



**THE BRONX MUSEUM**  
**BRONX CALLING**  
**THE SIXTH AIM BIENNIAL**

# BRONX CALLING: THE SIXTH AIM BIENNIAL

Part One: January 26–March 31, 2024

Part Two: April 12–June 16, 2024

Curated by Eileen Jeng Lynch,  
Director of Curatorial Programs

## PART ONE

Syd Abady (2023)  
Aika Akhmetova (2022)  
Santina Amato (2022)  
Miguel Braceli (2022)  
Chris Cook (2020)  
Walter Cruz (2023)  
Kim Dacres (2021)  
Saba Farhoudnia (2020)  
Ronen Gamil (2022)  
Judy Giera (2022)  
Luis A. Gutierrez (2020)  
Jennifer Chia-Ling Ho (2022)  
Peter Hoffmeister (2021)  
Maya Jeffereis (2023)  
E. Lombardo (2021)  
Dario Mohr (2023)  
Joshua Nierodzinski (2021)  
Jiwon Rhie (2021)  
Ruth Rodriguez (2021)  
Yelaine Rodriguez (2020)  
Ami Park (2023)  
Fred Schmidt-Arenales (2021)  
in collaboration with Maia Chao  
Yesuk Seo (2021)  
Kyle Utter (2020)  
Misra Walker (2023)  
Junlin Zhu (2021)

## PART TWO

Priscilla Aleman (2020)  
Mickey Aloisio (2023)  
Roni Aviv (2023)  
Ivana Brenner (2022)  
Samantha Box (2021)  
Nicki Cherry (2022)  
Christina Freeman (2022)  
Sarah Friedland (2020)  
Kat Geng Caraballo (2021)  
Daniel Giordano (2021)  
Woomin Kim (2022)  
Christopher Lin (2020)  
Carla Maldonado (2020)  
Katherine Miranda (2022)  
Jonathan Sanchez Noa (2023)  
Qinza Najm (2021)  
Karl Orozco (2020)  
María Elena Pombo (2023)  
Xavier Robles Armas (2020)  
Coral Saucedo Lomelí (2023)  
Daniel Shieh (2023)  
Rachel Stern (2020)  
Sagarika Sundaram (2022)  
Lorenzo Triburgo (2020)  
Derick Whitson (2021)  
Huidi Xiang (2023)  
A Young Yu (2020)



# POWER PLAYS

By Eileen Jeng Lynch

This two-part exhibition features the work of the 53 emerging artists who have participated in The Bronx Museum’s flagship artist professional development program, Artist in the Marketplace (AIM), from years 2020, 2021, 2022, and 2023. The AIM Biennial serves as the culmination of the program for each of these four cohorts and is for many of the artists their first museum exhibition.

With the AIM Fellowship focused on career development and community building, the AIM Biennial provides a platform for these artists to voice and present their ideas and showcase their work. Many artists are exhibiting new or recent work that has rarely been seen before and that pushes the boundaries of their visual language as well as of materiality.

In response to recent world-altering events, including the global pandemic, armed conflicts, and climate change, these artists have explored new ideas and directions in their practices, creating awareness and support of critical issues. Spanning a range of mediums, *The Sixth AIM Biennial* features works that critique systems of power through the lens of the artists’ lived experiences and cultural identities while exploring a multitude of issues of contemporary life as well as speculative futures.

Simultaneously local and global in scale, the exhibition showcases many artists who are drawing from their heritage, including African, Asian, Hispanic, Latin, Middle Eastern, Caribbean, European, and Australian—spanning over 20 countries.

In Part One of the exhibition, artists explore the impact of colonial histories on personal and collective experiences. Their work examines issues surrounding race, class, gender, sexuality, ethnicity, and nationality. They also tackle questions of surveillance, labor, commodification, and censorship associated with capitalist systems.

## Reclaiming Histories

Reflecting on diasporic and immigrant experiences, a number of artists recontextualize and bring to light narratives of marginalized communities. The works of **Chris Cook, Kim Dacres, Walter Cruz, Yelaine Rodriguez**, and **Dario Mohr** reclaim histories and examine stigmas and misconceptions to subvert racial stereotypes and uplift the voices of their African diasporic communities.

Bronx-based artist **Dacres** combines found tires and rubber from automobiles and bicycles with braiding techniques to create sculptures that represent her community—creating an homage and monument to Black and Brown people. Fragments of rubber serve as a metaphor for histories, both established and lost, that are pieced together to form a whole. The totemic figures and titles of the work reference the pieces in the game of chess and their unique capabilities and strengths. Hovering between the abstract and representational, Dacres’ portraits explore both the absence and presence of the gaze as she highlights specific features, such as textured and braided hair styles, that are often stigmatized.

**Cook’s** paintings and photographs also focus on the people around him in his neighborhood and surroundings—highlighting issues that disproportionately affect Black and Brown

communities. His recent work documents the Black Lives Matter movement, the arrival of migrants into New York City, gun violence, and gentrification.

With a background in art, design, and architecture, **Cruz’s** sculptural painting *Peace Be With You* (2023) is part of his series *From Your Lips, To God’s Ears* (2021–ongoing) that comprises objects—either found in The Bronx or given to the artist—within a textured surface. The title of the work and color palette of red, black, and green express solidarity with Palestinians and the continuous attacks on Palestine. This work features a boxing glove that Cruz discovered on his window upon entering his studio one morning; it is a symbol of resilience and resistance, in search of liberation, that links Bronxites and Palestinians alike. Examining the duality of materials, Cruz creates a knotted cord around the glove to reference both unity and connections forged in Black and Brown communities but also as strategies to fight against the struggles that they’ve endured and continue to endure to this day.

Afro-Dominican York and Bronx-based artist **Rodriguez’s** *Altars for Shango* (2022) is a video and sculptural installation that are part of her series *La Hija De Shango* (2022–ongoing), referencing the orisha (spirit) Shango of the Afro syncretic religion, Santeria, in shrine-like compositions. Rodriguez depicts cultural aspects that have informed her identity and been embraced by women in her community, such as Flo-Jo’s long acrylic nails. Growing up in The South Bronx, Rodriguez notes that these forms of beauty were looked down upon and criticized in mainstream media. This installation comprising tableaux of sculptural hands with long nails, fabric flowers, candles, and a Shango wooden figure with axes, not only contends with these

stereotypes and prejudices but serves to uplift Rodriguez’s community while reframing history and conventional European still lifes.

As a first-generation Grenadian-American with West African and Italian heritage, **Mohr** creates an altar of trophies—comprising antique objects and other found materials, including breeze blocks, a gavel, candles, a pitcher, and an animal skull—that pay homage to his ancestors. With the title *Atrophy Kingdom* (2024), the work investigates the meaning of “a trophy” as a prize or memento that is entwined with violence and competition as well as “atrophy” that references dismantlement and lost histories due to colonialism and slavery. Looking toward the spiritual and divine, Mohr situates these anthropomorphic forms as if they are part of a chess game returning to reclaim territory. Visitors also have the opportunity to share messages to their ancestors in hand-made seed cards that the artist will end up planting after the conclusion of the show with the new seedlings signifying growth and continuation of memories and life.

Capitalism and labor are also explored in a video installation by **Misra Walker** and textile-based pieces by **Syd Abady**.

Bronx-based artist **Walker** explores the intertwined past and present, with an installation of tobacco leaves and a video titled *Red Scare* (2023). Comprising found footage, text from chatGPT, and personal documentation, the piece critiques colonial histories and our capitalist society while seeking ways to move toward liberation through spirituality. Incorporating dream and nightmare sequences, the video uses the clichés and absurdities found in horror movies and references Afro-Caribbean psychiatrist, political philosopher, and Marxist Franz Fanon’s statement that “Decolonization is always a violent phenomenon.”

Through a textile-based practice, NYC-based artist **Abady** explores the politics and personalities of domestic spaces in an extractive, capitalist society. Through her weaving and embroidered real estate signs, she additionally addresses the dichotomy of public versus private as well as the impulse of humans to superimpose these concepts onto other beings like birds, as illustrated in the large-scale piece *The Hard Road (One Flew East)*, and *the Easy Road (One Flew West)* (2024) depicting birdhouses.

### Labor and Plantations

Questions of colonial histories, labor, and exploitation are further addressed in the multi-painting installation by **Luis A. Gutierrez** and a video installation by **Maya Jeffereis**.

**Gutierrez** addresses labor and colonial histories in *Lo Invisible, Una Fruta Tropical* (2024), a new installation of 72 paintings informed by historical archives documenting the stories of banana plantation workers for United Fruit Company (now Chiquita) in Colombia in 1928—particularly their strike for fair wages and humane labor conditions, which led to their mass killing by the Colombian Army. These paintings are made from remnants of previous work. Layers of paint and legibility vary due to the screen printing process, referencing histories that get erased, as did the workers’ strike and their nine demands. Gutierrez noted that the U.S. put pressure on Colombia to protect its private property but ultimately this benefits the U.S. and its economy.

With a practice that spans video, installation, and performance, artist and filmmaker **Jeffereis** examines forgotten and erased histories in *Passages II* (2024), a new work comprising a video and sculptures of cast sugar cane stalks. Conflating

past and present, Jeffereis’s single-channel video features cyanotypes on 16mm film that overlay archival footage with excerpts from Caribbean, Japanese, and Pacific Islands poetry and music—making connections between intertwined colonial histories. The installation is inspired by her Japanese ancestral narratives with a focus on maternal lineage, particularly on their work in the sugar plantations in Hawaii and their resiliency. Jeffereis’s work abstracts time and space and conveys emotional, psychological, and physical memories surrounding labor and migration.

### Cultural Capitalism

Capitalism and colonial histories are explored in works by **Aika Akhmetova**, **Ronen Gamil**, and **Yesuk Seo**.

**Akhmetova**’s two-channel video installation is inspired by their time volunteering as a sheep steward while residing on Governor’s Island during one summer. Sheep were brought in to remove the invasive species—leading Akhmetova to question contradictions surrounding labor and definitions of terms such as “invasive,” which often come from a Western colonial perspective. Akhmetova also makes a connection with their familial history—to their relatives and ancestors, who lived with, raised, and sold sheep in Kazakhstan—and how sheep are part of their culture and daily lives but are also commodified like they are in the U.S.

Trained in art and architecture, **Gamil** creates research-based work that investigates issues surrounding migration, housing, gentrification, racial capitalism, and colonial histories. With a background in urban planning and horticulture, Gamil has started a new series of fragmented works on paper

that draw from his Yemeni-Israeli heritage and the writings of interdisciplinary scholars. In *Prohibited versus Protected Species in the Bio/Necropolitics of Palestine-Israel* (2023–2024), Gamil examines the relationship and plight between humans and animals and their fraught coexistence, especially in the context of colonial land control and war. The work depicts seven species of plants and animals that are either protected or prohibited across Palestine and Israel, and Gamil notes the appropriation of these symbols and contradictions that exist. For instance, the work features olive trees that are symbols of nationality and belonging for Palestinians. While the tree is a sign of peace in Israel, the plants are being attacked or uprooted from Palestinian soil—speaking to an eradication of histories and legacies of a colonized land.

In her site-specific installation, **Seo** constructs a floor-to-ceiling space inspired by memories of the souvenir collection in her grandparents’ house in Korea that no longer exists. The hanging screen prints depict photographs of souvenirs of various scales that were collected by her family, such as Japanese dolls, wooden shoes, and rocks. The imagery is layered and melded together as if they can all co-exist. However, the objects serve as tokens of memory as well as speak to consumerist and capitalist societies that commodify culture in most countries. Also, the mesh-like surface and translucency of the prints of various colors resemble windows or portals that invite the visitor to take a closer look.

### Herstories and Their Stories

A shared focus on the exploration of gender identity, body politics, and the challenges faced by women and queer artists as well as histories that are often

overlooked can be found in works by **Santina Amato**, **Ruth Rodriguez**, **Saba Farhoudnia**, **Judy Giera**, **E. Lombardo**, and **Joshua Nierodzinski**. These artists examine the visible and invisible histories of racial politics, tolls of labor (emotional, physical, and psychological), and the misogyny present in society—which carries over into art history, mass media, and popular culture, and how these images are consumed.

Australian-born artist **Santina Amato** investigates the physical, psychological, and social manifestations of the female body through the use of domestic materials. In *Portraits Of Women With Their Weight in Dough* (2023) Amato invites women from diverse backgrounds to pose for portraits with their weight in dough, as a part of her ongoing photographic and video series that addresses the emotional labor associated with womanhood. This raw material, dough—and the labor involved in making it and its short lifespan before it is baked to form bread—serves as a connector and signifier of feelings of vulnerability and intimacy experienced by women across different upbringings and cultures. These photos portray the women resting during a two-hour sitting as the dough consumes the body and their domestic space.

In her recent series *Exhausted Women* (2019–ongoing), Bronx-based Dominican-American artist **Ruth Rodriguez** also draws attention to the labor, expectations, and sexualization of women. In these paintings on domestic materials, such as shower curtains and bathmats, Rodriguez’s work is informed by her grandmother’s experience working in textile/lingerie factories when she immigrated to the U.S. Rodriguez’s works point to the societal roles of women and notions of beauty standards, including fleeting fashion and makeup. Pink is a prominent



color—speaking both to femininity as well as to the color of the Dominican passport. The figures conflate various generations, including herself, her mother, and her grandmother, in celebration of the matriarchy. Subverting religious and other art historical paintings, the women gaze at the viewer with confidence.

Having grown up in Iran amid war, **Farhoudnia** creates work that explores the complexities of the human condition, including various socio-political issues, such as capitalism and gender bias, that artists, especially artists who identify as women, encounter today. Her work *If I Were Elaine de Kooning* (2023) is inspired by the late artist Elaine de Kooning's studio, and depicts a female artist at the top of a ladder confronting a large-scale canvas—subverting expectations that the figure depicted would be a male painter. With a field of sunflowers and other subtle gestures, Farhoudnia alludes to Van Gogh and other art historical references. Farhoudnia incorporates many other symbols on the canvas such as the bull, which is associated with the power, wealth, and masculinity in our capitalist society, but also served as the subject of many paintings by de Kooning. Farhoudnia's painting also features a depiction of an artist's studio wall covered with sources of inspiration and personal mementos that facilitate the creative process, providing a sense of nostalgia and longing. The colorful palette and ethereal-like atmosphere draw in the viewer as Farhoudnia critiques the flawed systems that are in place.

Bronx-based artist **Lombardo**'s etchings are an appropriation of Francisco de Goya's *The Caprices* (*Los caprichos*, drawn and etched in 1797–98, first published in 1799), *The Bullfight* (*La tauromaquia*, 1816), and *The Disasters of War* (*Los desastres de la guerra*, 1810–1820), satires of contemporary culture

and follies of people in Spain's capitalist society in the early 19th century. By incorporating queer and feminine imagery into Goya's scenes, they tell the counterstories—those of women, of climate change, for example—and comment on the biases and stereotypes around gender binaries in a male-dominant society and other absurd ideas which are perpetuated and consumed in pop culture, mass media, and art history. Lombardo further examines the abuses of power that take place on a daily basis, including the erasure of rights for women and queer people.

Through painting, sculpture, video, and performance, **Giera** creates work that elevates her trans experience of womanhood, as a response to the struggles that transgender women endure. Giera's *le grand coup d'œil spectacle (or rather, that's kinda french-ish for 'the big peep show', honey)* (2024) comprises vibrantly colored biomorphic shapes formed out of a range of materials including resin, paint, yarn, and rhinestones—the combination of which exudes a sense of humor, joy, and playfulness. Giera uses colors, such as yellow, pink, and blue, to subvert their often gendered associations. This new large-scale sculptural painting embraces the theatrical that is central to Giera's practice and is a part of her Peep Show series that reclaims her body as a site of power.

Working in New York City and Mexico City, **Nierodzinski** creates forensic paintings to investigate and bring to light invisible personal and national histories. His paintings contain materials such as lead, charcoal, phosphor powder, and oil paint—and these various layers of pigment can be seen using infrared light, x-rays, and other light sources to reveal new images. In *His story repeats, her story stays the same*, and *Counter Protest* (both 2022), Nierodzinski

portrays mysterious figures that are missing certain layers—as if the viewer is invited to piece together the stories and question how the narrative is constructed. In one work, Nierodzinski highlights feminist responses to gender bias and in the other, racial politics drawn from photojournalist Wally McNamee's documentation of civil rights activists' peaceful protests and opposing protests by the Nazis. Each work has a special NFC tag that links to the NFT of the artwork, a digital record that verifies the material. Nierodzinski notes that even digital images, like physical objects, can break down and decay over time. Each painting contains four forensic photographs that are arranged in a Video Certificate of Authenticity (VCOA).

### Immigrant Experiences

**Jiwon Rhie**'s interactive and video work, **Ami Park**'s abstracted fiber-based pieces, **Junlin Zhu**'s photographs, and **Jennifer Chia-Ling Ho**'s sculptural installation explore notions of identity and, in particular, immigrant experiences.

**Rhie**'s work examines our internal struggles and adaptations informed by her own lived experiences of the suppression of emotions in Korean culture. Using everyday domestic materials, such as chairs, the floor, mirrored surfaces, and window blind components, Rhie develops visual metaphors to reflect upon private emotions and psychological thoughts. For instance, when visitors encounter *Conscious Consciousness*, the human-scale, mirrored window blinds close and open, creating a visceral experience. Rhie's work investigates the boundaries that we set for ourselves and those imposed by others—whether consciously or subconsciously—as well as the dichotomy between public and private.

Inspired by science and spirituality, **Park**'s work features organic forms of radiating and undulating gestures that range from monochromatic to multi-colored. Referencing natural vibrations that are all around us—both visible and invisible—such as sound waves and ripples, Park's patterns create a visually meditative effect. Coupled with Park's labor-intensive process of weaving cotton, yarn and other fiber-based materials, she also examines the notions of domesticity and gender bias—especially having immigrated from Korea, a patriarchal society. In her recent work, Park has incorporated a gradient of pastel colors to explore ideas of femininity, beauty standards, and sexual identity—and these pieces also have a dialogue with the figurative and abstracted work of Ruth Rodriguez and Judy Giera.

**Zhu**'s photographic-based body of work comprises staged self-portraits using props that are specific to his experience growing up in China. Zhu titles the series *Conflicts of Interests*, and in each photograph, Zhu oscillates through various identities, including a Communist culture, queer artist, and nationalism, where his face is visible, transformed, or hidden. Inspired by the work of Robert Frank, Felix Gonzalez-Torres, and David Wojnarowicz, Zhu draws on personal references including the city of Mianyang where he is from, Chinese folklore, and Zombie culture to provide new perspectives on the idea of the self-portrait.

**Ho**'s work explores the dichotomy of language—both its power and limitations—drawing from her experience of learning English after immigrating to the U.S. from Taiwan. Ho creates a ladder-like sculpture out of metal rings and flashcubes on which are written essential GRE vocabulary, referencing societal structures that are in place in order to move forward or succeed. In Taiwan, proficiency in English

serves as a social status, and the GRE (Graduate Record Examination—a standardized test that includes verbal, writing, and quantitative sections, which is part of the admission process for many U.S. graduate schools) serves as a gateway to achieving The American Dream.

### Geopolitics and Consumption

The works of **Miguel Braceli**, **Peter Hoffmeister**, **Fred Schmidt-Arenales** with collaborator **Maia Chao**, and **Kyle Utter** explore geopolitics, individual and collective mentalities, and the dichotomy of private and public.

In the performance *Here Lies a Flag* (2021) **Braceli** collaborates with New Rochelle High School students to explore individual and collective aspects surrounding notions of national identity, geopolitics, and migration. By collectively burying a flag into the ground, Braceli’s project evokes questions about the role and symbolism of a flag, taking a social and pedagogical approach to the object and the land. Above three video monitors displaying the performance in the gallery, the artist suspends a sculptural flag pole with the handle of a rifle that looks like it has been dug up from the ground—providing a subtle and tactile element to this work addressing issues surrounding democracy, territory, displacement, and xenophobia.

**Hoffmeister** creates site-specific installations of cast bricks that are portraits of the area in which he is exhibiting the work and various other parts of the country as he digs the clay from sites of former brickworks. Hoffmeister refers to these slip casts as “anti bricks” or “imposters” as they are not capable of holding any weight. Fragile in nature, they sway in the wind when suspended, subverting the purpose

of the material. Hoffmeister examines the fraught economic systems in place, in particular for working-class laborers, such as brick workers in the northeast region. Hoffmeister was originally inspired by personal histories associated with his grandmother’s house, which was made of bricks.

**Schmidt-Arenales** and **Chao** collaborated to create a two-channel video installation that examines consumer capitalist artifacts of behavioral control and conditioning, referencing filmed, out-of-date training manuals published by corporations for their employees (i.e. subordinates). *Waste Scenes* (2024) was developed at RAIR (Recycled Artist in Residency), which is situated within a construction and demolition recycling center in Philadelphia, PA. The artists explain that as trash accumulates into piles, single objects become abstracted and no longer recognizable, and things lose their “thingness.” Conflating various environments, time, and deadpan humor, this work comprises observational footage and materials found onsite that have been transferred from VHS tapes, audio cassettes, vinyl, and Super 8 film along with staged scenes to comment further on a consumerist society in which consumption behavior conveys messages about lifestyle and power.

In this new body of work, **Utter** depicts local everyday scenes of his neighborhood—such as the exterior of houses and buildings, barbeque grills, and shrubs—juxtaposed with fantastical, dream-like scenes of ghostly, fragmented arms and beams of light. With an eye for the surreal, Utter creates tableaux that seem imagined but retain recognizable elements, such as a security camera sign and door viewer, referencing ideas of surveillance and paranoia. With the inclusion of various detailed objects that speak to American consumerism, Utter also examines the ideas of consumption and production.

The artists in Part One of *The Sixth AIM Biennial* bring awareness to, reflect upon, and react to the various political and social structures that have been in place and continue to be present. The artists navigate this landscape, providing a range of perspectives, and making visible the stories that have been hidden or erased. These artists investigate colonial histories, oppression, and prejudices, both exposing flaws in systems of power and uplifting marginalized voices.



Installation view (clockwise from left) featuring works by Kim Dacres, Chris Cook, Syd Abady, and Misra Walker





Installation view (clockwise from front) featuring works by Dario Mohr, Yelaine Rodriguez, Santina Amato, Maya Jeffereis, and Luis A. Gutierrez



Installation view (clockwise from front) featuring works by Miguel Braceli, Romen Gamil, Yelaine Rodriguez, Santina Amato, Maya Jeffereis, Luis A. Gutierrez, Walter Cruz, Kyle Utter, Dario Mohr, Yesuk Seo, Judy Giera, Peter Hoffmeister, E. Lombardo, Saba Farhoudnia, and Jennifer Chia-Ling Ho.





Installation view (from left to right) featuring works by Ami Park, Ruth Rodriguez, and Joshua Nierodzinski



Installation view (clockwise from left) featuring works by Jiwon Rhie, Kim Dacres, Chris Cook, Syd Abady, and Misra Walker





Installation view (left to right) featuring works by Kyle Utter, Yesuk Seo, and Judy Giera



Installation view (left to right) featuring works by Peter Hoffmeister, E. Lombardo, Saba Farhoudnia, and Jennifer Chia-Ling Ho.



# SYD ABADY

Born 1996, Los Angeles, CA

Lives and works in New York, NY

*Signs [No. 2]*, 2023

Cotton thread on Airbnb  
window screen  
15 x 20 inches

*Signs [No. 3]*, 2024

Cotton thread on found  
window screen  
15 x 24 inches

*The Hard Road (One Flew East),  
and the Easy Road (One Flew West)*,  
2024

Jacquard woven with mohair,  
angora, wool, and polyester  
81 x 40 inches

All works courtesy of the artist

I explore the politics and personalities of home spaces through a textiles-based practice. My work incorporates architectural imagery, found objects, and fiber techniques to consider what makes a home and for whom. I draw inspiration from trying to reconcile the places I have lived and their changing realities. The needlepoint work began when I was living in a small town in California where I found a few craft stores and abundant AirBnBs. I began collecting material from these spaces that were designed to mimic a home, without really being able to be one. I continue to collect materials (physical and reference) based on the places I live, which for now is New York City.

The title *The Hard Road (One Flew East)*, and the *Easy Road (One Flew West)* is a reference to Mike Kelley's birdhouse piece *The Hard Road*, and the *Easy Road* as well as a reference to *One Flew Over the Cuckoo's Nest*. I am considering the insanity of trying to build birds better homes than they build themselves. Why do we put our idea of home onto others? The frame for this piece is referencing a door one would see on a stage, a suspended interpretation of reality.



*Signs [No. 2]*



*The Hard Road (One Flew East), and the Easy Road (One Flew West)* (detail)



# AIKA AKHMETOVA

b. 1995, Almaty, Kazakhstan,  
Lives and works in New York, NY

*Tasks*, 2023  
Two-channel video  
4:39 minutes  
Courtesy of the artist



Above: *Tasks* (stills)

I find pleasure in narrative. Each one of my works is either a narrative video installation or an object with a story attached to it. I approach video from a sculptural perspective, keeping the materiality of monitors and cameras on the frontline in my work. Multichannel synchronization allows me to play with non-linear ways of story-telling. Because of my interest in narrative I pay special attention to environments that stories must take place in. Domestic spaces that we

grow up in, spaces that shape us and that we, in turn, shape. Making work so far away from “home”, from the environment that I grew up in poses many challenges and shapes my work. I believe in using materials that are around me and experiences that are my own, often resulting in a metamorphosis of my past and present environments.



Top row: *Tasks* (still). Bottom row: Installation view of *Tasks*



# SANTINA AMATO

Born 1970, Melbourne, Australia

Lives and works in New York, NY

*Mary Rubi, 2023*

*Jenny, 2023*

*Erika, 2023*

*Suraya, 2023*

*Tine, 2023*

All works are photographs,  
22 X 30 inches each,  
courtesy of the artist

My work takes inspiration from and uses materials found within the domestic environment such as flour, toilet paper, bedsheets, and discarded household furniture. These materials become significant in my work for a personal and intimate space where I explore the experience of the intimate body, especially the female body. Navigating any female experience, whether carving out one's own identity beyond cultural traditions and expectations, breaking down gender stereotypes within both personal and professional relationships, or even as simple as presenting as female, requires labor. My practice sits within an interdisciplinary context from large-scale sculpture to durational live performance while considering and incorporating this labor. I delve into my experience of the labor it takes to be a woman in the world and translate it into a broader consideration of the female body's physical, psychological, and social functions. The work results in an exploration of the labor involved in navigating those three states.

These photographs are part of an ongoing series featuring portraits of women with their weight in bread dough, within their domestic environments, in both photography and video. These five works were created in 2023 and supported by an Individual Artist Grant from New York State Council on the Arts, and partially supported by a Foundation



*Erika*



Installation view (clockwise from left) of *Mary Rubi, Jenny, Suraya, Tine, and Erika*

# MIGUEL BRACELI

Born 1983, Carabobo, Venezuela  
Lives and works in Brooklyn, NY

## *Here Lies a Flag*

Collective performance in  
collaboration with New Rochelle  
High School students, 2021

Video: Three-channel video, 4K  
6:06 minutes, 2021

Sculpture: 15-foot flagpole, acrylic  
paint, soil, and rocks, 2023

Courtesy of the artist

Students: Danillo Nieto, Leah Shefferman, Terrell Thompson, Diego Zarraga, Joanna Fishman, Carlos Pancecko, Maribela Dias, Jordan Dallow, Ashton Cestone, Inaya Uzun, Emma Farley, Quentin Bidwell, Sofia Hoffle, Elizabeth Ortiz, Arianna Sookhai, Sabrina Fragoso, Zelda Sill, Cecilia Roe, Stephanie Flore, Rebecca power, Nastashya Johnson, Sydney Relkin, Jordan Hembury, Maya Swaim, Luca Ramet, Jessica Weiss, Emily Bates, Albi Goci, Eric Rojas Funez, Noel Franco, Olivia Vigue, Julieta Garcia, Nedda Alhumadi, Kimberly Velona, Vanessa Ramirez Aparicio, Leyla Selman, Diego Hernandez, Riley Guzman, Michaela Waterston, Bree Tilford, Israel Illa, Amber Lee

Teachers: Alexandra Brock, Scott Seaboldt, Joanna Schomber, Moira McCaul



Installation view of *Here Lies a Flag*



*Here Lies a Flag* (stills)



I work with participatory projects based on collective learning and making. They are site-specific works that bring together communities, schools, and organizations in the development of *Proyectos Formativos* (Formative Projects): community-based projects whose main medium is education. Addressing social-political issues, these projects happen in public space to create collective responses from, with, and for specific communities. Trained as an architect in Venezuela, my art practice emerged as a resilient response to our multiple crises. These works seek to bring education closer to real contexts, so as to learn and act on them. Through an interdisciplinary approach, my work sits at the intersection between art and architecture; performance, media, and installation; social practices and education.

Within larger artistic research, I am interested in the relationship between the body and the territory, between the individual being and the collective body,

and between order and contingency of open-ended large-scale projects in the expanded field. From vast geographies to more intimate connections on a human scale, many works address notions of borders, migration, identity, human rights, and geopolitical conflicts. My work aims for poetical gestures to address political challenges and the transformative possibilities of education.

*Here Lies a Flag* is a collaborative performance with New Rochelle High School students to bury a flag to explore political identities from a communal perspective. The project begins by lowering the American flag from the flagpole in Davenport Park, to make room for a new overflowing and borderless flag. Once the flag was installed, students participated in an assembly: a discussion about the “uses and abuses of a flag,” substituting nationalisms for a humanistic approach to borders that overshadows the idea of nation. The project ends with a burial: the act of burying a flag opens a post-nation states approach.



# CHRIS COOK

Born 1992, Brooklyn, NY  
Lives and works in Brooklyn, NY

*Black America*, December 2020  
Silver gelatin photographic print  
24 x 20 inches

*The Gun in America*, January 2024  
Acrylic on canvas  
12 x 9 inches

*Bronx*, January 2024  
Acrylic on canvas  
12 x 9 inches

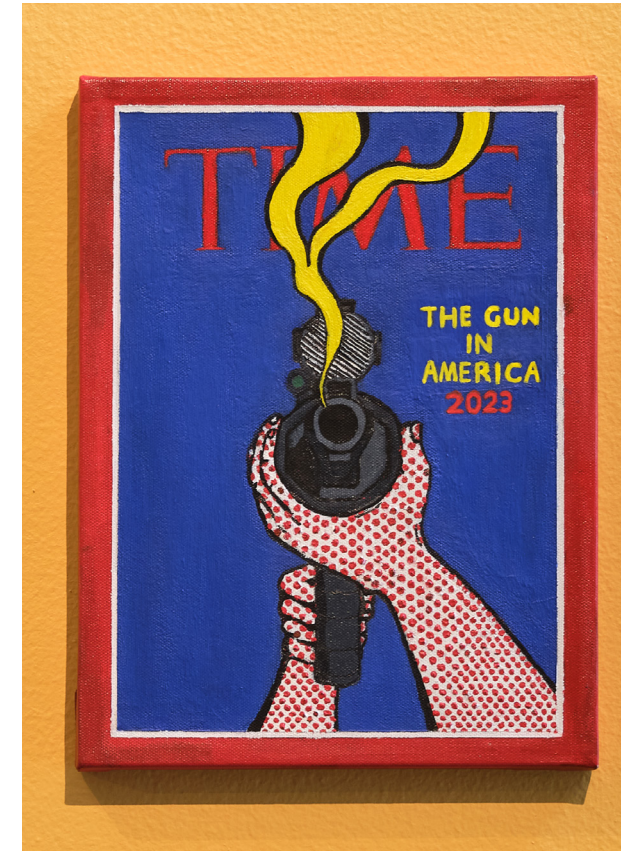
*Politician*, September 2021  
Gouache and acrylic on canvas  
12 x 9 inches

*Brooklyn*, November 2023  
Acrylic on canvas  
12 x 9 inches

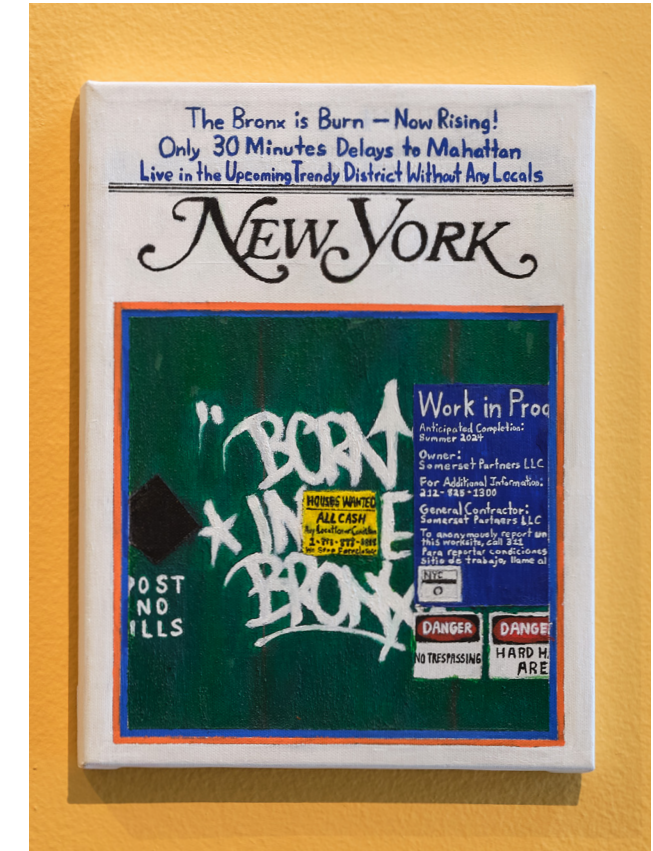
All works are courtesy of the artist  
and Welancora Gallery, Brooklyn



*Black America*



*The Gun in America*



*Bronx*

As an artist, the most crucial aspect of my work is the ability to use the concept of time to connect with viewers on a deep and personal level. Each artwork I display is associated with a physical publication that was once a critical part of how we received news in the past. Magazines, newspapers, and printed media helped us see society around that time, which is now fading in our society. Each piece I create aims to be a unique and relevant representation of the subject matter that speaks to the viewer today. Ultimately, my art serves as a reminder of the importance of our place in the world, the many different and multifaceted truths, and the interchangeability of all of them. I dedicate myself to preserving stories and experiences that capture the beauty and complexity of the human experience for future generations.

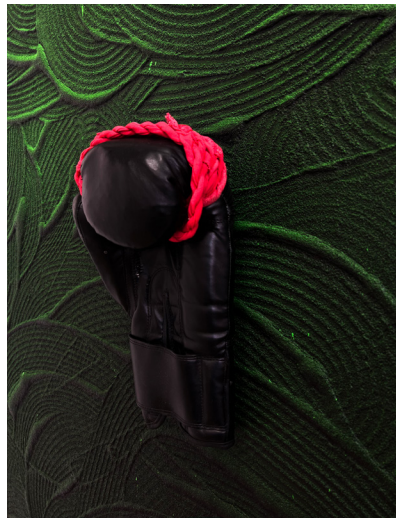


# WALTER CRUZ

Born 1989, New York, NY  
Lives and works in Bronx, NY

*Peace Be With You*, 2023  
Dyed t-shirt rope, found leather  
boxing glove, pumice stone,  
acrylic, aerosol on wood panel  
48 x 48 inches  
Courtesy of the artist

*Peace Be With You* is a meditation on the position oppressed people are put in as they move towards liberation, equity and self-actualization. It's a reminder that at times you might need to slow down, but never give up. At times your back may be against the wall, but there is always a way to get through difficult time. The work is part of my ongoing series *From Your Lips, To God's Ears* that explores media laden paintings and sculptures which have been in development over the course of the last few years. I utilize the complicated histories of materials to ask us to look into the deeper meanings of my intention, the rope and the knot, like us, they are vehicles with a purpose beyond weaponization. Our parallel dimensions seem to be endless, because the knot represents a connection, a link with our fates, a binding destiny. While the surface—or the canvas—may act as a constant which represents our natural world, when wrapped, its dazzling warp and weft leaves us unable to find beginning and end, only a combination of moments which, akin to our own lives, make up time itself. My contemporary tablets are as skillful as they are sentimental, employing a multitude of textured painting techniques; combining text, collage, and found matter; which in the end feel more like entities than objects. They link the past, present and future in one note. They at once tether and release us; they hold a collective pain, joy, and everything in between. They confer in a silent language that is understood only within, and decidedly dictate that we keep going.



*Peace Be With You* (detail)



*Peace Be With You*



# KIM DACRES

Born 1986, Bronx, New York  
Lives in Harlem, works in the Bronx

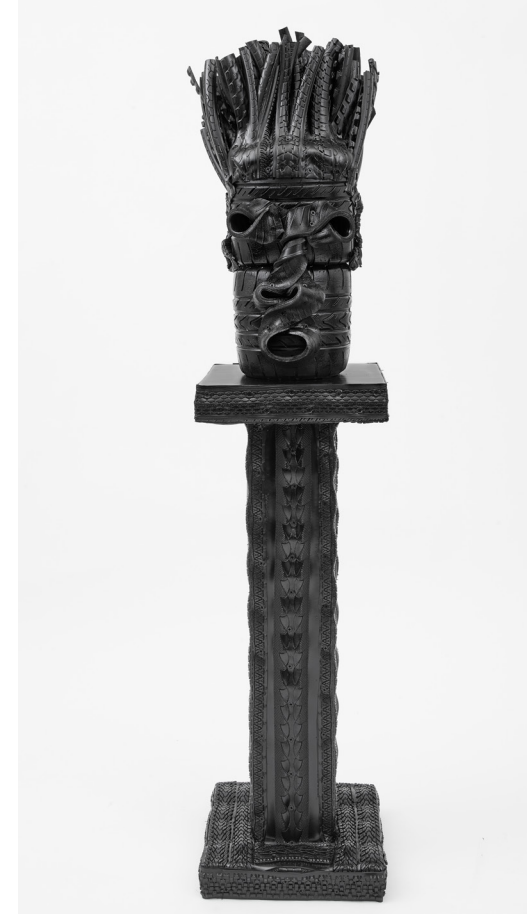
*Merle Rose Knight Crown*, 2021  
Auto tires, bicycle tires and tubes, wood,  
screws, spray paint, bicycle gears and  
chains  
60 x 15 x 13 inches  
Courtesy of the artist

*James*, 2021  
Auto tires, bicycle tires, screws,  
spray paint  
57 ¾ x 14 x 15 inches  
Courtesy of the Ghetto Gray Collection  
(Bronx, NY)

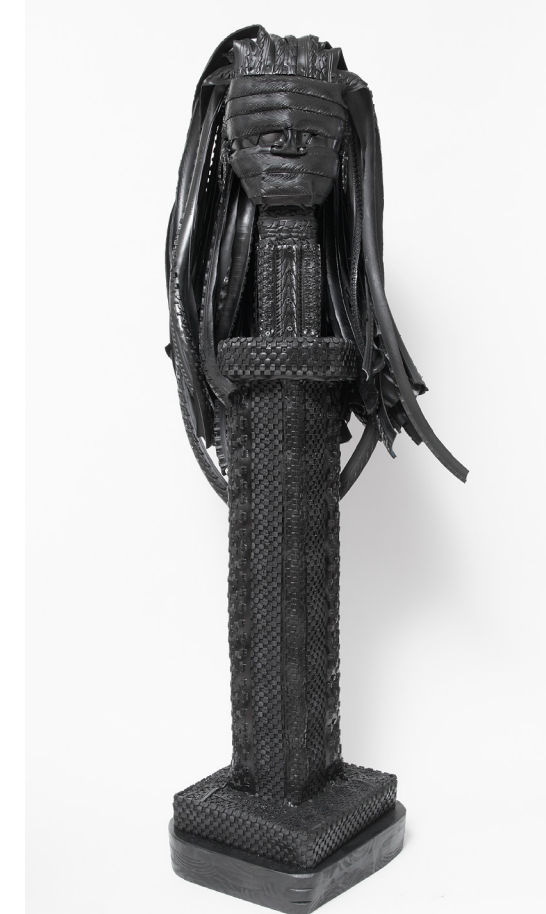
*Patience*, 2021  
Recycled bicycle tires, auto tires, wood,  
screws, bicycle parts and spray paint  
62 x 24 x 24 inches  
Courtesy of Ralph Bassett & Matt McNally  
Collection (New York, NY)



*Merle Rose Knight Crown*



*James*



*Patience*

I am a Bronx native and Jamaican-American sculptor who uses found tires and rubber from automobiles and bicycles to create sculptures of significant people in my life such as family, friends, artists, and musicians. The core of my process involves collecting and disassembling tires and wrapping them around themselves or wooden armatures. The works are held together using screws and braiding techniques. In this process of layering the materials, the rubber's experience transforms into muscle, bone, skin, hair, and personal style and becomes representative of the wear and tear unique to Black women and people. In each piece, I'm shaping how representations of Black women and people broaden who is entitled to space and deserving of honorifics and monuments. I use found tires and rubber to consider the texture of experiences unique to Black people and women and the fragments of their experiences that shape a worldview.



# SABA FARHOUDNIA

Born 1987, Tehran, Iran  
Lives in New York, NY

*If I were Elaine de Kooning*, 2023

Acrylic on canvas

60 x 72 inches

Courtesy of the artist

*A female artist arranges her studio with two distinct walls. One wall proudly exhibits her finished artworks, featuring a grand painting of a bull surrounded by sunflowers. The other wall is a personal canvas adorned with sketches, dried flowers, and poems on sticky notes.*

In the midst of a bustling city fueled by capitalism, I established my studio. I ponder how the external world, dominated by financial concern, shapes our art and how money pervades every aspect, including the very essence of art itself. Inspired by Elaine de Kooning's studio, I strive to mold mine in a similar manner, with her serving as a muse and guiding force.

On my canvas, I depict a formidable bull—a symbol of power, wealth, and masculinity in capitalist America. Placed within a sunflower farm, it symbolizes femininity, light, growth, teamwork, and hard work. Intriguingly, the bull seems to avoid this environment, eagerly attempting to leap out of the painting. This could express a longing to break free from the confines of capitalist symbolism or possibly a deliberate avoidance of women's power and unity.

Adjacent to the central artwork, there exists a comforting wall—a sanctuary for artists to articulate themselves through drawings, poems, quotes, and dried flowers. This private space stands in stark contrast to the external world driven by capitalism. These personal items hold immense importance, unveiling the true essence of an artist, their wellsprings of inspiration, and prompting us to question why society places more emphasis on the final artwork rather than the artist's genuine feelings and challenges, including their sketchbooks and sources of inspiration. These personal elements become especially apparent during studio visits or solo museum exhibitions.

My painting explores the value inherent in the process—the sketches, brushes, and the artist's narrative—not merely in the final artworks. In a world persistently preoccupied with capitalist pursuits and financial gains, it prompts us to contemplate the authenticity and hard work embedded in art, transcending the artist's allure and fostering an understanding of the significant stories behind each creation in our money-centric society.



*If I were Elaine de Kooning*



# RONEN CAMIL

Born 1980, Brooklyn, NY,  
grew up in Tel Aviv, Israel.  
Lives and works in Brooklyn, NY

*Prohibited versus Protected Species in the Bio/  
Necropolitics of Palestine-Israel, 2023–2024*

Ink and watercolor on paper mounted on boards,  
21 segments  
34 x 49 inches

Panel from *The Best is Yet to Come, 2020*

Textile collage  
76 x 60 inches

Both works are courtesy of the artist

My work engages with issues of migration, ethnic identity, and housing and gentrification. Informed by interdisciplinary scholars, this drawing titled *Prohibited versus Protected Species in the Bio/Necropolitics of Palestine-Israel* is an example of my research-based practice. Seven species across Palestine-Israel are either protected or prohibited to achieve further land control or advance historical narratives, while suppressing Palestinian legacies and connections to their ancestral lands. I have worked as a public horticulturist in NYC for ten years, implementing landscape management logics towards various plants and animals. With drawing patterns borrowed from jewelry and embroidery traditions of my ethnic group as a Yemeni-Israeli Jew, I express an affinity and solidarity with Palestinians and other Arab people. Evergreen pine and cypress forests planted by the Israeli state hide traces of destroyed villages, while developing a greener landscape of wild forests, in opposition to cultivated, domesticated, non-wild olive trees which are a prominent Palestinian



Panel from *The Best is Yet to Come*

symbol. Black goats are deemed harmful, as feeding on pine seedlings, and are prohibited for Palestinian shepherds. Carob trees recall a Palestinian man's testimony in a documentary film about wanting just one seed pod from his Carob tree in his home, which he had tried to return to after being expelled in 1948. Za'atar (an oregano-like herb) and Akkoub (a Tumble Thistle) are traditional Palestinian food plants which have been categorized as native and protected, thus prohibiting their foraging.

This panel is part of *The Best is Yet to Come*, a layered, diagrammatic neighborhood map of the encroachment and pressures of luxury real estate as an example of racial capitalism in the historically Black and quickly gentrifying neighborhood of Crown Heights, Brooklyn. Policing and social control protect developers, property owners, and their investments, as well as encourage and pave the way for future real estate.



*Prohibited versus Protected Species in the Bio/Necropolitics of Palestine-Israel*

A tapestry-like and carpet-like collage enmeshes patterns inspired by traditional garments of my ethnicity of Yemeni Jews with the burgeoning luxury real estate space economy in Crown Heights. *The Best is Yet to Come* evokes the orthodox urban planning dictum of “the highest and best use” of land, and expresses concern about the future of Crown Heights and the housing market throughout NYC.



# JUDY CIERA

Born 1988, Cleveland, Ohio USA  
Lives and works in Brooklyn, NY

*le grand coup d'œil spectacle (or rather, that's kinda french-ish for 'the big peep show', honey), 2024*

Wood, cardboard, plastic, steel hardware cloth, Aqua Resin laminated fiber glass, modeling paste, acrylic paint, spray paint, PVA adhesive, nylon, yarn, rhinestones, and epoxy resin  
68 x 100 x 8 ½ inches  
Courtesy of the artist



*le grand coup d'œil spectacle (or rather, that's kinda french-ish for 'the big peep show', honey)*

I make abstract self-portraits that perform narratives my body experiences daily as a transgender woman. These saccharinely colorful reflections appear as mixed media painting, sculptures, and installations. The forms, textures and compositions which appear in my work offer a playful balance between abject body horror and a theatrical materiality embracing a delightful delectability. Holes and protrusions, both literal and rendered, appear throughout surfaces that are glazed, glittered, glossed and embedded with an array of artificial, neon, and plastic materials. I lean into a performed artifice wrapped in a twee aesthetic sensibility. Ultimately I want the viewer to be left with humor and joy seen through a trans experience. My practice aims to help reclaim these powerful concepts, so often erased from the lives and stories of women like me.



*le grand coup d'œil spectacle (or rather, that's kinda french-ish for 'the big peep show', honey) (detail)*



# LUIS A. CUTIERREZ

Born 1990, Cali, Colombia  
Lives and works in Queens,  
New York

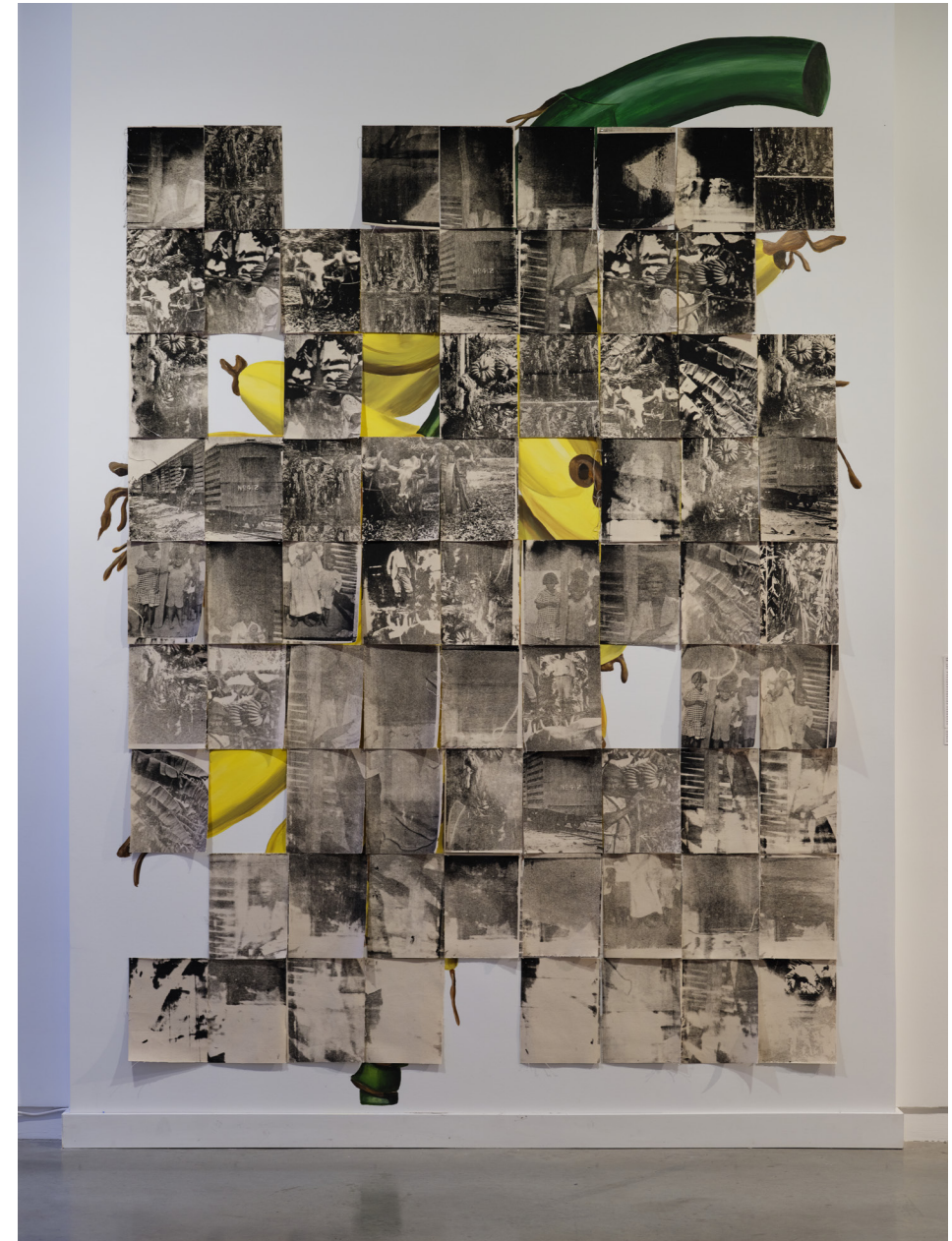
*Lo Invisible, Una Fruta Tropical*

Mixed media  
Each piece: 12 x 9 inches  
Overall installation:  
120 x 90 inches  
Courtesy of the artist

My mixed-media installation *Lo Invisible, Una Fruta Tropical* uses screen-printed canvases to delve into the hidden story of United Fruit Company workers in Colombia in 1928. The installation includes a figurative representation of a banana bunch in the background taken from the print series *Les Liliacées* by Pierre Joseph Redoute; by using this particular image, the installation aims to question the role of artists in colonial practices throughout history. The nine rows of small canvases represent the nine demands made by banana plantation workers to improve their working conditions during a strike that led to their massacre by the Colombian Army, backed by the US, on December 12, 1928. *Les Liliacées* (1805–1816) by Redoute was a series commissioned under the patronage of Empress Josephine, Napoleon's wife.



*Lo Invisible, Una Fruta Tropical* (detail)



*Lo Invisible, Una Fruta Tropical*



# JENNIFER CHIA-LING HO

Born 1992, Taipei, Taiwan  
Lives and works in Cambridge, MA

*Gateway I*, 2023  
Flashcard, binder ring, ink  
108 x 28 x 12 inches  
Courtesy of the artist



*Gateway I*



*Gateway I* (detail)

Working with sculpture, installation, collage, and audio, my practice considers cultural systems and their nuances through the lens of language. *Gateway I* is a ladder made with flashcards and binder rings. The words on these cards don't necessarily form coherent meanings with each other, but the collection of these words suggests cultural significance. In Taiwan, English proficiency transcends a mere academic pursuit; it becomes a pivotal stepping stone in one's professional and social standing. This sculpture embodies the power of language in supporting one's ascent to a higher social status. For many immigrants in the U.S., these words symbolize the gateway to the American dream. They also highlight the dominant role of English among other languages, echoing the prominent position of the U.S. in global migration. Appearing on the wall as a dysfunctional ladder, it invokes concerns of this social structure and possibilities of resistance.

# PETER HOFFMEISTER

Born 1985, Long Island, New York.  
Lives and works in New York, NY

*Quality Control (Gravity Check, Bronx Museum), 2024*

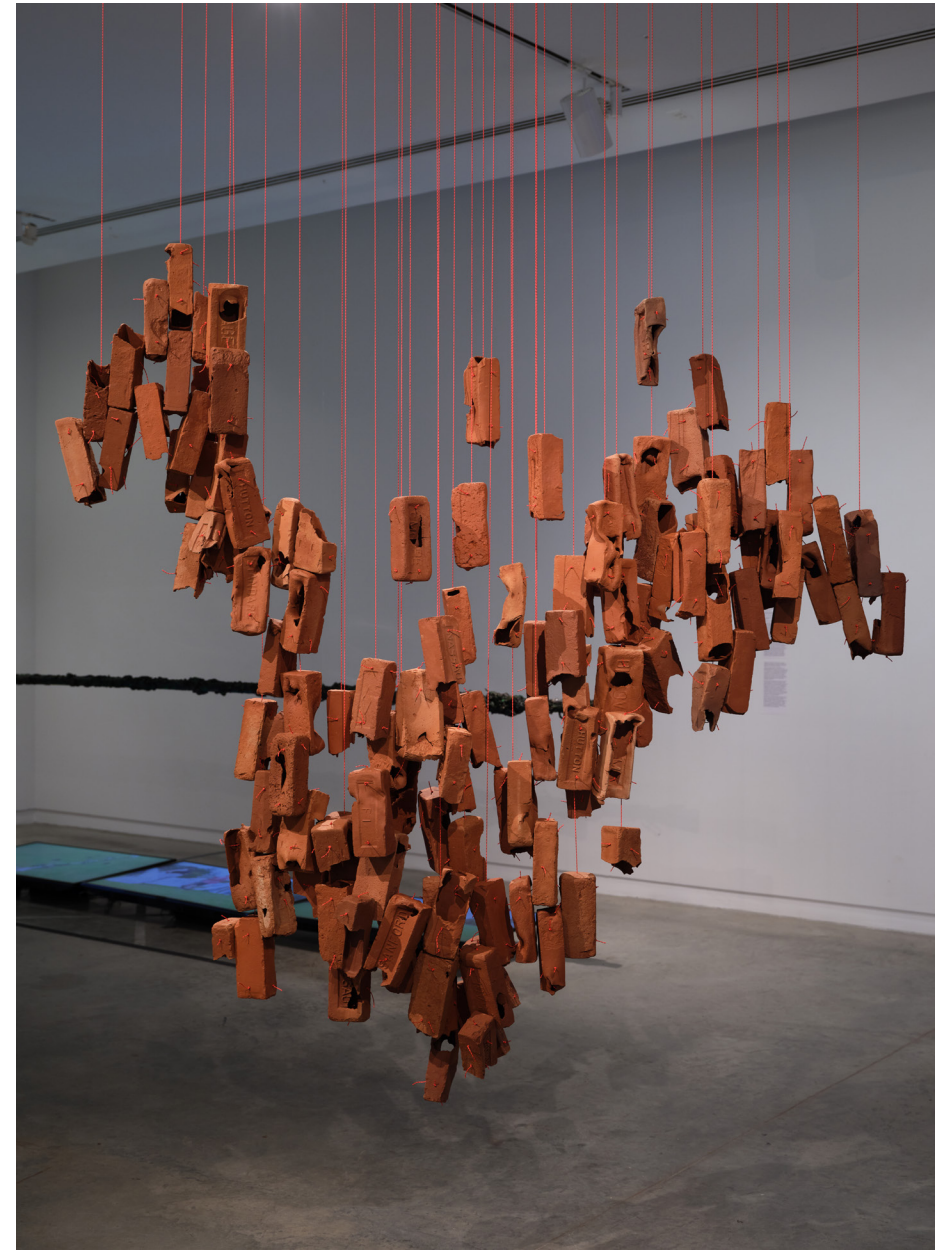
Ceramic (clay sourced from the Eastern US) and mason line  
124 x 72 x 12 inches  
Courtesy of the artist

I use a variety of materials to create installations, sculpture, and prints that address systems of power in the United States, often using historical events, places, and documents as a lens through which to understand the present. My work is developed through extensive research, with the goal of dismantling prevailing narratives to understand how they have been shaped, and to contemplate how they might be changed.

*Quality Control* is an ongoing project composed of hollow ceramic bricks, slip cast from naturally occurring clay that I harvest from the sites of former brickworks. The clay is cast into molds that I make of bricks found at the various sites, which are then fired and used to build temporary, site-responsive structures hung with mason line. The resulting weightlessness of these hollow bricks transcends usual associations of strength and stability, questioning the veracity of historical narratives that speak of an authentic past.



*Quality Control (Gravity Check, Bronx Museum) (detail)*



*Quality Control (Gravity Check, Bronx Museum)*



# MAYA JEFFERIES

Born 1983 Los Angeles, CA  
Lives and works in Brooklyn, NY

*Passages II*, 2024

Single-channel video installation  
(color, sound), cast sugar  
cane stalks

11:25 minutes

Courtesy of the artist

*Passages II*, a single-channel video installation, considers oceanic thinking as means to connect related histories of exploitation and resistance between islands in the Pacific and Caribbean. The video combines digital and archival footage, cyanotypes on 16mm, and excerpts of Japanese, Caribbean, and Pacific poetry and prose along with an installation of cast sugar cane stalks. The video is loosely inspired by my maternal great-grandparents' history as Japanese immigrant laborers on Hawai'iian sugar cane plantations in the early 20th century. Indentured Asian replacement labor fueled the plantation system following the abolition of African enslavement in the Americas. Not only economically profitable, these islands served as strategic military sites for growing western expansion. In 1898, the US annexed Hawai'i after the sovereign nation was overthrown by a militia; the same year, Spain relinquished claims on Cuba and ceded sovereignty over Guam, Puerto Rico, and the Philippines to the US, a result of the Spanish American War, extending United States imperialism across the Pacific and Caribbean. These islands share a history of economic and military exploitation by Western powers but also a rich legacy of resistance and solidarity with one another. Rather than "islands in a far sea", Tongan and Fijian writer Epeli Hau'ofa considers *Oceania* "a sea of islands" united by a vast ocean, the



*Passages II* (still)



Installation view of *Passages II*

# E. LOMBARDO

Born 1977, Queens, NY  
Lives and works in Bronx, NY

*The Rodeo: Plate 20 - The agility and audacity*, 2023

Sheet: 16 x 13 inches

Plate: 12 x 9 inches

*The Caprichos: Plate 37 - Does the pupil know more?*, 2015

*The Caprichos: Plate 40 - Of what ill will she die?*, 2016

*The Caprichos: Plate 57 - The filiation*, 2016

Sheet: 12 x 9 inches

Plate: 9 x 6 inches

*The Rodeo: Plate 27 - The celebrated cowboy ropes the fierce beast*, 2023

*The Rodeo: Plate 3 - Between the natural and the artificial*, 2023

Sheet: 16 x 13 inches

Plate: 12 x 9 inches

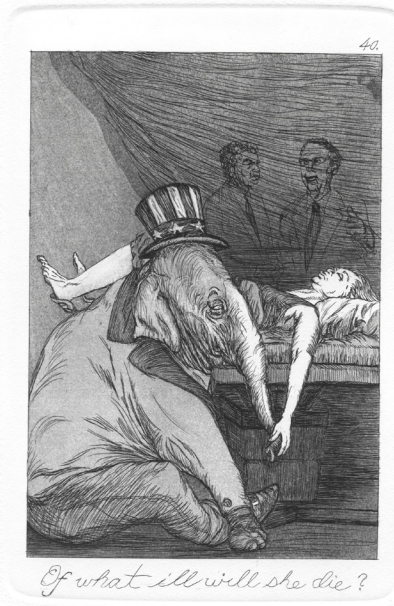
*The Disasters: Plate 1 - Sad predictions of what must come to pass*, 2023

Sheet: 11 ½ x 12 inches

Plate: 7 ½ x 8 inches

All works are Copperplate etching with aquatint and Courtesy of the artist

I am a queer artist searching for signs of hope and progress in our society. Like a detective, I comb through images, collecting and presenting evidence to expose the systems of power that subjugate us. My work is best described as a mix of queer “magical thinking,” scathing social analysis, and pure romance. My studio practice explores art historical, news, and pop cultural images to recognize entrenched patterns and how the narratives we consume and internalize inform our understanding of society. Working in printmaking, drawing and painting, the work has two main trajectories. The first trajectory employs traditional methods of printmaking to create timeless works of social critique (on view here), and the second one reconfigures American myths of binary stories, employing paintings of film stills from mainstream media. For the prints, my technical focus on copperplate etching has opened a portal between the past and present. I appropriate the works of “old masters,” such as Goya and Raimondi, but insert contemporary narratives. The familiar compositions, intimate scale and delicately etched lines draw the viewer into a narrative culled from centuries of heteronormative art history. Instead, the viewer is met with images of present-day social injustice and queer love. Ultimately I appropriate historically iconic images to amplify my voice as a queer artist. These are my acts of defiance.



*The Caprichos: Plate 40 - Of what ill will she die?*



*The Caprichos: Plate 57 - The filiation*



Installation view of all seven works in *Bronx Calling: The Sixth AIM Biennial*



# DARIO MOHR

Born 1988, Falmouth, MA  
Lives and works in New York, NY

*Atrophy Kingdom, 2024*

Object assemblage, photography  
printed on window cling,  
adhered to clear window blocks,  
breeze blocks, acrylic paint,  
candle wax, light, dimensions  
variable

Courtesy of the artist

Sanctuaries are reverential in nature, and often comprise both art and object. I construct these experiences referencing the visual language of my former Anglican faith, as well as my burgeoning understanding of the spiritual practices of my ancestral heritage from West Africa, and philosophies from around the world. Lately, this has included the journey of reclamation of lost ancestry due to colonialism and slavery. My art practice is interdisciplinary, involving painting, sculpture, assemblage, installation, digital art and video, with creative reuse being a major part of my practice. This goes for both objects, and previously completed work, resulting in a constant evolution of my materials. Using this visual language, I often create large scale installations that invite the public to engage with and embrace the varied themes presented in the sacred spaces I create.



*Atrophy Kingdom (detail)*



Installation view of *Atrophy Kingdom*



# JOSHUA NIERODZINSKI

Born 1982, Worcester, MA  
Lives and works in New York City /  
Mexico City

*Counter Protest*, 2022  
Oil on linen  
20 x 24 inches

*His story repeats, her story stays  
the same*, 2022  
Oil on linen,  
20 x 24 inches

Both works are courtesy of the  
artist

For the past ten years, I have dedicated myself to forensic painting, an artistic process that combines oil painting, multispectral photography, and video. The result is a transmedia artwork that invites you to discover the concealed layers beneath a painted surface, engage with the duality of the seen and the unseen, and question accepted narratives.

Each layer is an image that is covered by the subsequent layers. The buried images are later retrieved by multispectral photographic processes that use visible, X-ray, infrared, and ultraviolet light. Each painting contains 4 forensic photographs that are arranged in a Video Certificate of Authenticity (VCOA). My hope is that when you encounter a forensic painting you will look beyond the surface level to the unseen but real presence of its his/herstory.

The title, *His story repeats, her story stays the same*, is an encounter between the cliché, “history repeats,” and herstory, the feminist response to the gender bias of that history. If history repeats, what does herstory do? If something repeats does it not stay the same? The title is intended to open dialogue and make space for multiple perspectives.

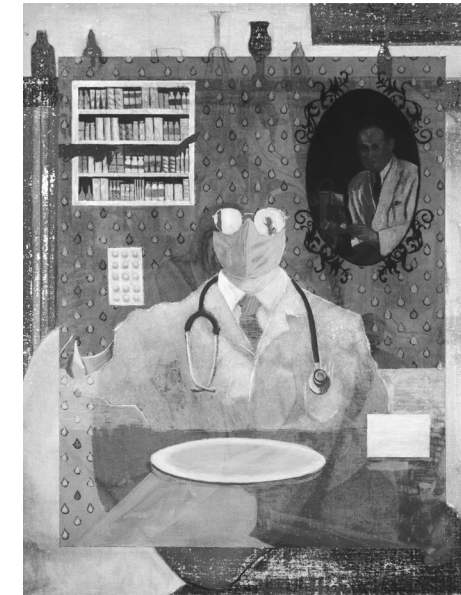
The title, *Counter Protest*, refers to the image on the X-Ray/lead layer which replicates a photograph by Wally McNamee. It captured the American Nazi Party counter-demonstration while civil rights protesters sit-in trying to gain service for African Americans on June 9, 1960 at the Cherrydale Drug Fair in Arlington, Virginia. So, there was a counter-demonstration to the demonstration at the counter, summing up in a singular event the polarized war around race in America that continues to this day.



Installation view (left to right) of *His story repeats, her story stays the same* and *Counter Protest*



*Counter Protest (X-Ray)*



*Counter Protest (Infrared)*



*Counter Protest (Ultraviolet)*



*Counter Protest (Visible)*



# AMI PARK

Born 1991, Seoul, South Korea  
Lives and works in Queens, NY

*Sweet Spot Series #1, Park, 2023*  
Cotton rope, yarn, fabric, and  
acrylic on canvas  
12 x 13 ½ x 2 ¼ inches

*Sweet Spot Series #2, Luba, 2023*  
Cotton rope, yarn, fabric,  
and acrylic  
15 ½ x 16 ¾ inches

*We All Have a Thirst For  
Connection, 2021*  
Cotton rope, yarn, and fabric  
on canvas  
36 x 36 x 2 ¼ inches

All works are courtesy of the artist

My textile work delves into relationships between the human mind, feelings, and things into a theme of self-awareness, identity, and perception, questioning societal norms and pressures. My ongoing experience of originating in Korea and settling in the United States serves as the lens of my practice. Being interested in the universe as the source of all things, I approach my work through science and spirituality, investigating the measurable and immeasurable. I believe thoughts, emotions, and objects hold different vibrations at a specific frequency and direction and are all interconnected. This relationship, which I conceptualize as a spiritual link, is expressed in fiber materials such as yarn and rope, signaling the continuous spinning of thread and the structure of a web. The labor-intensive handcraft technique combines my intuitive expression and patience, creating irregular and infinitely variable organic forms merging microscopic images, nature anatomy, and biological complexity.



*Sweet Spot Series #2, Luba*



*Sweet Spot Series #1, Park*



*We All Have a Thirst For Connection*



# JIWON RHIE

Born 1986, Daejeon, South Korea.  
Lives and works in New York, NY

*Conscious Consciousness*, 2018  
See-through mirror plexiglass,  
blind components, servo motor,  
sensors, Arduino  
74 x 28 x 15 inches

*No Soul No Hurt*, 2023  
Video  
4:19 minutes

All works are courtesy  
of the artist

In my artistic practice, I explore the interplay between adaptation, identity, and boundaries through the creation of sculptures, videos, and installations. Drawing inspiration from personal objects and experiences, my work serves as a visual journey delving into psychological concepts and emotions. Motivated by my own struggles with conflict and emotional distress, my artistic journey becomes an introspective quest to unravel questions surrounding my identity – “Who am I?” and “What defines me?” These queries manifest in various bodies of work, collectively offering a unique perspective on the relationship between cultural influence, personal history, and the construction of our sense of self. I employ metaphors and comparisons to convey experiences, allowing my work to speak subtly yet profoundly. My works capture the nuanced changes in glances, atmosphere, and gestures, serving as a reflection of the experience of adapting to the dominant cultures in my surroundings.



*No Soul No Hurt*



Above images: *Conscious Consciousness*





# RUTH RODRIGUEZ

Born 1985, New York, NY  
Lives and works in Bronx, NY

*Green Envy*, 2021  
Acrylic and flashe on inkjet printed  
sewn fabric  
68 x 54 inches

*Patria*, 2019  
Acrylic and flashe on bathmat  
15 x 24 inches.

Both works are courtesy  
of the artist

My work is semi-autobiographical and reflects three generations of Dominican women in America, specifically my grandmother, my mother, and myself. My grandmother came to this country to work in textile/lingerie factories in the mid-1960s and worked heavy hours stitching bras and moving fabric. Her experiences raising me and my mother's early exposure to art history as a child has inspired many of the motifs and poses today. My work questions the way women are represented in Western art history and the self-awareness that comes with being seen as an object and the "conquered." My mediums include print, collages of my old paintings, and fabric all purchased from the same store in the Bronx, along with scans of my grandmother's passport, voter registration cards, and other biographical materials. I am interested in the mass consumption of pop culture and how it's divulged through a Dominican American lens.

More recently I have begun making paintings and works about the Exhausted woman, a woman who has found herself in a society that has expanded her roles with no reward. A "good" woman is expected to work full time, be a good homemaker, and mother and keep the weight off all with little to no appreciation. In her quest for women's equality, she is found tired and still victim to the male gaze. Not to mention the long-standing art history of Odalisques, Venus, and nymphs.



*Patria*



*Green Envy*

In *Green Envy*, I was thinking of an old painting of the seven deadly sins and how green is associated with envy. This is coupled with the idea of how we compete with our own beauty standards. Even if we say we're not, there is always a time where we look back and say "oh, we were prettier" or the longing for a future beauty standard. It is almost like there is never a moment when we are fully content. There is a lot of repetition in my work because I am always thinking of the factory, human-made materials, pop art, and the day-to-day labor of doing the same thing over and over again. *Patria* was loosely inspired by Manet's *Olympia* and the common theme of a reclining woman. The woman reclining on the sofa is not being served, but loosely ignored by two of her selves. The figure looks in control but is also in clown makeup.



# YELAINE RODRIGUEZ

Born 1990, Bronx, NY  
Lives and works in Bronx, NY

Series: *La Hija de Shango*, 2022–ongoing

Film: *Altars for Shango*, 2022  
Mixed-media video installation  
4:11 minutes  
Courtesy of the artist



*La Hija de Shango | An Ode from Flo-Jo to Ivy Queen*

*La Hija de Shango* is an ongoing mixed-media series that spotlights Shango, an Orisha (spirit) in Yoruba religion. This rendition centers on the film *Altars for Shango* through a mixed-media video installation adorned with sculptures and fiber art that I custom-made dedicated to Shango, the Orisha of justice, dance, and thunder. Employing vernacular culture from Black American and Afro-Latinx women in the South Bronx (1980s–1990s) sporting elaborate nails like Black American track and field athlete Flo-Jo and Nuyorican Reggaeton performer Ivy Queen, these sculptural hands with costume-made acrylic nails designed with images inspired by Shango speak of the intersectionality of Black feminism, style, and spirituality. Titles like *Catch These Shango Hands* reference ebonics slang, merging Black cultures in the Caribbean and the United States, providing a framework highlighting Black women's often underrepresented contributions to visual culture.

The film component shows my meticulous assembly of diverse altar settings for Shango with the sculptural elements and lighting candles with the assistance of visual artist Patricia Encarnacion (b. 1991, Dominican Republic). The film begins with my disembodied hands pouring rum into a bottle cap, initiating the offering process; in Caribbean culture, it is often customary to pour a drop of rum for the ancestors before drinking from the bottle. The film's second half unveils an aerial view of the Couva sugar plantation in Trinidad and Tobago shot by visual artist Luis Vasquez La Roche (b.1983, Venezuela) to represent the African diaspora's collective struggle and journey for liberation. *Altars for Shango* is an ode to the African diaspora and Afro-spirituality echoes of the same wave, *un abrazo del mismo abuelo* (a hug from the same grandfather).



*Altars for Shango*



# FRED SCHMIDT -ARENALES

Born 1991, Boulder, CO  
Lives and works in Brooklyn, NY

In collaboration with **Maia Chao**  
Born 1991, Providence, RI  
Lives and works in  
Philadelphia, PA

*Waste Scenes*, 2024  
Two-channel video installation  
40:39 minutes  
Courtesy of the artists

An artist and filmmaker, I create films and video installations that attempt to bring awareness to unconscious processes on the individual and group level. I also convene workshops, conferences, and classes in which participants explore collaborative strategies and group dynamics.

A collaboration with Maia Chao, *Waste Scenes* is a two-channel video installation created while in residence at RAIR (Recycled Artist in Residency) in Philadelphia, which is situated in an operating construction and demolition recycling facility. The work juxtaposes original footage of performances based on found texts, observational footage shot onsite, and digitized found media sourced from the waste stream (including books, VHS tapes, audio cassettes, vinyl, and Super 8 film). Composed from the material and ideological detritus of the post-industrial northern U.S., the film deals with failed neoliberal visions of the good life set against the waste it has produced.



*Waste Scenes* (still)



*Waste Scenes*



# YESUK SEO

Born 1988, Gainesville, FL  
Lives and works in Seoul,  
South Korea

*Nowhere, Now Here*, 2021  
Silkscreen printing on window  
screen, installation  
110 x 144 x 45 inches  
Courtesy of the artist



*Nowhere, Now Here* (detail)

My work transcends the boundaries between painterly printmaking and sculpture. It captures my nomadic journey between 2-dimensional and 3-dimensional genres of art. Through hand-pulled silkscreen prints, I create abstract pixelated images depicting our constantly changing relationship with meaning and reality. Memories are often glamorized and distorted whether it is our childhood home, our neighborhood, or the city. My practice archives my family history and trace patterns in memory and space by using invisibility as a phenomenon to render newer explorations of abstraction, in time and in urban landscapes.

My print installation, *Nowhere, Now Here*, is a nomadic project presenting a souvenir collection by my grandfather. Inside the glass cabinet with dust, various souvenirs from East and South Asia, Africa, Europe, and North America have been arranged like a temple of memory from the past, current, and future.

Here, we encounter overlapping selective memories of stories and in-between spaces. Through chaotic composition without centralized categories, I build a non-hierarchical world through the installation from the temporal space. The intent of displaying all of the silkscreen prints together is to open viewers' eyes and hearts to find the importance of co-existence. Souvenirs reflect various cultural histories of trading across countries and aspects of socio-political relationships. Hegemonic competition and hierarchical inequality concepts based on colonialism and capitalism exist and continue to the next generations repetitively and secularly. Breaking marginalized boundaries and achieving cognitive diversity is crucial for renovating this concern. As a multi-disciplinary art practice of freedom, creating diverse perspectives leads audiences to build bridges beyond divisional ideologies by respecting others with different backgrounds.



*Nowhere, Now Here*



# KYLE UTTER

Born 1988, Chicago, IL  
Lives and works in Queens, NY

*Apparitions*, 2023, Acrylic paint  
on panel  
30 x 40 inches

*Security Cam 1*, 2023  
Acrylic paint on panel  
6 x 6 inches

*Pastoral*, 2023  
Acrylic and oil paint on panel  
24 x 20 inches

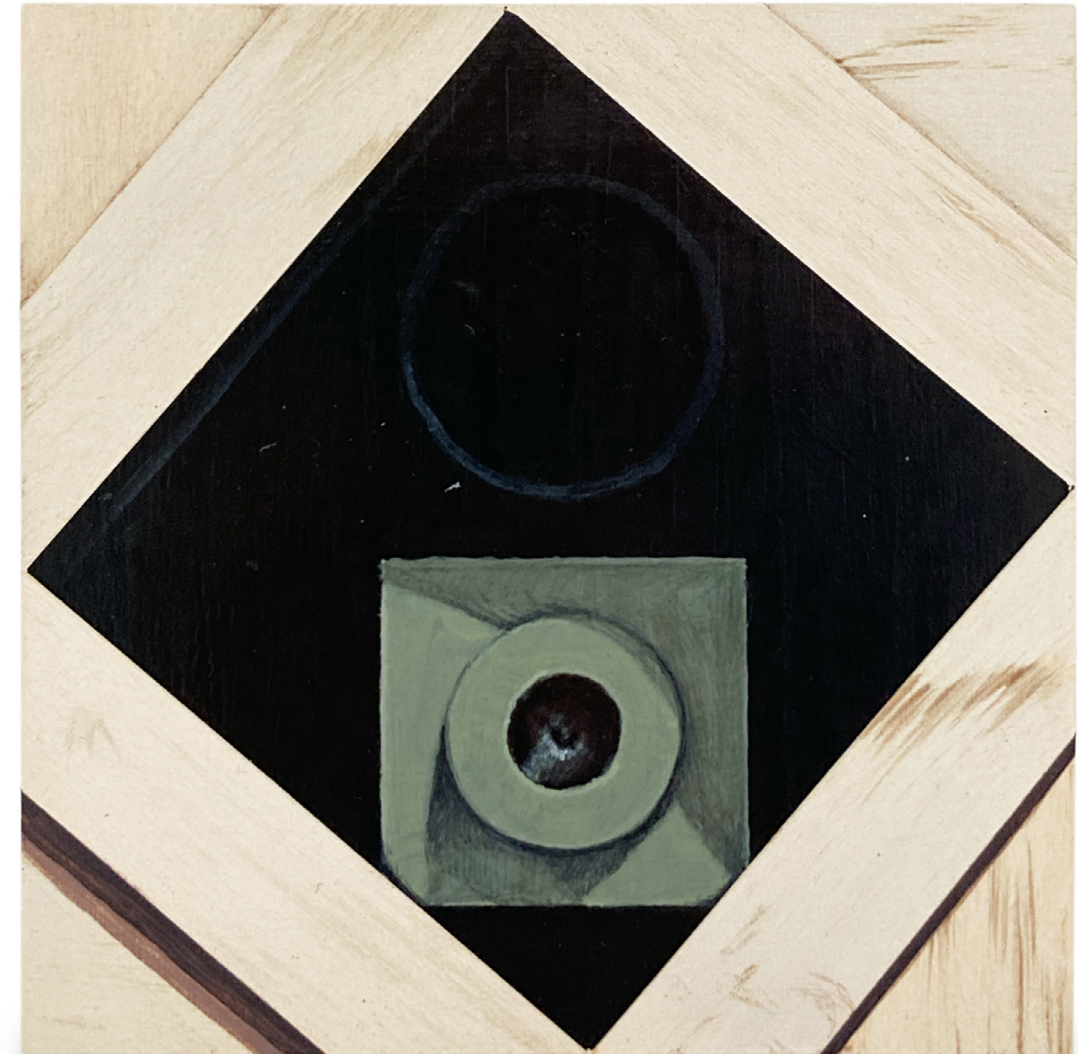
All works are courtesy of the artist

These paintings initially hatched from photos of residential architecture in Jackson Heights, Woodside, Astoria and Elmhurst (Queens, NY) where I live. The photo imagery was deconstructed and reassembled via perspectival and geometric schema. The imagery is configured as I work on the surface of the painting, built by layered accumulation. Objects and elements of architecture were added or erased to the images, based on intuition and imagination. Through the studio process the initial photo imagery was reconfigured into uncanny, paranoid landscapes and closeups that create an effect that oscillates between highly playful and insidiously unsettling.

In my paintings, naturalistic rendering and gestural abstraction exist side by side on the same surface. Different areas are painted in different ways, using different materials and methods of visual description. My collage-like approach is affirmative—a celebration of difference and contradiction.



*Pastoral*



*Security Cam 1*



# MISRA WALKER

Born 1992, Bronx, NY  
Lives and works in Bronx, NY

*Red Scare*, 2023  
Video  
6:33 minutes

*Leatherface*, 2024  
Tobacco leaves, sealer, plastic

Both works are courtesy of the artist

I am a community organizer, educator, and interdisciplinary artist working in sculpture, installation, and video. In 1971, Marvin Gaye implored the world: “What’s going on? OoOoO, What’s going on?” Walker carries this question with her, asking after Gaye, what IS going on? How can we understand our present material conditions if we don’t have the tools to analyze our past? Her work seeks to bring the inseparability of the present from the past to glimpse a possible future of liberation from capitalism, patriarchy, and white supremacy.

My work is for and made possible by:

*The workers that cut fresh sugarcanes and bag fronto leaves*

*To the comrades who jump over turnstiles*

*To the folks that have multiple tongues*

*To the lands that inspire revolutions*



Red Scare (stills)



Row: Red Scare (stills)  
Bottom: Installation view of Red Scare



# JUNLIN ZHU

Born 1994, Mianyang,  
Sichuan, China  
Lives and works in New York, NY

successor 接班人

ambiguous Ambassador 谁的大使

memento mori 人生苦短

untitled (dried facing heaven pepper)

朝天椒

painted skin 画皮

All works are photographs, dated  
2023

7 ¼ x 5 ¼ inches sheet

12 ½ x 9 ½ inches framed

Courtesy of the artist

the two junlins 两个俊霖

Photograph

5 ¼ x 7 ¼ inches sheet

9 ½ x 12 ½ inches framed

Courtesy of the artist

I work primarily with photography, video, and archives. The theme of my work centers upon my intersectional identities of being queer, Asian, and an immigrant, along with an inspection of the idea of the mainstream versus the other. Through my artistic practice, I attempt to examine critically the notions of “conformity” and “belonging” in cross-cultural contexts.

Both a body of work and an analytic, “Conflicts of Interests” serves as a vehicle in which I explore, and attempt to reconcile, the warring identities faced as being Chinese (from birth and upbringing) and American (through relocation and integration). Photographed as “self-portraits” in various forms, the images displayed contain inspiration and homage to artworks commonly known in the Western canon with integrations of objects and ideas prominent and instrumental for my experiences in China. By editing and subverting these Western images with Chinese characteristics, I find a means to balance tensions of being faithful to one’s roots and changing to one’s surroundings. These acts also labor to dismantle the hierarchy afforded to the Western artistic canon and breathe resilience into Eastern ideologies. Ultimately, “Conflicts of Interests” allows me to find belonging and acceptance by crafting a space for myself in whatever sphere I may be.



Installation view (clockwise from top left) of successor 接班人, ambiguous Ambassador 谁的大使, memento mori 人生苦短, untitled (dried facing heaven pepper) 朝天椒, painted skin 画皮



“untitled” (dried facing heaven pepper) 朝天椒



successor 接班人



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The Bronx Museum is the only contemporary art museum in New York City with free admission year-round. Since its founding in 1971, The Bronx Museum has been at the intersection of art and social justice, empowering communities through essential cultural and educational resources.

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