

## Renee Royale

born 1990, lives and works in New Orleans  
and Chicago

**Fort Jackson** from the series **Landscapes of  
Matter** 2023

Inkjet print

Courtesy the artist

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**River at Fazendeville (Chalmette Battlefield)**  
from the series **Landscapes of Matter** 2023

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**Bonnet Carré Spillway** from the series  
**Landscapes of Matter** 2022

Inkjet print

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**Fazendeville** from the series **Landscapes of  
Matter** 2023

Inkjet print

Courtesy the artist

For her body of work **Landscapes of Matter** (2021–23), Royale uses a Polaroid camera to document ecologically impacted sites in Louisiana. She then immerses the exposed instant print in a jar of dirt, water, and plant matter for a moon cycle. This time-based ritual encapsulates the “slow violence” of settler colonialism and slavery, inhumane systems that have also had tremendous impacts on the natural world. Shifting the image’s scale, the enlargement of these prints exemplifies the way Royale’s process abstracts the landscape. She has said: “I want to bear witness to the messages the earth is leaving behind in the labyrinth of deep time.”

# Lake Verea

based in Mexico City

## Carla Verea Hernández

born 1978

## Francisca Rivero-Lake

born 1973

From the series **Uno a uno / Bellas Artes**

LEFT TO RIGHT:

**Dos Tlaloc (Two Tlaloc)** 2019 Chromogenic print

The Museum of Modern Art, New York. Acquired through the generosity of Clark B. Winter Jr., 2023

**Hojas de metal (Metal Leaves)** 2019 Chromogenic print

The Museum of Modern Art, New York. Latin American and Caribbean Fund, 2023

**Mascarón dorado (Golden Mask)** 2019 Chromogenic print

The Museum of Modern Art, New York. Latin American and Caribbean Fund, 2023

“One of the obsessions of our work,” the artistic duo Lake Verea notes, “is to see architecture as a living entity.” In 2019, Lake Verea reinterpreted the iconic Museo del Palacio de Bellas Artes building in Mexico City through life-sized photographs. Initiated before the Mexican Revolution (1910–20) and completed in 1934 under architect Federico Mariscal, the edifice embodies the stylistic amalgamations of the Art Deco style. The Aztec, Mayan, Greek, and other motifs in its architectural details reflect the intertwined pre-Columbian and colonial histories that continue to shape Mexican politics, art, and architecture.

## Lebohang Kganye

born 1990, lives and works in Johannesburg

**Untouched by the ancient caress of time**

from **Staging Memories** 2022

Inkjet prints, lit mechanical metal structure

Courtesy the artist

## Lebohang Kganye

born 1990, lives and works in Johannesburg

**Her voice muffled by the soil** from **Staging**

**Memories** 2022

Inkjet prints, lit mechanical metal structure

Courtesy the artist

*Staging Memories* unfolds across several photographic cut-out characters and settings made in response to Malawian writer Muthi Nkhema's *Ta O'Reva* (2015). The science fiction novella, which takes place in an alternate future, narrates the return of the late Nelson Mandela—the first president of the democratic Republic of South Africa—after the nation has been ripped apart by the impact of xenophobia and a genetically modified virus. Moving through the ruins of a once affluent Sandton City to the intimate interiors of South African homes ravaged by violence, Kganye's theatrical compositions embrace the relationship between materiality and memory. "While these images record history," the artist says, "it is only a history imagined."

# Lindokuhle Sobekwa

born 1995, lives and works in Johannesburg

## **uMthimkhulu IV 2025**

Polymer photogravure on Japanese conservation Gampi 32gsm, colored pencil, oil pastel, oil stick, acrylic paint, litho pencil, ink, inkjet prints on cotton rag, and found frames

Courtesy the artist and Goodman Gallery

Sobekwa is a member of the “born free generation,” those that have only known life in South Africa following the formal end of apartheid minority white rule in 1994. Since 2020, he has created and re-created *uMthimkhulu*, an iterative work that maps multiple generations of familial history and whose title translates directly to “the big tree.” In the sprawling installation, Sobekwa unites images from two interconnected bodies of work, *I carry Her photo with Me* and *Ezilalini (The Country)*, with fragments from his personal archive and texts that invoke loved ones present and departed. He has said, “Trees are very important in my culture; they connect us deeply to our identity and history.”

# Prasiit Sthapit

born 1988, lives and works in Kathmandu

**Change of Course** 2012–18/2025

Inkjet prints mounted to board

Courtesy the artist

The settlement of Susta was once perched firmly on the western bank of the Narayani River, long considered the border between Nepal and India. But over time, erosion altered the path of the river. “The legal ramifications of this shift are murky, but the consequences on the ground are clear,” the artist Prasiit Sthapit observed. Susta is now on the eastern bank of the river; it has become contested terrain. Sthapit has visited Susta year after year, witnessing movement both incremental and transformative. In this photographic series, he reveals how villagers’ lives are impacted by a river’s change of course, and explores the relationship between supposedly fixed national borders and the ever-evolving natural world.

# Nepal Picture Library

founded 2011, based in Kathmandu

## **The Public Life of Women: A Feminist Memory Project 2025**

Digitally produced archival photographs, wallpaper, and text panels

Courtesy Nepal Picture Library

## **The Public Life of Women: A Feminist Memory Project 2023**

Publisher: The Nepal Picture Library,  
photo.circle, Kathmandu, Nepal

The Museum of Modern Art Library, New York

"To become public is to be seen and accounted for in history," write NayanTara Gurung Kakshapati and Diwas Raja Kc of the Nepal Picture Library (NPL). With contributions from individuals and organizations, NPL is a broad and inclusive digital photo archive that strives to deepen meaningful connections with Nepali social and cultural history. Continuously growing, the archive has organized multiple projects, including recently an exhibition and publication titled *The Public Life of Women: A Feminist Memory Project*, which follows a feminist impulse to memorialize and bring visibility to women's lived experiences. This selection of collected photographs, letters, posters, and publication covers is drawn from the book's chapter "Women for Women."

# Gabrielle Goliath

born 1983, lives and works in Johannesburg

**Berenice 29–39** 2022

Inkjet prints

The Museum of Modern Art, New York. The Family of Man Fund, 2024

Goliath's immersive serial installation *Berenice 29–39* consists of eleven portraits of women of color. Each subject stares resolutely at the viewer, and sits against a background that ranges from lilac and pewter to peach. These women serve as surrogates that collectively mark the absent presence of the artist's childhood friend Berenice; there is one portrait for each year unlived following her killing in 1991. With this commemorative gesture, Goliath reasserts notions of tenderness and beauty in the face of structural and physical violence. She has said, "This is life-work, not death-work." The series will continue.



# Sheelasha Rajbhandari

born 1988, lives and works in Kathmandu

## **Agony of the New Bed** 2023

Inkjet prints on linen, embroidery thread, metal thread, and glass beads on wood and imitation gold leaf beds

Images: artist's family archive

The Museum of Modern Art, New York. Fund for the Twenty-First Century, 2023

Rajbhandari is inspired by the possibility of societal change and the ways in which women have resisted in the face of injustices. The texts in this collection of photo-textile portraits are drawn from testimonials of Nepali women about their marriage experiences and expectations, including the artist's own family stories. Overlaid onto images screen-printed on small cotton mattresses, they offer critical and sometimes satirical perspectives. *Agony of the New Bed* both honors the unseen labor of those who quietly break taboos and examines the burdens of institutionalized marriage.

"Women have taught me that resistance isn't always loud or in public," Rajbhandari says. "At times it lives in care, rest, and the quiet journey of self-exploration."

# Sheelasha Rajbhandari

born 1988, lives and works in Kathmandu

## **I Still See That Same Old House of Ours in My Dreams** 2020

Silkscreen prints on cotton, sheep's wool embroidery thread, and mixed cotton shawls

Images: artist's family archive

Narrative: artist's grandmother Cheniya Devi Bijukchhe

The Museum of Modern Art, New York. Fund for the Twenty-First Century, 2023

Paying homage to the artist's grandmother and a resilient matrilineal lineage, this work emphasizes the diverse textile culture of Nepal, its tradition of craft practices now increasingly replaced by contemporary mass production. In a gesture that conveys the warmth and place-making provided by her loved ones, Rajbhandari screen-prints photographs of her family onto shawls commonly found in the Kathmandu Valley and similar to those once worn by her grandmother. Underscoring the impact of these portraits, the artist has said: "We also have to see how the artworks live in the experiences of people. I don't want people to believe that art lives only in the objects."

# Tania Franco Klein

born 1990, lives and works in Mexico City

**Subject Studies: Chapter 1** 2022

Inkjet prints

The Museum of Modern Art, New York.

The Family of Man Fund, 2023

TOP ROW, LEFT TO RIGHT:

**Green Bathroom, Person (Subject #15)**

**Mirrored Table, Person (Subject #14)**

**Red Car, Person (Subject #12)**

**Window Room, Person (Subject #19)**

CENTER ROW, LEFT TO RIGHT:

**Green Bathroom, Person (Subject #19)**

**Mirrored Table, Person (Subject #10)**

**Red Car, Person (Subject #21)**

**Window Room, Person (Subject #10)**

BOTTOM ROW, LEFT TO RIGHT:

**Green Bathroom, Person (Subject #2)**

**Mirrored Table, Person (Subject #9)**

**Red Car, Person (Subject #20)**

**Window Room, Person (Subject #9)**

To produce Subject Studies: Chapter 1, Franco Klein asked one hundred and six individuals of different ethnicities and genders to enact a situation in four settings: a diner, a bathroom, an office, a car. Though identically staged, each performance for the camera varies subtly in gesture and expression. The series, the artist says, "deals with our own preconceived ideas of what 'the other' represents, and how that concept in each viewer may change the reading of the image as a whole." Franco Klein stages these photographs in a way that creates a sense of strangeness and estrangement. Each scene is ambiguous and open to the interpretations of both subject and viewer.

## L. Kasimu Harris

born 1978, lives and works in New Orleans

**Come Tuesday (Marwan Pleasant at Sportsman's Corner), New Orleans** from the series **Vanishing Black Bars & Lounges** 2020  
Inkjet print

The Museum of Modern Art, New York. The Photography Council Fund, 2024

## L. Kasimu Harris

born 1978, lives and works in New Orleans

**The Monday Faithfuls (Purple Rain Bar), New Orleans** from the series **Vanishing Black Bars & Lounges** 2019  
Inkjet print

The Museum of Modern Art, New York. The Photography Council Fund, 2024

## L. Kasimu Harris

born 1978, lives and works in New Orleans

**Mr. Victor's Routine: Open Door. Turn on TV. Jerry, Jerry! (The Other Place), New Orleans** from the series **Vanishing Black Bars & Lounges** 2020  
Inkjet print

The Museum of Modern Art, New York. The Photography Council Fund, 2024

## L. Kasimu Harris

born 1978, lives and works in New Orleans

**Precious (Purple Rain Bar), New Orleans**  
from the series **Vanishing Black Bars & Lounges** 2020

Inkjet print

The Museum of Modern Art, New York. The  
Photography Council Fund, 2024

## L. Kasimu Harris

born 1978, lives and works in New Orleans

**"King" Joe Lindsey and his Royal Setup**  
**(Robertson's Vieux Carre Lounge), New**  
**Orleans** from the series **Vanishing Black**  
**Bars & Lounges** 2022

Inkjet print

The Museum of Modern Art, New York. The  
Photography Council Fund, 2024

Since 2018, Harris has photographed Black-owned bars and lounges in Louisiana, Mississippi, Pennsylvania, and the island of St. Lucia, among other places. In cities like New Orleans, these institutions have been vital safe spaces for African American communities since the late nineteenth century, supporting socializing, leisure, music, community organizing, mutual aid, and spiritual gathering. While the series, *Vanishing Black Bars & Lounges*, records moments of celebration and solidarity, it also captures a sense of loss and cultural displacement as, increasingly, businesses shutter or are taken over by new management. Harris has said of this shift, "Tradition is paramount—and I fear what will become of my city, and others, if these traditions are lost."

## Gabrielle Garcia Steib

born 1994, lives and works in New Orleans

**Nueva Orleans es la frontera espiritual  
con el Caribe (New Orleans Is the Spiritual  
Border to the Caribbean) 2020–25**

Installation with video of Super 8 and archival  
footage, photographic vinyl wallpaper, and a  
selection of archival documents

Courtesy the artist

"It's interesting to think of immigrants as inherently documentarians," says Garcia Steib. In this installation, the artist reframes her personal family archives to explore the interconnected political, economic, and migratory histories of Latin America and the Southern United States. Vitrines displaying photographs of her grandparents, postcards, letters, and news clippings document her family's story across Louisiana, Mexico, and Nicaragua. The video *The Past Is a Foreign Country* interweaves footage from 1950s Mexico City, shots of Louisiana taken from a moving vehicle, and home videos from the artist's childhood. Mural-scale photographs of Louisiana swampland and New Orleans's Lincoln Beach—the primary recreational beach for Black residents during the Jim Crow era—underscore the region's layered political histories.

# Sabelo Mlangeni

Born 1980, lives and works in Johannesburg

From the series **Isivumelwano**

Gelatin silver prints

The Museum of Modern Art, New York. Judith and Wm. Brian Little Fund, 2024

FROM LEFT TO RIGHT:

**Amatshitshi, Driefontein 2014**

**Impelesi, Vryheid 2003**

**Impelezi Enkulu Nestolomisi, Sizakele, Nomusa 2003**

**Mbulelo and Friends, Thembisa Township 2004**

**Izimbali ne Nendandatho, Collie Magagula and Jomo Mhlanga 2011**

**Faith and Sakhi Moruping, Thembisa Township 2004**

**Skhumbuzo and Sakhile Dlongolo at Heyshope Dam, Driefontein 2016**

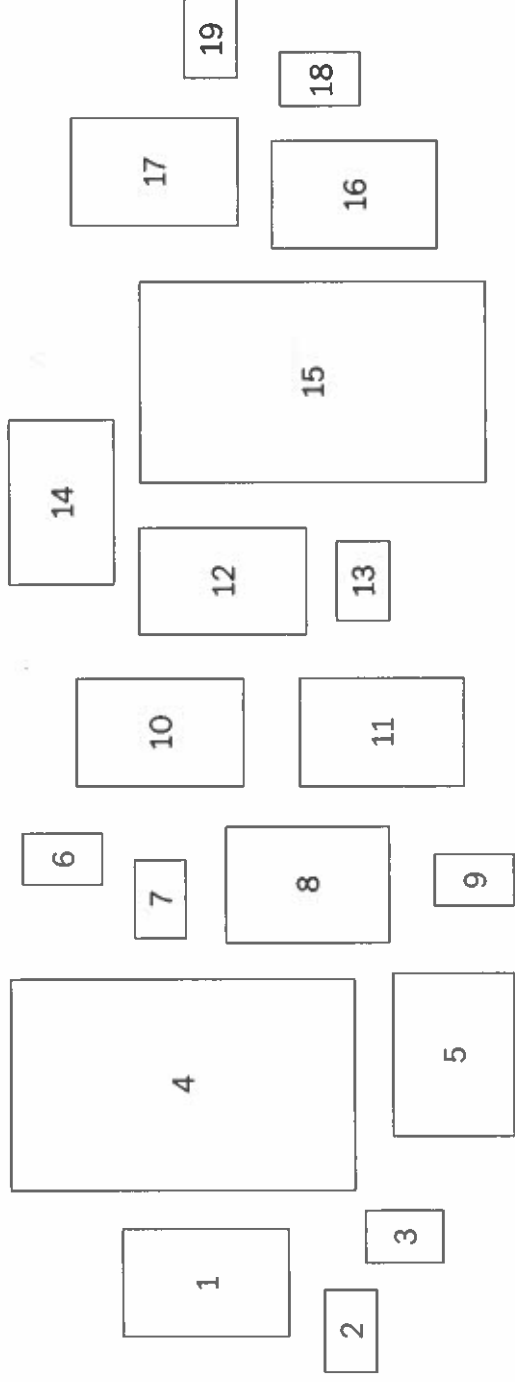
**Enkonzeni Yokufaka Indandatho, Mama Khoza December 26, 2020**

**Bride, Lesego Peega at her Wedding with Skhumbuzo Hadebe, Kgabalatsane 2018**

**Sibongile Zasekhaya and Baba Nkosi's wedding, Alexandra Community Hall 2012**

Among Nguni languages spoken in South Africa, the word *isivumelwano* means contract, agreement, or covenant. Taking this word as a point of departure, Mlangeni's series surveys wedding ceremonies and marital festivities across South Africa, and neighboring countries Lesotho, Mozambique and Swaziland, over the course of seventeen years. These photographic compositions mine the psychological and spiritual stakes of connection, rendering collective spaces and individuals in the throes of celebration. For Mlangeni, these images magnify "the systems that we live in (and against)."





## Sandra Blow

born 1990, lives and works in Mexico City

From the series **Untitled** 2017–20

Inkjet prints

The Museum of Modern Art, New York.

Latin American and Caribbean Fund, 2024

1. **I'm your Christ to die on you** 2020
2. **Tony** 2018
3. **Festin** 2020
4. **Alan Balthazar** 2017
5. **Alan** 2017
6. **Marylin?** 2020
7. **Tony** 2018
8. **Void for Void** 2019
9. **El mismo espejo del club** 2020
10. **Yin y yang** 2020
11. **5tos** 2020
12. **Havi y fer** 2020
13. **Un Charro** 2020
14. **Cuando fui tuya** 2019
15. **La Favy** 2017
16. **No Limits** 2019
17. **NYE 1/3** 2019
18. **Performance** 2020
19. **Lorenza** 2020

"I define myself, first of all, as a free person. I also consider myself queer . . . a person who fights for my beliefs," the artist has said. Raised in a conservative suburb outside Mexico City, Blow approaches photography as an act of self-construction and social action. Her work often celebrates the vibrancy of LGBTQIA+ youth culture. Featuring Blow's friends, drag queens, models, and artists, these photographs present a fiercely loving community resisting a heteronormative society steeped in Catholic tradition. Images of tattooed and leather-clad bodies, self-portraits, and portrayals of the reggaeton singer La Favi, recently deceased artist Alan Balthazar, and performer Pepx Romero, among others, give full expression to queer joy and creativity.