and New Yorkers until pollution made them unsafe to eat and decimated the oyster population.

Four hundred years ago, when the Dutch first arrived here, monumental shell mounds—or middens—dotted the landscape, some dating as far back as 6950 BCE. These middens testified to not only the natural abundance of the waters but the Indigenous presence and stewardship of the land from time immemorial. Michelson shot this video along Newtown Creek and the Gowanus Canal—key waterways where such middens were once located but have disappeared as a result of shoreline development and extraction. In revealing their absence, Michelson underscores how an ecosystem nurtured for millennia by Indigenous people was ravaged by mere centuries of colonization, urban development, and environmental destruction. The work also incorporates an audio recording of the Gane' whae' (Delaware Skin Dance), a dance entrusted to the artist's Haudenosaunee (Iroquois) ancestors by the Lenape (Delaware) during a period of great colonial upheaval, honoring their historical connection.

Michelson collaborated with the Billion Oyster Project to source the oyster shells for this installation. The nonprofit organization aims to restore one billion live oysters to New York Harbor by 2035 by collecting empty shells from local restaurants, reseeding them, and strategically releasing them back into the harbor, where they restore ecological diversity, prevent erosion, and mitigate the effects of climate change. Following the exhibition, the shells will be returned to Billion Oyster Project and used to repopulate the harbor. More than a memorial to the cultural and ecological practices destroyed by colonization, *Midden*, in hopeful homage, reaffirms the survivance of the land and its Indigenous people.

## **Ahmed Morsi**

### *Floor 2*

Ahmed Morsi is a critic, poet, and artist who was born in Alexandria, Egypt, in 1930 and lives and works in New York City. Morsi's painting and poetry are affiliated with the Alexandria School, a group of artists who came of age in 1940s Alexandria and had ties to Surrealism. He lived in Baghdad, Iraq, from 1955 to 1957 and became part of its thriving art scene as a critic; returning to Egypt in 1957, Morsi expanded his practice into costume and set design, and cofounded the avant-garde magazine *Galerie '68*. In 1974, Morsi moved with his family to New York City, where he has continued to play an important role in the development of Arabic art criticism, reporting on cultural developments in New York and the United States more broadly for major Egyptian, Lebanese, and Kuwaiti publications such as *Al Watan* and *Al Hayat*.

Morsi's paintings, drawings, and prints combine human and animal figures—primarily horses—with masklike faces in a myriad of unlikely settings and situations. Many of his works evoke estrangement and isolation—themes informed by his own as experience as an immigrant—as evidenced in the uncanny tone of this painting.

### *Floor 3*

Ahmed Morsi is a critic, poet, and artist who was born in Alexandria, Egypt, in 1930 and lives and works in New York City. Morsi's painting and poetry are affiliated with the Alexandria School, a group of artists who came of age in 1940s Alexandria and had ties to Surrealism. He lived in Baghdad, Iraq, from 1955 to 1957 and became part of its thriving art scene as a critic. Returning to Egypt in 1957, Morsi expanded his practice into costume and set design, and cofounded the avant-garde magazine *Galerie '68*. In 1974, Morsi moved with his family to New York City, where he has continued to play an important role in the development of Arabic art

criticism, reporting on cultural developments in the United States for major Egyptian, Lebanese, and Kuwaiti publications such as *Al Watan* and *Al Hayat*.

Morsi's paintings, drawings, and prints combine human and animal figures—primarily horses—with masklike faces in a myriad of unlikely settings and situations. Many of his works evoke estrangement and isolation. Here, Morsi poetically imagines his life as an immigrant in the city in paintings of horses navigating the subway system, or horses and their riders sinking into urban streets. His 1996 poem "249 E. 48th ST. NY 10017," the manuscript for which is on view in the nearby vitrine, engages similar themes. It begins:

My advice to those who wish to live in Manhattan  
and fear the pursuit of Death,  
crouching in the corner of an abandoned apartment,  
down dark labyrinths of washing machines,  
in the elevator:  
Don't look for a house built before the war.

Death lives among the tenants,  
roams about wearing a mask  
like the mask of others  
Who wait on subway platforms

### **Nicolas Moufarrege**

#### *Floor 2*

Nicolas Moufarrege was a critic, curator, and artist born in Alexandria, Egypt, in 1947 and raised in Beirut, Lebanon. In 1981, he moved to New York City from Paris, France, where he had relocated at the onset of the Lebanese Civil War. Moufarrege settled on St. Marks Place and became part of a close-knit group of East Village artists that included Keith Haring, Martin Wong, Peter Hujar, and E'wao Kagoshima (the latter of whom is also featured in this gallery). Moufarrege's work as a critic also helped support the emerging Lower East Side scene, bringing early attention to artists Jean-Michel Basquiat, Fab 5 Freddy, and David Wojnarowicz, and galleries Gracie Mansion, Civilian Warfare, FUN Gallery, and Nature Morte. As an artist, Moufarrege developed a distinct technique of embroidering paintings that mixed references to classicism, Pop art, Islamic tilework, Arabic calligraphy, and comic book illustration. From 1982 to '84, Moufarrege was an artist in residence at PS1 through the International Studio Program. He had been eagerly anticipating his solo exhibition at FUN Gallery in 1985, but was too ill to attend the opening and passed away of AIDS-related complications shortly thereafter.

### **Marilyn Nance**

#### *Floor 2*

Marilyn Nance's photographs show moments of irony, protest, revelry, and absurdity in New York City in the 1970s and '80s. The photographs on view depict scenes ranging from George Edward Tait (a polymath poet, activist, and musician) playing the horn on a Harlem stoop, to Chinese New Year festivities, elephants crossing a Midtown street, and a standoff between police and demonstrators during a Martin Luther King Jr. Day march. Over decades working as a photographer, Nance has documented the beauty and quirkiness of New York City celebrations and the intensity of the city's struggles—many of which remain ongoing. In 1977, Nance travelled to Lagos, Nigeria, to serve as the official photographer of the North American contingent to FESTAC '77, the Second World Black and African Festival of Arts and Culture.

Her photographs, letters, artifacts, and memorabilia from the event have been crucial in bringing wider awareness to the historic festival.

### **Diane Severin Nguyen**

*Floor 3*

Diane Severin Nguyen's photographs begin as intricate, ephemeral sculptural arrangements that the artist improvises from found materials, both natural and synthetic. Operating outside of a typical studio setting, Nguyen shoots these small-scale assemblages up close under artificial light sources like LEDs or the flash of an iPhone camera. The resulting images amplify and distort her material experiments, recasting them as decaying organisms and glistening interiors that seem to shift shape and scale, refusing to cohere. For this presentation, the artist has cut a number of slits into the gallery walls, allowing natural light to punctuate the space in conversation with her images.

### **Tammy Nguyen**

*Floor 3*

Tammy Nguyen investigates the intersection of geopolitics, ecology, and myth in her paintings and artist books. Her works are dense with foliage and characters built up from ornate patterning that is both seductive and sinister. Drawing from a range of sources that are traditional as well as contemporary, Nguyen brings ancestral thinking to bear on present day understandings of ecological destruction. Often looking specifically at the effects of contemporary globalization and capitalist development on Southeast Asia, where her family is from, her works suggest the interconnected fates of humanity and the environment in the age of existential climate disaster.

### **Shelley Niro**

*Floor 3*

Shelley Niro was born in Niagara Falls, New York, and raised on the Six Nations of the Grand River reserve near Brantford, Ontario, Canada, where she still lives and works. Her practice encompasses photography, painting, beadwork, film, and new media, exploring the history and self-determination of First Nations people and using humor to counter stereotypes of how Native people—and women in particular—should look or act. Niro also brings focus to the centrality of land within human histories. In this series, titled *Resting Place of Our Ancestors* (2019), she photographs fossils of ancient life forms encrusted in rock faces near Lake Erie, drawing a continuum between human mortality and the deep time of the earth's lifespan. She has stated of these works, "I'm not a paleontologist but I am curious about life that existed before and during the era of the big bang. I've become attached to the narrative of these small creatures as they went about their daily tranquil lives and suddenly they are now the centrefolds for explaining my own existence as I slither along the edges of this century. These imprints of long-gone life unite us all as evidence of where we come from."

### **Kayode Ojo**

*Floor 2*

Kayode Ojo's sculptural assemblages explore the intersection of artifice, identity, desire, and commodity culture. Combining chrome and mirrored surfaces with seemingly high-end brand names, Ojo's works suggest luxury and the high-gloss, flashy aesthetics of the 1980s. In fact, the artist constructs his sculptures from cheap readymade items he buys online, tapping into an

economy of knock-offs, fast fashion, and aspirational lifestyle products. Ojo's works raise questions around class anxiety and the fetishization of, or erotic investment in, objects. They draw out a tension between the violent history of ownership and the intoxicating pleasures of consumption.

### **Paulina Peavy**

#### *Floor 3*

Paulina Peavy had a life-changing encounter with a UFO called Lacamo while attending a séance in Santa Ana, California, in 1932. From that moment forward, Peavy's artistic expression focused on promoting Lacamo's teachings, among them a radical theory that humankind would evolve into an androgynous species through contact with aliens. From 1923 to 1943, Peavy lived and worked in California, where she played an important role in its emerging abstract art scene of the 1920s and the first group of California Surrealists in the 1930s. Just as the West Coast art scene was beginning to receive wider recognition, however, Peavy relocated to New York City, where she lived and worked until the age of ninety-seven. While working in her studio, Peavy would wear elaborate mixed-media masks of her own design, such as the one on view here, to channel Lacamo's spirit.

### **Raha Raissnia**

#### *Basement & Floor 2*

Raha Raissnia gained early exposure to analog technologies through her father's amateur photography of demonstrations during the Iranian Revolution (1978–79). In one of her early professional experiences in New York City, she worked at Anthology Film Archives, where she became steeped in the cinematic avant-garde. In *Aviary* (2021), Raissnia projects a 16 mm film featuring slides of a fourteenth-century mosque in India onto a double-screen box, which also functions as a painting. She re-photographed, cropped, spliced, and painted over the found footage, which had been discarded by Brooklyn College's visual resource archive, layering and distorting its images to the point of abstraction. The box intercepts the film projection to produce the illusion of depth and added texture, echoing Raissnia's archaeological process of excavating the discarded filmic fragments of architectural history.

### **Andy Robert**

#### *Floor 3*

Drawing from direct observation, source photographs, and memory, Andy Robert balances abstraction with recognizable imagery—and presence with absence—in his large-scale gestural paintings. In *Harlem Sings the Blues* (2017), Robert depicts a street performer in Harlem, rendered amid shimmering layers of blue paint that conjure the quality of nocturnal light just before daybreak. The painting also nods to the jazz and blues of the Harlem Renaissance. *Check II Check* (2017) captures the neighborhood's check-cashing businesses, which are emblematic of the cycles of economic disenfranchisement and networks of international remittances within which many Black communities are enmeshed. As the artist has explained, "I am critically reflecting on a mass inequality of wealth and power, on economic debt as linked invariably to a 'maroonage,' a marginalization, and autonomy—a making due, a brokenness of being." In *Mid-Atlantic* (2020), Robert focuses on landscape as a site of historical violence; as with many of his works, this take on the sublime is also charged with trauma.

## Shanzhai Lyric

### Floor 2

Established in 2015, Shanzhai Lyric investigates global trade networks, informal economies, and the poetics of counterfeit goods. 山寨, or *shanzhai*, means “counterfeit” in contemporary Chinese usage but translates literally to “mountain hamlet,” a reference to a tale of outlaws absconding with goods from the empire to redistribute among those on the margins. In the fall of 2020, Shanzhai Lyric founded Canal Street Research Association in an empty storefront on Canal Street, New York City’s counterfeit epicenter, to delve into the cultural and material ecologies of the street and its long history as a site that probes the limits of ownership and authorship. Canal Street was once an actual canal, which was polluted by industrial dumping and sewage and then filled in to cover the stench; it became a thoroughfare in the nineteenth century. The street has had many lives as a conduit of excess and overflow: supply hub, landing place for waves of immigrants, site of factories-turned-artist-lofts, and, today, a locus of unofficial street markets and dwindling economies in garment production and NYC souvenirs. Through ongoing collaborations with local vendors, artisans, and community members, and various restagings (or “bootlegs”) of ephemeral moments on the storied block, Canal Street Research Association celebrates Canal Street as yet another “hamlet” where semilegal gatherings at the edge of town allow for the redistribution of resources and a reimagined relationship to property.

Canal Street Research Association left its temporary center of operations on Canal Street in early 2021, a casualty of ongoing cycles of development that use artists in beautification efforts only to displace them with higher paying tenants. The office and its contents are now stored in this gallery space. For the duration of *Greater New York*, objects cycling between the storage unit and Canal Street form the basis of a series of associative meanders—from the springs under Canal Street to the inlets of Long Island City—that surface buried flows of goods and ideas, currents and currencies. Research notes can be found at [shanzhailyric.info/money-has-no-smell](http://shanzhailyric.info/money-has-no-smell).

### Lobby

Established in 2015, Shanzhai Lyric investigates global trade networks, informal economies, and the poetics of counterfeit goods. 山寨, or *shanzhai*, translates to “mountain hamlet” but also means “counterfeit” in contemporary Chinese usage. The group takes inspiration from *shanzhai* T-shirts that are produced in China but circulate globally, oftentimes emblazoned with experimental English phrases and designs expressing a radical disregard for the norms of branding. Shanzhai Lyric notes: “There is delightful humour in the unexpected collisions of meaning, but what really resonates with us about these garments is how deeply we can be moved by apparent nonsense, how it actually seems to describe with poetic precision the experience of living in an utterly nonsensical world. With devoted irreverence, shanzhai poems highlight the arbitrary line between real and fake—designed to exploit and criminalize the many for the gain of the few.” In this installation, Shanzhai Lyric presents a new iteration of *Incomplete Poem* (2015–ongoing), a shifting archive of *shanzhai* T-shirts they have sourced over the years in cities from Hong Kong to New York. The artists consider these accumulated shirts to be one long poem moving across bodies and landscapes. Purpose-built reading apparatuses in the installation, designed with architectural collective common room, reference structures where text and textile trouble the border between public and private space: laundry lines, newspaper racks, billboards, trash heaps. Here, they draw upon the wall as a structure that demarcates property while also serving as a locus of collective inscription, commentary, protest, and critique.

In fall 2020, Shanzhai Lyric founded the Canal Street Research Association in an empty storefront on Canal Street, New York City's counterfeit epicenter, to delve into the cultural and material ecologies of the street and its long history as a site that probes the limits of ownership and authorship. The office and its contents are now stored in a corner gallery on the second floor of MoMA PS1, which is open to visitors. Throughout *Greater New York*, objects are routinely moved between this storage space and Canal Street; these movements form the basis of a series of associative meanders, surfacing flows of goods and ideas while tracing buried currents and currencies.

### *Mina's Cafe*

Café Touba is a spiced coffee drink often shared among West African vendors on Canal Street. Sufi spiritual leader Sheikh Ahmadou Bamba, who led peaceful resistance against French colonization in Senegal, is said to have invented Café Touba and brought it to Senegal upon his return from exile. Thus the drink, which combines coffee beans with *djar*, or Selim pepper, is imbued with both religious and political import—a spiritual and anti-colonial beverage to sip with intention. In Wolof, the word *touba* means “bliss.”

For *Greater New York*, Shanzhai Lyric, whose research has recently taken the form of the fictional office entity Canal Street Research Association, collaborates with Mina's and coffee proprietor Birane Seck of Jeef Jeel to offer Café Touba to visitors to MoMA PS1. Research notes can be found at [shanzhailyric.info/money-has-no-smell](http://shanzhailyric.info/money-has-no-smell).

### **Regina Vater**

#### *Floor 2*

Born in Rio de Janeiro, Brazil, Regina Vater lived intermittently in New York City during the 1970s and '80s. There, she began to make conceptual art, films, and performances that explore the intersection of urban ecologies, nature, ritual traditions, and diasporic experience. *Saudades do Brazil* (1984) juxtaposes footage of New York City and Brazil, highlighting their connections and disparities. The footage is accompanied by a recording of Vater on the phone with American artist Suzan Frecon. Through discussion of filmmakers such as Glauber Rocha and Dziga Vertov, Vater weighs the cultural and aesthetic differences between the two locales, noting a Brazilian “aesthetics of precariousness,” whereby art and life intermingle in public space under conditions of economic precarity. The conversation also highlights the ways in which cultural references were being circulated between the countries in a newly globalized world.

#### *Floor 3*

Born in Rio de Janeiro, Brazil, Regina Vater lived intermittently in New York City during the 1970s and '80s. There, she began to make conceptual art, films, and performances that explore the intersection of urban ecologies, nature, ritual traditions, and diasporic experience. In *Luxo-Lixo* (1973-74) (which means “luxury garbage” in Portuguese), Vater intersperses photographs of trash on New York City streets—in both wealthy and low-income neighborhoods—with images of storefronts and people shopping. First shown in the 1976 Venice Biennale, the film connects themes of waste and excess to a culture of consumerism. The soundtrack, made collaboratively with Brazilian artist Hélio Oiticica (who she met while living in New York) combines recordings of commercials, advertising jingles, and Oiticica reading a poem written by Vater. Vater's films serve as archaeologies of her present, framing urban life and refuse as key to understanding issues of economic and environmental precarity.

## **Stanley Wolukau-Wanambwa**

### *Floor 2*

Stanley Wolukau-Wanambwa's artistic practice engages the contemporaneity of history, exploring the relationship between visual conventions and constructions of racial and gendered difference. Intermingling his own photographs with archival images, Wolukau-Wanambwa considers histories of violence. For this new installation, he brings together a mix of photographic and sculptural elements to examine racialized hierarchies of value and meaning. The actress Anna May Wong (the first Asian-American movie star) pivots across two halves of a diptych; an anonymous man recurs across multiple exposures; an ashtray becomes a mask. Doublings and replications abound in antagonistic relation to photographic realism. As the artist states, "Images make matter, matter becomes image, imaged lives matter and disappear."

## **Lachell Workman**

### *Floor 2*

Lachell Workman's collaborative, research-based practice is rooted in social justice movements of the last decade as well as histories of African American migration and settlement. Her works reflect an interest in Black urban space—stoops, sidewalks, and natural environments—as it relates to practices of mourning and memorialization. Employing materials such as asphalt and cotton T-shirts, Workman uses abstraction to explore the vernacular forms and spaces that grief can take. Her installations sharply critique the insistent violence visited upon Black people in the United States—by both police and the American public. She writes, "I am particularly interested in the formal and aesthetic language of the street-side memorial and the cultural coding of the 'R.I.P. T-shirt.' This work shows up in my practice as a series of questions: what constitutes a memorial, a public monument, and who, specifically, are the people and events that matter enough to be publicly memorialized?"