



**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)
Qinza Najm (2021)
Karl Orozco (2020)
María Elena Pombo (2023)
Xavier Robles Armas (2020)
Jonathan Sanchez Noa (2023)
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)

PART ONE

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 Frantz 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 Governors 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 for 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 monochromic 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 flashcards 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 flawed, 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



Signs [No. 2]

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.

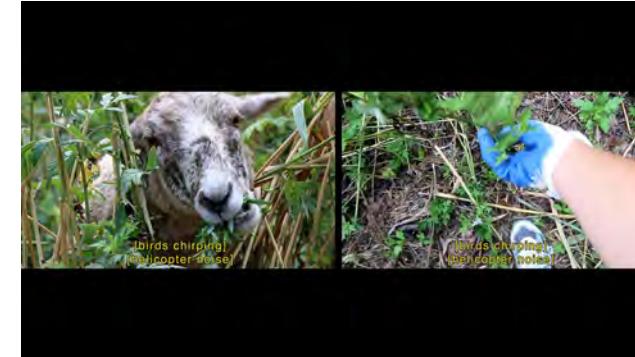


The Hard Road (One Flew East), and the Easy Road (One Flew West) (detail)

AIKA AKHMETOVA

Born 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*, 2023 (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 signifiers 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 for Contemporary Arts Emergency Grant.



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 Koffler, 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 to the imagination of new possible geopolitics.

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

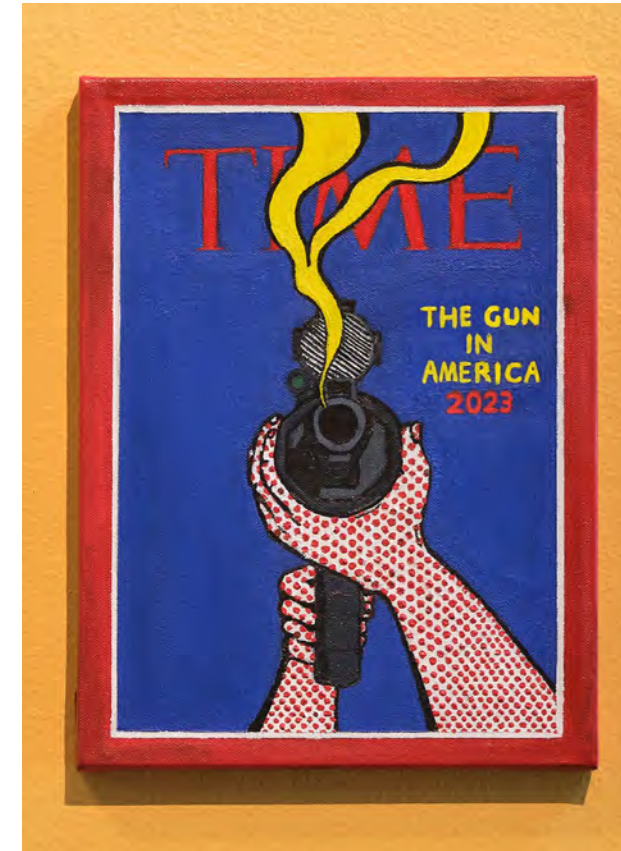
Politician, September 2021
Gouache and acrylic on canvas
12 x 9 inches

Brooklyn, November 2023
Acrylic on canvas
12 x 9 inches

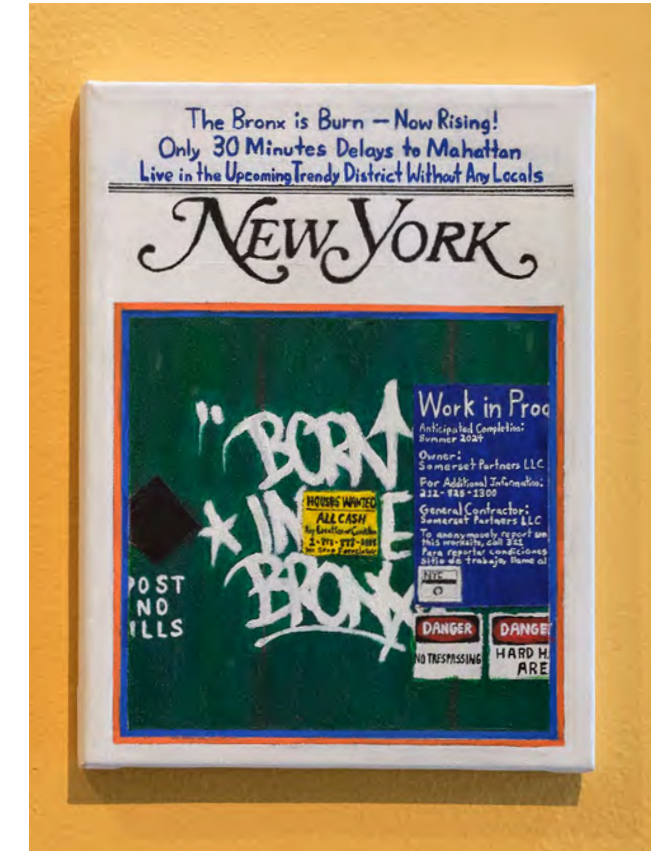
All works are courtesy of the artist
and Welancora Gallery, Brooklyn



Black America



The Gun in America



Bronx

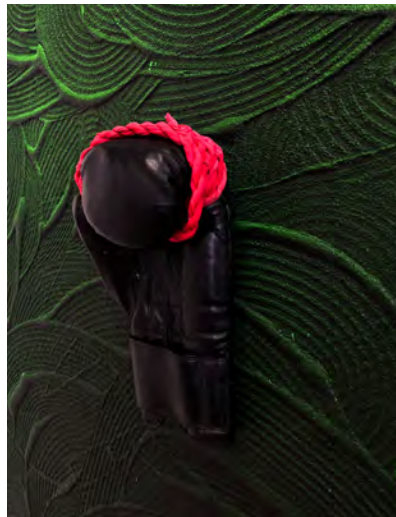
As an artist, the most crucial aspect of my work is the ability to use the concept of time to connect with viewers on a deep and personal level. Each artwork I display is associated with a physical publication that was once a critical part of how we received news in the past. Magazines, newspapers, and 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 times. 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, NY
Lives in Harlem, works in Bronx, NY

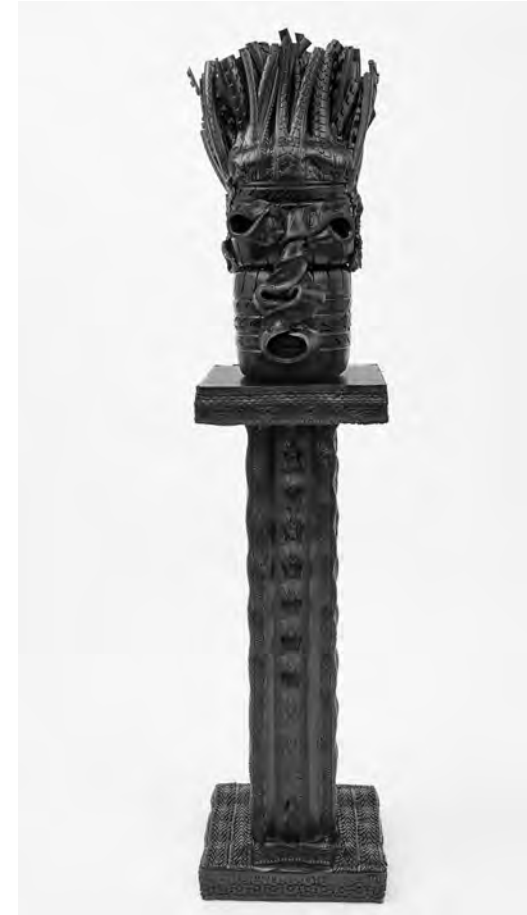
Merle Rose Knight Crown, 2021
Auto tires, bicycle tires and tubes, wood,
screws, spray paint, bicycle gears and
chains
60 x 15 x 13 inches
Courtesy of the artist

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 concerns, 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, OH

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 fiberglass, 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, NY

Lo Invisible, Una Fruta Tropical
Mixed media

Each piece: 12 x 9 inches

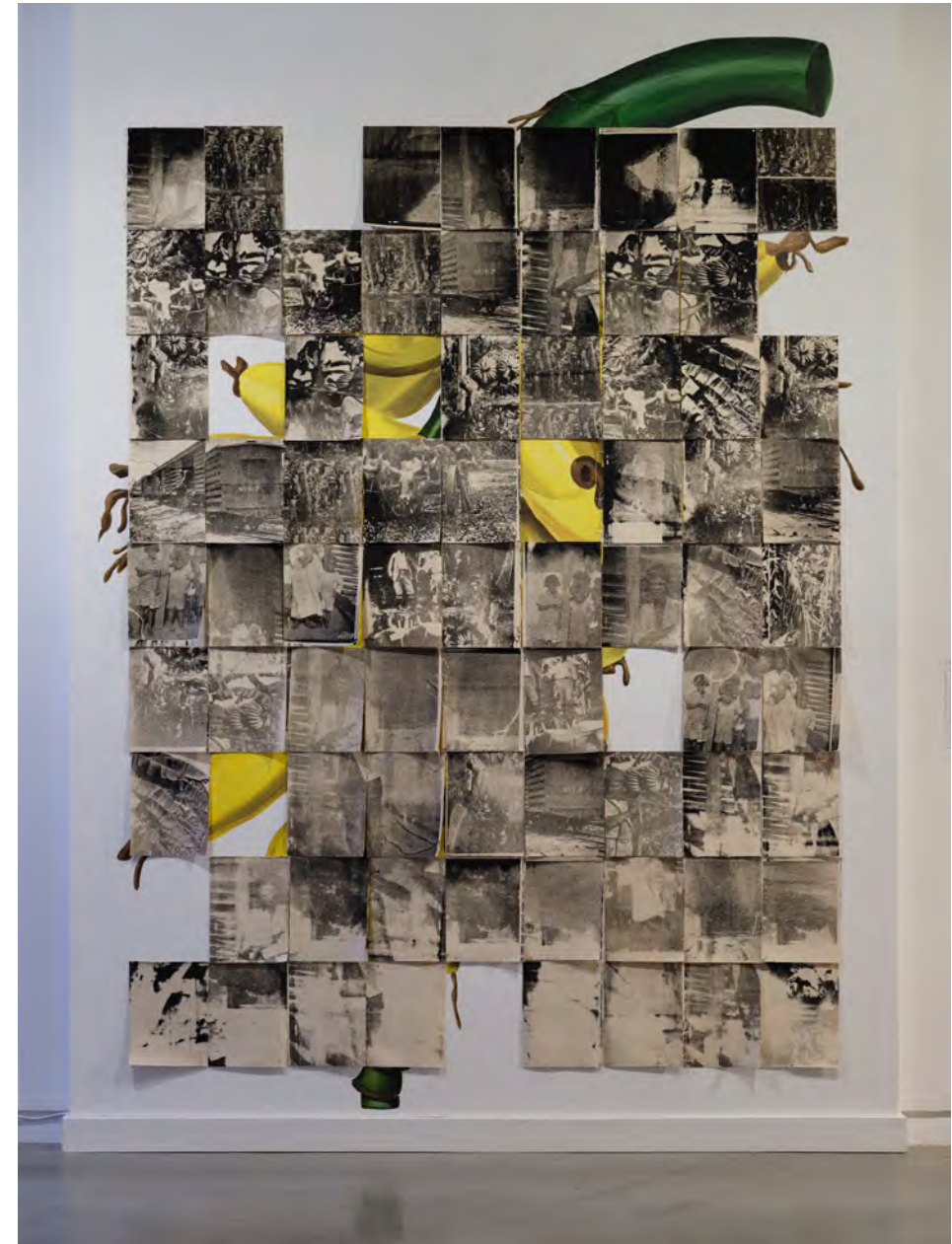
Overall installation:
120 x 90 inches

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, NY
Lives and works in New York, NY

Quality Control (Gravity Check, Bronx Museum), 2024

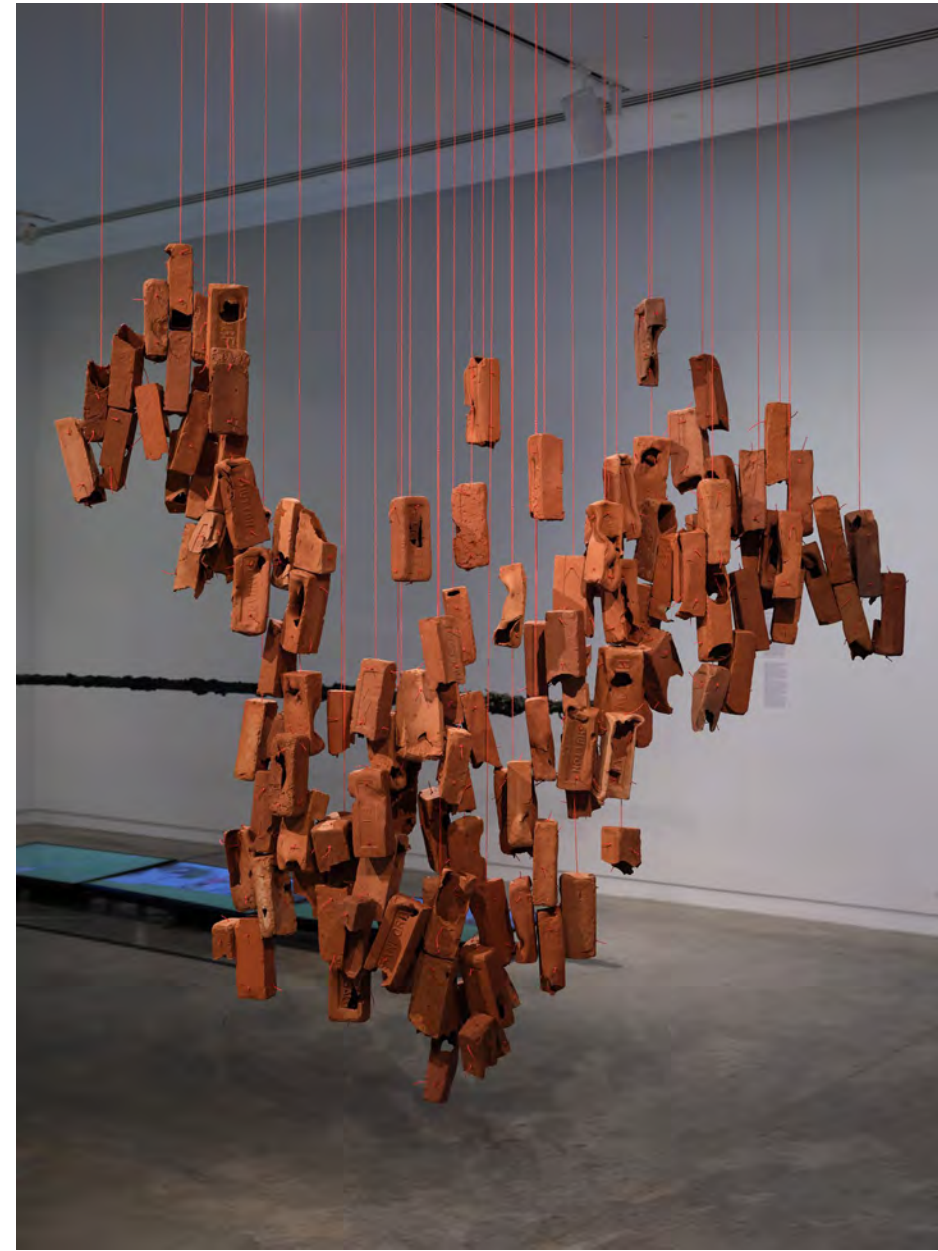
Ceramic (clay sourced from the Eastern US) and mason line
124 x 72 x 12 inches
Courtesy of the artist

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 JEFFEREIS

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 site of ancestral history, resilience, and futurity.



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.



Of what ill will she die?

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



The filiation.

The Caprichos: Plate 57 - The filiation



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

DARIO MOHR

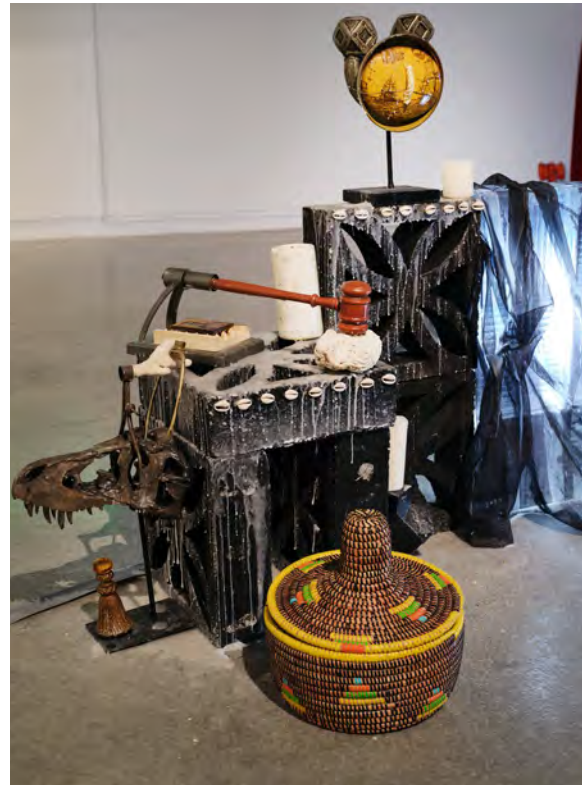
Born 1988, Falmouth, MA
Lives and works in New York, NY

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, NY /
Mexico City, Mexico

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 influences, 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 reflective of 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)



Installation view of *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.



Installation view of *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.



Installation view of *Pastoral*



Security Cam 1

MISRA WALKER

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

Red Scare, 2023
Video
6:33 minutes

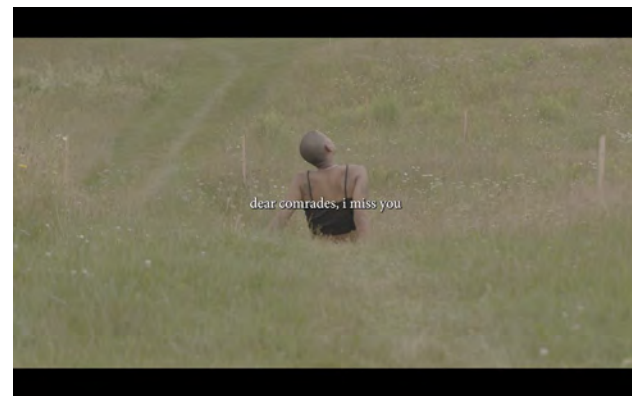
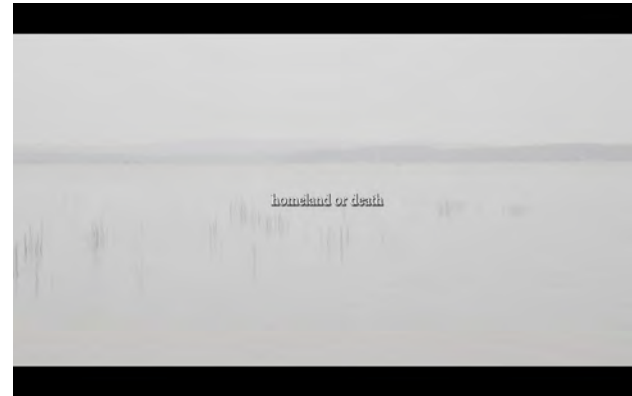
Leatherface, 2024
Tobacco leaves, sealer, plastic

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?” I carry this question with me, 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? My 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*, *ambiguous Ambassador*, *memento mori*, *untitled (dried facing heaven pepper)*, *painted skin*



untitled (dried facing heaven pepper)



successor

PART TWO

PORTALS AND POSSIBILITIES

By Eileen Jeng Lynch

In **Part Two**, 27 artists expand upon critical issues surrounding systems of power as they embrace possibilities and build worlds. They explore the dictates of our identities, subvert dominant narratives, and imagine ways to move forward. With an interplay of various cultures, the exhibiting artists also explore themes of migration, belonging, and home, while elevating the quotidian.

One with Nature

The works by **Sagarika Sundaram, Ivana Brenner, Nicki Cherry, Daniel Giordano, María Elena Pombo, Christopher Lin, Xavier Robles Armas, and Jonathan Sanchez Noa** examine our integral relationship to nature while investigating colonial histories, capitalism, and commodification. Their work centers the narratives of people who have been impacted by these systems.

Sundaram, who grew up between India and Dubai, utilizes natural fibers, dyes, and other organic materials to create sculptures and installations. Sundaram's work explores the interwovenness of humans and the land, focusing on themes of migration and domesticity. Counter to processes of mass production, Sundaram creates the pieces by hand. The interconnected, vibrantly colored felt pieces in *Kosha* (2023) coalesce to form an undulating, sprawling abstraction that alludes to forms in nature, including large leaves, petals, and waves, evoking movement and energy. Sundaram's labor-intensive work speaks to textile-based nomadic architecture

and memory as well as provokes questions about the meaning of home. The title of the work references an Eastern philosophy of Kosha—five states of mental and physical being—as conveyed in the various layers of the work.

Brenner creates site-specific installations and sculptures out of pieces of paint skins and ceramic—both mediums that she has laboriously formed by hand over time. In this new work *Untitled* (2024), gestures of white, pink, green, and iridescent paint skins swirl among drops of gold to create a sweeping yet controlled horizontal gesture on the wall. The form of this piece contrasts with roughly tear-drop-shaped sculptures installed on the nearby pedestals and the window sill at the top of the second-floor staircase. Having immigrated from Argentina, Brenner equates her work to living bodies and their sensuality and ability to provide affection—bringing life to inanimate objects and spaces. Like Sundaram, Brenner also explores natural elements, such as clay and gold, in new ways. Brenner's use of gold further references ideas of desire and alchemical transformation.

Cherry's large-scale alien, sci-fi-esque sculpture comprises a red foot-like form with protruding vertical tentacles and synthetic tulips growing out of them. Within the seemingly bulbous organic forms are round inserts for the tulips. The title of the work *Lithophyte* (2022) is a nod to plants that would naturally grow on the surface of rocks and their resiliency. With this work, Cherry also comments on humans' desire to control nature, including where it grows. *Lithophyte's* amorphous form at a similar scale to a body further serves as a metaphor to embody one's psyche and emotions—drawing connections with anxiety, mental illness, pain, and other challenges we may face.

Similar to Cherry's anthropomorphic form of flora and fauna is **Giordano's** sculpture *Turkie* (2016–2021), which is inspired by his American and Italian heritage and identity, particularly his upbringing, and the postindustrial realities of his hometown of Newburgh, NY. Giordano's family immigrated to the U.S. and had a garment factory of ladies' coats started by his grandfather in the 1990s. With his brother as his muse and employing humor, Giordano utilizes a range of materials, including aluminum, steel, house paint, prosciutto, deep-fried batter, a scorpion, a baseball hat, and tennis balls, to create this fantastical, creaturesque sculpture. The materiality and form make it seem as if it has been excavated or dredged from the Hudson River, as if it is “a relic or time capsule from the future,” describes Giordano. Through his material experimentation that points to the grotesque and draws from the tradition of assemblage and readymades, Giordano examines body politics as well as the local and global economy.

Originally from Venezuela, **Pombo** creates installations and sculptures out of natural resources, including corn, oil, and silk. For this exhibition, she used petroleum—a substance originally formed from organisms living in the sea millions of years ago—making connections with nature and seeking new ways to understand the world through embodied knowledge. Titled *Venezuelan Petroleum for the South Bronx (They Called it Mena')* (2024), the installation is part of the artist's ongoing research project that reimagines a post-petroleum world. The installation reclaims the contributions of Venezuelan citizens from their government by focusing on their stories of finding petroleum while searching for water and distilling their own gasoline. The petroleum that Pombo has transformed for this project was given to her by her uncle, who had originally received it

as a gift during a gasoline shortage in Venezuela. It came from Cabimas—where the artist's mother was born and where the country's oil industry originated. With this work, Pombo makes a connection between Venezuela, which is recognized as having the largest oil reserves in the world, and the South Bronx. In 2005, the Venezuelan government invested millions of “humanitarian aid” dollars in the South Bronx via CITGO, its USA-based petroleum company, which continues to run petro-diplomacy campaigns to this day. Pombo's project examines individual inequalities as well as how corruption has led to sociopolitical and economic crises in Venezuela—including food and water shortages and a lack of resources and goods—while also imagining possibilities and hope for the future.

In his experimental and performative time-based installations about environmental ecologies and Zen poetics, **Lin** creates metaphors for visualizing change. Lin's installation, *Seeking New Gods* (2024), comprising three large-scale urns placed on a low table with kneeling cushions, speaks to three Western gods: nationalism, capitalism, and religion. These urns also reference *hanping* (soul jars), the 4th–5th century CE Chinese funerary vessels made to house the wandering souls of the dead. In this project, Lin collaborates with living organisms, such as plants and detritivores like earthworms, to create an entropic environment in the urns, which contain symbolic items buried in soil: US paper currency, a Christian Bible and Confirmation book, and a thirteen-star American flag. As the fibers and soil are being consumed and digested by the organisms, new worlds are being built through compost. Having started this during the pandemic and times of isolation, Lin creates terrariums that comment on the geopolitics of the land, climate change, permeability of borders, and

the dichotomy between earth and the commercial, sterilized world. The work critiques issues of consumption and production in our capitalist economy as well as proposes solutions for the future, such as bioremediation.

Robles Armas develops an installation comprising sculpture and self-portraits through the lens of his Mexican heritage and lived experience as a queer artist. Robles Armas examines light and shadow to build symbolic relationships with nature in his photographs, collages, and ceramic pieces. The bed-like installation, *Ritual Landscape* (2024), features a self-portrait of the back of the artist with sculptures inspired by pre-Columbian imagery of life and death, including datura, calla lilies, a broken spine, a pelvic bone, moon vessels, and horns. For the artist, the bed represents an intimate space that embodies life, love, passion, loss, and possibility. Robles Armas incorporates symbols that are a part of different cultures and civilizations, exploring the synergy between humans and the natural world, body as place, and new ways to exist toward a posthuman future that disrupts hierarchies and boundaries.

Connections between nature, the body, and architecture are also examined by multidisciplinary artist **Sanchez Noa**, as he interrogates how histories of colonial extraction have impacted notions of race, identity, and the land. Inspired by Afro-Cuban religious practice, Sanchez Noa creates a large-scale monolithic work, *Untitled (OLÚFINA mi carne, Isleños)* (2023), that is a culmination of a series of works on paper with tobacco. Incorporating Cuban tobacco leaf and insects in handmade paper using both printmaking principles and sculptural elements, Sanchez Noa creates a large abstract landscape that reconstructs narratives of forced displacement due to labor and the plant's cultural

and religious significance. Sanchez Noa is inspired by infrastructure and their ideals, such as vernacular architecture and resilience. Resembling blueprints, the openness of space in Sanchez Noa's work also connotes building possibilities.

(Be)longing

Mickey Aloisio, Sarah Friedland, Roni Aviv, Woomin Kim, Huidi Xiang, Daniel Shieh, Qinza Najm, Derick Whitson, and Rachel Stern explore ideas of identity and longing while searching for another place, perspective, and time.

Incorporating tobacco references and personal narratives is **Aloisio's** new work, *E is for Empty Yourself* (2023–2024). The project is about his father, a former police officer in The Bronx—from the hardships on the job to challenges of adaptation and reconciliation after retirement. Aloisio creates a tableau of the life of his father with a large-scale black-and-white photograph that is overlaid with smaller photographs, mounted in cigar box lids, that depict his father's lifestyle. For instance, this is portrayed through the worn walls of his tossing and turning in bed, to each cassette tape, video, or book that he owns. *E is for Empty Yourself* offers a portal into his father's life, who is in a vulnerable place, having served as an ally for police reform and as a person who was part of a system that failed him. With this work and its architectural references, Aloisio also looks towards possibilities like Sanchez Noa, including the idea of building a system of care.

Filmmaker-choreographer **Friedland** addresses similar tensions in regards to systems. Friedland brings attention to the power of movement—and management—in everyday life through exercises practiced at home, work, and school in order to

reimagine the social body. *Home Exercises* (2017) adapts the form of a home workout video, reframing daily activities of older individuals in their homes that are often considered banal, like walking a dog, to instead cast them in an empowering light and encourage them and the viewers to find beauty and poetic gestures in ordinary actions and patterns. *Drills* (2020) focuses on preparation for the future through the lens of a propaganda film produced by the U.S. government in 1951. *Drills* examines the choreography of the crowd-politics of the individual and collective—how it is equated with power and regulated within capitalist systems (and city planning), such as in schools, protests, raves, and militias. It touches upon anxiety, through lockdown and active shooter drills, as well as drills based on the 1917 Boy Scout Manual. *Trust Exercises* (2022) investigates group movements and corporate management. By featuring a fictional start-up retreat, body work session as an interview in an office setting, and a dance rehearsal, Friedland draws attention to the irony that can be present in team-building exercises that are meant to foster collaboration.

In **Aviv's** new body of work *Letting go of (mis) understanding* (2024), an installation of six silver prints each depict a hand holding onto and releasing a paper covered with the words “misunderstanding”, serving as metaphor to find a solution or meditate on current anxious times. Using the medium of language, Aviv's work looks to erase something that cannot be erased, undo barriers that are psychological and physical.

Kim explores alternative presents and futures while melding ancestral memories and daily life. Drawing upon her memory of Korea and lived experience in Queens, Kim's textile-based work examines

differing perspectives on the body and gender within a patriarchal world. *Mokyok (Bathroom)* (2023) portrays fantastical human and animalistic bodies with spots and tails of faux fur and sequins, for instance, to investigate the possibilities of embracing her home culture of the bathroom, where women are comfortable in their own skin. This idea counters the more pronounced self-image gender gap as well as more conservative and private dispositions of individuals in the United States—often driven by capitalism, its limitations, and xenophobia. Kim's work illustrates the dichotomy between private and public spheres and sheds light on distinct societal attitudes towards personal space and community. *Mokyok (Bathroom)* further examines the deep connection between the mind and body in her memory of Korean bath culture.

Inspired by pop culture, such as 20th century cartoons, **Xiang's** work blurs the boundaries between labor and play, real and digital worlds, prompting questions of how that line gets blurred. During the COVID-19 pandemic, Xiang played the live simulation game *Animal Crossing: New Horizons*—every day for a full year—during which a character, who on a desert island builds a life for themselves, transforming it into a habitable place, and who has emotions and can love. Xiang obsessively kept track and developed a spreadsheet of objects. In *we've decided to grow oranges together* (2023), Xiang brings the digital into reality by constructing these objects out of wood and digital fabrication. Ideas of dreams, care, labor, anxiety, and violence are manifested into domestic tools, such as a knife and pointing finger, sweat or tear drops, a light bulb, and ESC button, which appear in cartoons, such as Tom and Jerry and Looney Toons. The centerpiece of this installation is a sculpture, fueled by the surrounding objects, which is inspired

by a digital fruit tree that the artist and her mother started to grow together when the artist visited China last summer. They posited ways for it to survive in a digital environment, and at the same time, this harkens back to the Middle Ages when it was popular for families to grow a tree together. The work also speaks to the immigration and migration of people as they are often transplanted into a place to live and need to seek ways to survive within challenging power dynamics while forging connections.

Shieh creates portals of possibilities exploring identity and the passage of time, imagining space and depth where they do not usually exist. The artist is inspired by his Taiwanese parents' idealized view of the US and the fantasy of the American dream. For *Burial* (2024), Shieh reimagines the capitalist world of commodifying culture and profit by placing a Buddha lamp within a life-sized industrial packaging tray with a body-shaped indent that Shieh carved. Shieh references the severed Buddha head, which was historically looted and subsequently consecrated as cultural artifacts by art museums as well as became furniture for wealthy homes in the 1920s under a declaration by the Hollywood Regency style. Since then, Buddha heads have been mass-produced and become products and decor exported from Asia for the foreign market rather than their original religious purpose, and yet simultaneously, it can be seen as a spiritual symbol of mindfulness. The empty space for a figure has a cord running down it, perhaps referencing a spinal cord. The deep blue cavernous void, along with indents for knives, alludes to a burial, a violent history, as well as possibilities through the artist's overall color palette used to connote cosmology and space.

Najm's painting and sculptures investigate ideas of

migration, home, and belonging. Najm's work speaks to immigrant narratives—from her Pakistani heritage to being displaced in NYC after 15 years. The works are inspired from used patyis, Pakistani suitcases, in which dowries are collected (and recently this practice has become illegal), and also the use of suitcases in migration as Najm moved constantly with her father due to the flooding in Pakistan, which resulted in displacement. In *Kuch Ishq Kiya (Loved some)*, *Kuch Kaam Kiya (Worked some) I, II, III* (2023), three golden suitcase-like sculptures have jagged and sharp handles made of nails, speaking to the hardships and challenges that immigrants and migrants face. Through the connected headphones, visitors can listen to the contributions by immigrants when asked about what anchors them. The imagery in and circularity of the painting *Raaz-e-Ulfat (secret love)* and *The Little Bee* (2024), created out of flattened patyis, speaks to an infinite spirituality or a water drop. Najm often incorporates communal food in conversations that she organizes to continue the conversation surrounding belonging, comfort, and home.

Whitson's new photographs are created through an analog, photo-based inkjet process, which involves staging and preplanning, as well as Whitson toggling between being in front of and behind the camera. The scenes captured in this body of work are more natural, a shift from the earlier more character-driven ones, using both analog and digital processes. Whitson develops new personas, thinking about everyday life and place, and how there could be less friction. With the two works *My Spirit is Covered in Flowers* (2023) installed on contrasting dark and light floral backgrounds, Whitson speaks to themes of forgiveness, love, and peace, thinking about the metaphor of what a flower represents. Whitson builds

romantic, restful, and fun scenes, which depicts the protagonist in a reclined pose with a lifesaver in a cabin setting in one photo and in winter apparel with ski equipment and playful poses against the white snow in the other. With the stark contrasts in the color in the photograph versus that of the background wallpaper, Whitson asks, "What is white, and what is dark?"—prompting questions surrounding how one sees oneself as well as how others see him.

Stern's photographic work considers the intersection of beauty and power. *One Should Not Look At Anything* (2022–2024) is inspired by Oscar Wilde's play *Salome*—with themes about desire, longing, and innocence, which Stern touches upon in her work that portrays her family, friends, and acquaintances, including former dates. Photographs are surrounded by ampersand symbols and texts excerpted from the play. In her work, Stern counters the narrative of pictorialism, the late 19th century movement with a focus on aesthetics rather than documentation—when women and queer people were behind the camera, not in front. Like Whitson, without any digital retouching, Stern creates a fantastical world embedded with social and political meaning. With a maximalist approach, all of the gazes in the 20 photographs are toward the viewer. Stern creates a realm of kitsch and pleasure from a perspective of hope in these allegorical photographs, which were also reproduced in a book. With individual photographs with titles, such as *How Sweet The Air Is Here!* of her father sitting without a shirt on a chair, Stern focuses more on language and accessibility and how to broaden the notion of translating rather than the dramatic actions as seen in theater.

Encoded Narratives

Kat Geng-Caraballo, Samantha Box, and Coral Saucedo Lomeli explore notions of identities, power struggles, and shifting identities through a decolonial lens. Their various mediums, ranging from textiles to photography to ceramics and metal, provide a range of entry points into the themes that the artists are exploring.

Colombian-American sculptor **Geng-Caraballo** embraces materials—both well worn and new—to imagine objects with renewed purpose in her mixed media assemblages and fabric-based artworks. With a penchant for the serious and playful, Geng-Caraballo explores issues surrounding transnational identity, language, loss, connection, and family through soft sculpture and community engaged projects. Geng-Caraballo sews domestic materials, such as a pillow case, T-shirt, and towel, and hand-paints often furrow-browed protagonists, nestling them among found objects. With a dual heritage, Geng-Caraballo grapples with tension and unwelcome emotions that are part of the healing process. The expressions in the hand-painted and hand-stitched textile-based work is a fusion of different worlds and both maternal lineages—referencing her Colombian grandmother and her German grandmother's post-WWII puppet theater as in *Curtain Call* (2023). As a transracial adoptee, the artist creates space for missing narrative and shifting identities about visibility and invisibility. Geng-Caraballo further explores notions of place, meaning, and emotional states, including grief, happiness, and confusion. There is a resistance and release present as in Aviv's work.

Box's work examines the colonial histories and commodification of Caribbean diasporic cultures

through her still life photography, tableaux, and self-portraits. In the series *Caribbean Dreams*, Box upends the visual tradition of the still life by incorporating Caribbean fruits and products, receipts and fruit stickers, acrylic, and tourist memorabilia. These objects serve as symbols of transported bodies—the diaspora of people who have to come here to work but who are encouraged not to stay—referencing imperial culture and labor associated with seemingly exotic and thus luxury products or produce. For the Biennial, Box showcases a new body of work *Portal (2022)* and *Untitled (Gold) (2023)* that continues to push the idea of the still life but focuses on her studio process and the artifice of objects, such as dried leaves of a dying plant wrapped in gold foil. Instead of featuring a plant in a lush and beautiful state, Box prompts questions surrounding the definition of value. With the use of gold surrounding the plant or other objects, such as canned products, the falsity of the resources speaks to critiquing that luxury and notions of power, ownership, and home.

Mexico-City born **Saucedo Lomelí** recontextualizes overlooked objects and processes in collapsing systems, and reframes them as poetic moments through collecting, constructing, translating, and recreating. Juxtaposing organic and industrial materials and making evident the artist's hand, Saucedo Lomelí's work is influenced by personal and poetic visual experiences that make up the everyday, such as the concrete throughout the urban landscape/concrete jungle, including the highways in New York City. In *Goce entre el gozne (2024)*, Saucedo Lomelí creates ceramic bowls, long braids made of concrete precariously placed and hanging from a metal bar, and a partial portrait of a woman to reference that a woman's body is a vessel. Saucedo Lomelí recreates and translates through different materials, noting

the porosity and symbiotic relationships between them. Inspired by Ursula Le Guin's *The Carrier Bag Theory of Fiction*, the work encompasses the idea of the container as an early human invention and that a vessel is used to gather and hold as well as nurture and collect. Her sculptures question the functionality of objects, explore materiality, and investigate one's relationship to labor. Saucedo Lomelí is interested in finding new ways of representing, describing our world and things that may not yet exist like Shieh.

Ritual, Reflection, and Reframing

A young Yu with collaborator **Nicholas Oh, Priscilla Aleman, Carla Maldonado, Katherine Miranda,** and **Lorenzo Triburgo** with collaborator **Sarah Van Dyck** explore themes of ritual and reflection to create new worlds to uplift little-known narratives and preserve histories, shaping both the present and future.

Yu in collaboration with Oh (AYDO), this artist duo creates a body of work that consists of a ceramic installation *Lunar Mythos (2024)* and video *Offering of Dreams (2023)*. Inspired by spirituality, Buddhism, and Korean shamanism, Musok, they created a series of twelve ceramic sculptures on the lunar animal zodiac, all with a base that has characteristics of a turtle and dragon. The rituals of Musok, which pre-dates Korea's present-day established religions, focus on deities and ancestral spirits that are female as reflected in the ceramic female buddha in the center of the zodiac circle. The video, which is circular (rather than linear) and rhythmic also harnesses this matriarchal energy and lineage, as it tells the stories of fertility and three generations of dreams—grandmother, mother, and artist—inspired by Musok that offer feminine forms of support and care through a decolonial lens. The narrative in the video incorporates a folklore and

tradition of buying and exchanging dreams to reveal something deeper about a person's life. The female protagonists perform rituals and dance in mud. Sexual and erotic in imagery, these scenes are juxtaposed with audio field recordings. The works address a reclamation and sharing of traditions that have been historically and violently erased.

Aleman, with a background in archaeology and a deep engagement with Pre-Columbian cosmology, creates works that weave together the diverse cultures of the Global South. Drawing inspiration from the Americas, the Caribbean, and particularly Afro-Cuban diasporic deities, such as Yemaya, her sculptures act as altars or offerings within the modern sports field, connecting sacred and ancestral realms. These pieces navigate themes of ritual, order and chaos, and kinship, much like the works of AYDO. Initiated during her research fellowship at the New York Botanical Garden (NYBG), Aleman's new series *Beyond Portrait (2023–2024)* delves into how memories are embodied in material culture, tracing the origins of objects like a soccer ball back to rubber derived from the latex tree and the mesoamerican practice of the ball game (*pokolpok*). Aleman casts figures using everyday tropical materials sourced from her field studies around the world—rainwater, clay, shells, banana leaves, palm trees, fruit seeds, CDs, and sports equipment—to explore the origins and evolution of the body as a vessel as Saucedo Lomelí's work also references. Aleman's installations transform materials imbued with social, cultural, agricultural, and cosmic traditions into artifacts. For Aleman, casting is an intimate practice, as she has used it to connect with her mother and grandmother, embedding familial and cultural histories into metaphysical sculptural forms. Echoing Greek and Buddhist statuary and noting how ideas of the divine body have evolved over time, Aleman forges

figuration and elevated states of being. Aleman sees the ocean as a connective tissue—an expansive force linking disparate worlds. Through her symbolism and poetic analogies, she creates portals of resilience, offering visions of continuity and transformation.

Maldonado also draws upon the connective power of water with her revolutionary dreaming and resting in her practice that is focused on art, science, and activism. During the ARC Athens residency in Greece last year, Maldonado noted how the Mediterranean water connects the Global South. Inspired by that and the residency at Rockaway Beach, Maldonado's work notes that the oceans and land serve as connectors rather than disruptors—counter to the human-made extractive violence of land grabbing and buried indigenous stories. Maldonado imagines a beach that does not exist, inspired by books *Thus Waves Come in Pairs (2023)* and *The Architectures of Healing (2021)*. In the two-channel video *Rituals for the End of the World (2023)*, the protagonist is dancing, resting, and moving. Drawing from the syncretic religions of Brazil and using both analog and digital technology, Maldonado's practice centers on queer eco-feminism, intertwining captivating imagery with social criticism, active movement, and literary theory.

Bronx-based artist **Miranda** creates sculptures, installations, digital collages, and paintings drawing from their Latine heritage, personal histories, and Bronx culture. Using everyday materials in a new way and mining their familial history and lived experiences as a non-binary Latine person in the Bronx, Miranda creates shrines honoring the story of their ancestors, paying homage to their lineage, and thinking about the possibilities. Miranda's work combines found and sentimental objects—cultural signifiers that are upcycled to create a contemplative space for

communication. Miranda features digitally collaged family photographs in the installation with lace and wish jars. The painted portrait of their grandfather also incorporates the packaging from Cafe Bustelo cans and pennies. Miranda's work combines sentimental images, cultural signifiers and materials found and recycled to preserve histories and empower the people in these lesser known narratives.

Triburgo, in collaboration with **Van Dyck**, creates a site-specific installation *Shimmer Shimmer*, which is an intimate conversation about process, politics, and power of love, centering on transqueer narratives and uplifting those voices. The prints on aluminum feature Bronx-born Triburgo, who, after ten years of transgender "hormone therapy", stopped taking testosterone in 2019, seeking to embody gender abolition and building new ways of experiencing embodiment. With a glittered body, Triburgo poses nude as seen in familiar art historical poses, such as Western mythological figures, and is photographed by their queer-femme partner Van Dyck in the historically queer section of Riis Beach in Queens, now a haven for their community during the summer months. These figures are named after the planets—Venus and Pluto—in recognition of queering astrology and seeking a post-patriarchal spirituality. The artists are defamiliarizing the familiar and dominant narrative, frustrated with passing and the treatment of queer people, and instead thinking of ways to celebrate their community and new ways of existing.

Landscapes and Life Cycles

Having both relocated during the pandemic, **Christina Freeman** and **Karl Orozco** envision new ways of being inspired by their environments. With reference to the quotidian, they reimagine new perspectives and ways

of living—conflating past, present, and future.

Freeman creates a new series of cyanotypes that looks at climate crises through the lens of her vegetable garden. She started this project after relocating to Central New Jersey in 2022, leaving New York City due to the post-pandemic affordability crisis. Freeman critiques the American obsession with suburban turfgrass lawns—drawing attention to its status as the "single largest irrigated crop" in the United States. Working with her partner to replace their lawn with plants that support pollinators, they established a kitchen garden with leafy greens like arugula and buttercrunch lettuce. Freeman's daily interaction with the garden made her more keenly aware of extreme weather patterns such as frequent heat waves. The new work focuses specifically on the bolting process of such heat-sensitive plants as they struggle to survive, ultimately going to seed and passing on their DNA to the next generation.

Similarly, **Orozco** also uplifts the quotidian and started working a new direction after a relocation to Albuquerque, New Mexico from New York City, noting how different the landscapes are. In *Signs of Life* (2023), this installation of abstracted space comprises a projection of an animation of a 3D rendering of over 400 frames of photographs of signage that is no longer in use as a way to piece together the story—what the city was like before I-40 extended west to Arizona. Orozco photographs the signs, which can turn over within a week while some stay empty. Through a digital rendering, Orozco depicts signs with lights still on, off, and flickers—like a sign of life—and he starts creating animations to form these various scenes. This project started as an homage to a late student as Orozco reimagined the abandoned signs as not a signifier of death but—with adding a light

component so it is turned on—as gestures toward rebirth and living, as if a message from the afterlife. Like Freeman, Orozco's work references a cycle and continuity of life, providing a glimmer of hope through inanimate objects cultivated and built by humans. Also, the landscape in the desert can be a reminder of one's relationship with death, but Orozco focuses on transcending boundaries and borders physically, metaphorically, and psychologically, as well as shifting to the fantastical.

The artists in Part Two continue to explore the complexities of the human condition and look to an alternative present and futures. In Parts One and Two, the artists investigate power dynamics, notions of value and labor, uplifting diasporic experiences. They seek new ways to coexist and create new realities.



Installation view (clockwise from left) featuring works by Christopher Lin, Daniel Giordano, Xavier Robles Armas, Ivana Brenner, and Sagarika Sundaram



Installation view (clockwise from front) featuring works by Nicki Cherry, A young Yu and Nicholas Oh, Woomin Kim, Roni Aviv, María-Elena Pombo, Christopher Lin, Daniel Giordano, Xavier Robles Armas, and Ivana Brenner



Installation view (clockwise from left): Daniel Shieh, Sarah Friedland, Mickey Aloisio, Jonathan Sanchez Noa, and Huidi Xiang



Installation view (clockwise from left) featuring works by Kat Geng-Carballo, Samantha Box, A young Yu and Nicholas Oh, Daniel Shieh, Sarah Friedland, Mickey Aloisio, Jonathan Sanchez Noa, Qinza Najm, Rachel Stern, Coral Saucedo Lomeli, and Priscilla Aleman



Installation view (from left to right) featuring works by A young Yu and Nicholas Oh, Derick Whitson, Qinza Najm, Rachel Stern, Coral Saucedo Lomeli, Kat Geng-Carballo, Lorenzo Triburgo and Sarah Van Dyck, Christina Freeman, and Priscilla Aleman



Installation view (clockwise from left) featuring works by Derick Whitson, Qinza Najm, Rachel Stern, Kat Geng-Caraballo, Lorenzo Triburgo and Sarah Van Dyck, Christina Freeman, Karl Orozco, Priscilla Aleman, A young Yu and Nicholas Oh, Coral Saucedo Lomelí, and Huidi Xiang



Installation view (clockwise from left) featuring works by Karl Orozco, Coral Saucedo Lomelí, Priscilla Aleman, Carla Maldonado, Katherine Miranda, Kat Geng-Caraballo, Samantha Box, A young Yu and Nicholas Oh, and Daniel Shieh

PRISCILLA ALEMAN

Born 1991, Miami, FL
Lives and works in Miami, FL and
New York, NY

Beyond Portrait (self portrait 1), 2023

Plaster, soccer ball, glass bead, caution
tape, sabal palm fibers, packaging tape,
rosary beads, artist's hair
24 x 12 x 8 inches

Beyond Portrait (self portrait 2), 2023

Plaster, pigment, catchers mask, macaw
feathers, graduation tassel, sea urchin
spines, iPod earbuds, hair
24 x 12 x 8 inches

Beyond Portrait (self portrait 3), 2023

Plaster, pigment, hair, CD, semi precious
stone, macaw feather, shoe laces, cowrie
shells
24 x 12 x 8 inches

*Beyond Portrait (Self Portrait —We are All
Stars), 2024*

Bronx water, clay, packaging foam, milk-
crates, horse hair, palm fibers, artist's
hair, cowrie shell passed down from Great
Grandfather, packaging tape, mineral
pigments, Colombian carpenter ant, wooden
stand, conch shell
72 x 24 x 24 inches

All works courtesy of the artist

Sculpture intuitively channels ideas into life, bringing primordial material into recognizable forms, the body a vessel for the worlds we bring. With my background in archaeology, I use sculpture to retrace ideas around the afterlife, Pre-Columbian cosmology, and the interplay of cultures from the Global South. I am inspired by the ocean and sports fields as poetic analogies for transformation. Using plaster, rainwater, clay, shells, banana leaves, makeup concealer, soil, CDs, shipping materials and sports equipment, I create figures made of accessible materials to understand the body's presence and evolution; elevating it as an artifact to study various social, agricultural and cosmic fields. Body casting—an intimate experience between myself, my friends and family members—becomes a central component to many of my works.

As a Mellon Research Fellow at New York Botanical Garden, I created a new body of sculptural works titled *Beyond Portraits* and a film titled *Streams of Consciousness* that captures my creation process and connects these sculptures deeply to performance, field studies, and my studio practice. Forging this material with NYBG's library collections and Montgomery Botanical Center herbarium I (re)contextualized ecological and cultural histories in the Americas and Caribbean to create mythologies from a world beyond.



*Beyond Portrait (self portrait 1), (self portrait 2),
and (self portrait 3)*



Beyond Portrait (Self Portrait —We are All Stars)

MICKEY ALOISIO

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

E is for Empty Yourself,
2023–2024

Digital silver gelatin print, silver
gelatin prints, cigar boxes, resin,
woodstain
48 x 70 inches

Courtesy of the artist

E is for Empty Yourself is a large-scale photographic installation focusing on my father, our relationship, and his journey through drug addiction and substance abuse recovery in the aftermath of a career as a police officer. My dad, Paul, worked the night shift as an NYPD officer in The Bronx during the 1980s, 1990s, and 2000s. Last year, he moved into a new apartment in Queens; the first time he's lived alone in over 15 years. This project focuses on this new chapter of his life.

I position my father's struggles as yet another, albeit more personal, failure of the criminal justice system. This project title comes from the titular photograph in the series, referencing a quote that my dad had circled in one of his books, depicting the space behind his bed which has been chipped through to expose the metal stud framing from one year's worth of tossing and turning through the night. Within this work, I am trying to bring considerations of class, education, and workplace conditions into larger discussions around state violence, the future of the American worker, and the institution of policing.

This project was made possible with generous support from the Cafe Royal Cultural Foundation NYC.



E for Empty Yourself



Installation view of *E is for Empty Yourself*

RONI AVIV

Born 1992, Tel Aviv, Israel
Lives and works in Brooklyn, NY

Letting go of (mis)understanding,
2024

Silver prints
6 prints: 20 x 22 inches each

Courtesy of the artist

Letting go of (mis)understanding is a new body of work comprising a series of photographs and photograms. The studio photograph captures a durational performance in which I clench and relax a piece of paper in my fist. The paper has the word “misunderstanding” written on it over and over. The act of tension and release echoes the struggle of letting go. The playful nature of the work points to its absurdity, where problems are often left unsolved.

This project was made possible with generous support from the Foundation of Contemporary Arts.



Letting go of (mis)understanding (detail)



Installation view of *Letting go of (mis)understanding*

SAMANTHA BOX

Born 1977, Kingston, Jamaica
Lives and works in Bronx, NY

Portal, 2022

Digital collage printed as archival inkjet print, collaged with secondary archival inkjet print elements

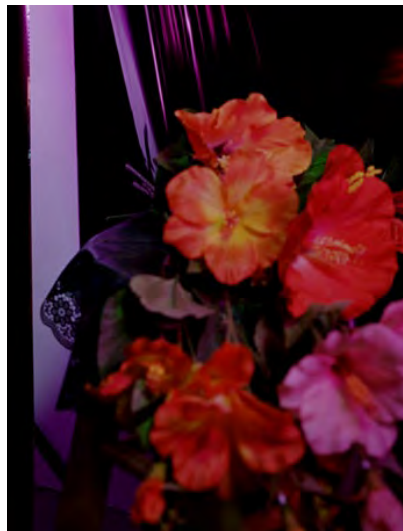
Untitled (Gold), 2023

Digital collage printed as archival inkjet print, collaged with secondary archival inkjet print elements

Both works are 40 x 32 inches and courtesy of the artist

Portal, 2022 and *Untitled (Gold)*, 2023 are recent works from my expanding body of work, *Caribbean Dreams*, an ongoing series of complex studio tableaux and still-lives of familial and regionally-referent objects, produce and plants, onto which family and vernacular images, fruit stickers, stamps, packaging and receipts are collaged. As a whole, the constructed, iterative, and unpredictable compositions of *Caribbean Dreams* examine structures of exodus and diaspora, and embody an exploration of the artist's multiple-diasporic Caribbean histories and identities.

In these two images, the exposure of the contours of the studio reveals its artifice, underscoring the historic use of this space in creating the myth of a Caribbean paradise; from this break, questions of value—and how value is created—desire, and commodification, and the systems that drive those dynamics of power, as related to the Caribbean, arise. Commenting on the form of the still-life—and its use in defining luxury and empire, through owned objects—this pair of works asks: how has extraction come to define—and to be hidden behind—constructed narratives of a Caribbean paradise? Where, within this illusion of paradise, is that which should be valued?



Portal



Installation view (left to right) of *Untitled (Gold)* and *Portal*

IVANA BRENNER

Born 1982, Buenos Aires, Argentina
Lives and works in Brooklyn, NY

Untitled, 2024

Paint skins, stoneware, gold luster
75 x 26 x 1 ½ inches

Untitled, 2023

Glazed stoneware, gold luster
12 x 9 x 9 inches

Untitled, 2021

Black earthenware, gold luster
8 ½ x 9 ½ x 9 ½ inches

Untitled, 2022

Blue porcelain, white porcelain,
gold luster
7 1/2 x 5 1/2 x 6 inches

All works are courtesy of the artist

I make sculptures that are abstract yet bodily and sexual. My practice is intuitive and process-based, involving material research focused on clay and paint skins. I develop my own techniques to create what I conceive as non-human bodies that evoke fleshiness, body fluids, and fertility in an attempt to give anima to inert matter. I am fascinated by the transformational aspects of materials. I prepare paint patches to dry, and when they are still soft and flexible I extend them on cold stoneware bodies, or directly on the wall. In my ceramics, I create dissonance and flirt with the abject by contrasting precious materials like gold with masses of brute, humble, mud-appearing clay. For site-specific installations, I treat buildings as bodies that host an organism growing out of them, playing with the construction's own accidents—and making sterile architecture feel alive.

Like life, love is generative: it creates something where nothing existed before. As a recent South American immigrant I find challenging cultural differences in the way we relate to our bodies and hearts. Through my work, I affirm the value of this connection almost as an act of resistance to cultural hegemony. Skins, fluids, and other sensual expressions present in my pieces reflect the tactile process of how they are made and reconnect us with pleasure and emotions.



Installation view of *Untitled (2024)*



Installation view of *Untitled (2021)* and *Untitled (2023)*



Untitled (detail)

NICKI CHERRY

Born 1992, Lafayette, IN
Lives and works in Queens, NY
and Chicago, IL

Lithophyte, 2022

Fiberglass-reinforced gypsum
cement, polystyrene, paper pulp,
cement dye, paste wax, stainless
steel hardware, silk tulips
87 x 86 x 60 inches

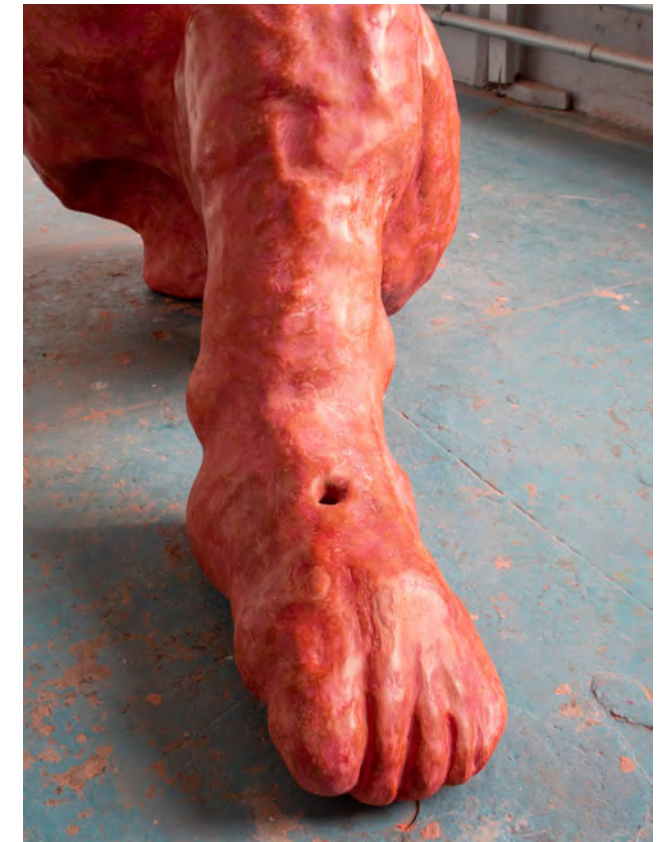
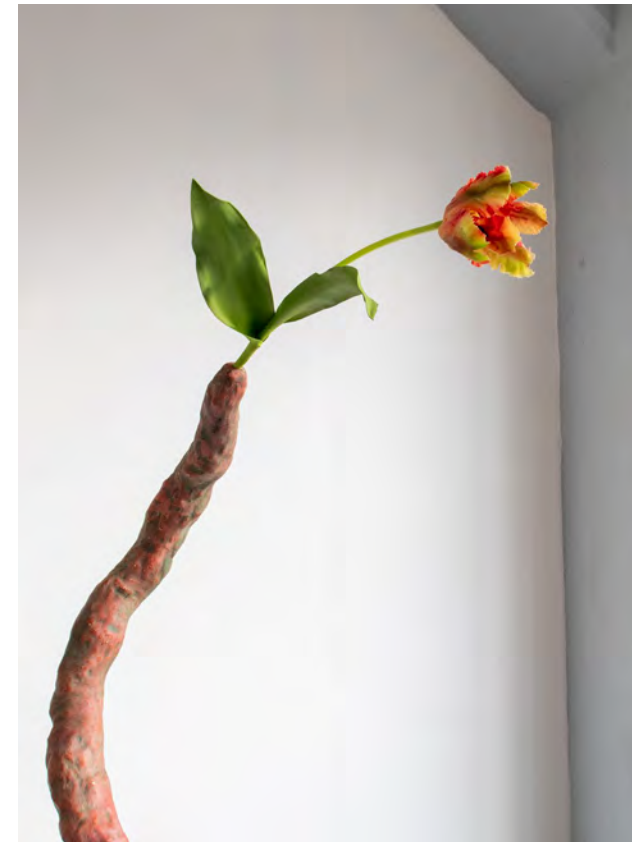
Courtesy of the artist

My sculptures are active sites of growth and decay—tulips bloom from soil-filled crevices, ceramic bodies leak milky fluids, spine-shaped candles burn and diffuse scent. I create monstrous figural forms using pigmented concrete, fiberglass, wax, and clay. The attention to surface detail in my sculptures mirrors how skin can externalize illness or emotional states, such as how acne can indicate hormonal imbalance or flushed skin can reveal embarrassment.

I punctuate these fragmented alien forms with medical ephemera and other recognizable objects. Sculptures lean on grab bars, perch on medical stools, and are adorned with band-aids and back-braces. Some works have visible circulation systems in which fluids leak out of their perforated bodies. Being a body is often isolating, despite it being an experience we all share. By embracing the weird, awkward, and absurd realities of our corporeality, my sculptures invite an empathetic connection with their viewers. *Lithophyte*'s title refers to a category of plant that grows in or on rocks. Without access to soil, lithophytes often obtain nutrients from their own decomposing tissue. This self-sufficiency offers a hopeful outlook for growth through decay.



Lithophyte



Above images: *Lithophyte* (detail)

CHRISTINA FREEMAN

Born 1983, Wilmington, DE
Lives in NJ and works in New York,
NY

Pleasures and Terrors (Triptych),
2023
Cyanotype on watercolor paper
38 x 20 inches

Pleasures and Terrors (Grid), 2023
Cyanotypes on watercolor paper
9 works: 20 x 14 inches each

Pleasures and Terrors of Pollination,
2023
Cyanotype on watercolor paper
32 x 24 inches

Pleasure and Terrors Zine,
2023–2024
Zine of cyanotypes
14 x 11 inches

All works are courtesy of the artist

In response to stressful conditions like extreme heat or drought, a plant will switch into survival mode, going to seed, often before a gardener has a chance to harvest. Focusing all of its energy on the continuation of its species, my buttercrunch lettuce went from producing delicious, edible leaves to extending a spire of flowers. I am interested in the tension between the aesthetic pleasure of the flower and the plant's expression of self-preservation in the face of imminent death. The title comes from Aaron Siskind's series *Pleasures and Terrors of Levitation*, where he documented divers suspended mid-air, devoid of context, such that it is unclear whether they are floating or falling—or where they might land. The bolting buttercrunch lettuce feels akin to our current human condition; confronting the uncertainty of our fragile ecosystem.

The last effort to survive can be beautiful and terrifying.



Installation view of *Pleasures and Terrors*



Pleasures and Terrors (Triptych)



Pleasures and Terrors of Pollination

SARAH FRIEDLAND

Born 1992, Los Angeles, CA
Lives and works in Brooklyn, NY

Movement Exercises Trilogy,
2017–2022

Trilogy of single channel videos
(listed individually below):

Home Exercises, 2017
HD video
22 minutes

Drills, 2020
HD video
17 minutes

Trust Exercises, 2022
HD video
25 minutes

All works courtesy of Video Data
Bank, School of the Art Institute of
Chicago

Movement Exercises deconstructs and revises the choreographic vocabularies of exercises practiced across home, work, and school spaces. The trilogy consists of three films: *Home Exercises*, *Drills*, and *Trust Exercises*. *Movement Exercises* examines the premise and promise of the exercise: that by moving together, repeatedly, we both create and recreate the social body. Through hybrid, experimental, and movement-based filmmaking, multichannel video installation, and site-specific live dance performance, I stage and script bodies and cameras in concert with one another to elucidate, distill, and revise the embodied patterns of social life and the body politic. Facilitating a research process integrating found movements, gestures, and postures from embodied memories, cinema, and archival footage, I choreograph through practices of embodied interviewing, pre- and reenactment, adaptation, and improvisational play, shaping dances with diverse communities of performers and movers—from professional dancers to cohorts of older adults and teenagers.

Adapting the form of the home workout video, *Home Exercises* investigates and frames the gestural habits and choreographies of eight older adults in their homes. Reimagining the form of the Cold War-era, US government produced social guidance film, *Drills* probes the choreographies of preparing for the future, from lockdown and Boy Scout drills to office meditation. Amending the choreography of team-building and visual grammars of corporate video, *Trust Exercises* explores the tension between the poetics of group movement and its instrumentalization for capitalist management.



Drills (still)



Trust Exercises (still)



Home Exercises (still)

KAT GENG-CARABALLO

Born 1979, Bogotá, Colombia
Lives and works in Brooklyn, NY

Mis Guías und Me, 2024

Acrylic and fabric paint on wood, repurposed fabrics (pillowcase, necktie, sweater, scarf, skirt), wool, recycled bike tires, sequins, and a pillowcase hand-dyed with marigolds.

29 5/8 x 21 x 14 1/2 inches

Curtain Call, 2023

Milk and fabric paint on wood, T-shirt, shoelace, wool, and sequins
50 x 52 x 6 inches

Both works are courtesy of the artist

In *Mis Guías und Me*, a violet haired woman's eyes dart towards the left, as another scrunches her nose and a third smirks mischievously from the shadows. Amidst a landscape of personal and familial belongings, hurried scribbles and brushstrokes, each figure emerges. With a keen interest in the presence of invisible influences from across time and place, I recollect a moment of loss and the ensuing fear. My maternal lineage is present in every fiber of the hand-stitched and assembled work. The painting and sewing techniques used to create each face echo the tradition of my German grandmother's post-WWII puppet theater. The figures' sewn features and expressions are a fusion of my Colombian grandmother's and my own. The threads of heritage, loss and the unseen converge to leave the viewer to ponder the relationship between the three and the catalyst for their emotional states.

In *Curtain Call*, a man peers out from behind curtains, a gentle nod to the artist's grandmother's traveling theater. However, unlike the actors of Puppenbühne Helen Geng, this man is reluctant to perform, a look of exasperation, resignation or perhaps grief across his face. With an interest in subverting expected roles and placing emotional expression at the center of my works, I pose several questions: What does it mean to show up but not in the way one expects? How do we sit with our grief and the grief of others?



Curtain Call



Mis Guías und Me

DANIEL CIORDANO

Born 1988, Poughkeepsie, NY
Lives and works in Newburgh, NY

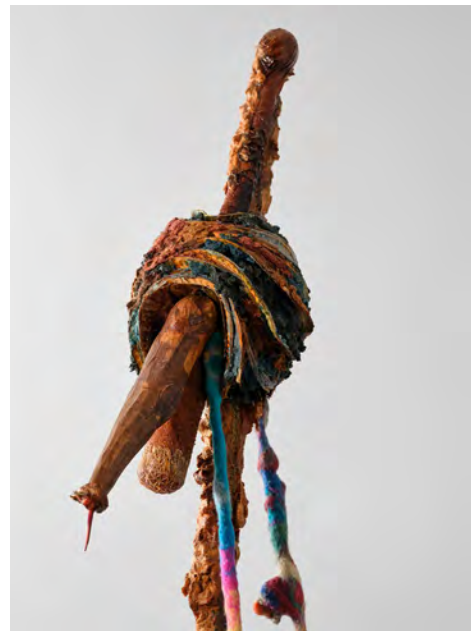
Turkie, 2016–2021

Acrylic house paint, acrylic polymer emulsion, aluminum, aluminum tape, Astropop, balloon, baseball bat, capocollo, cattails, cinnabar, deep-fried batter, doily, epoxy, fibered aluminum coating, hardware, hosiery, lipstick, MOSSS' hair (musician), nail polish, paper plates, pigment, plastic wrap, pomade, prosciutto, reflective glass beads, salame, scorpion, silicone, shellac, steel, tennis balls, tennis ball felt urinal cake, wax, white locust thorn, wigs, wood, wool

91 x 28 x 20 inches

Courtesy of the artist

I make goopy monstrosity assemblages using materials that are autobiographical such as deep-fried batter, urinal cake, tennis balls, bald eagle excrement, and Italian confectionaries mixed with a healthy drenching of various archival resins. I converge these concoctions with fabricated components, such as cast aluminum and ceramic, and found elements, both industrial and organic, to make sculptures that range in scale from intimate objects to large-scale constructions. These works serve as reliquaries of my life in my post-industrial hometown of Newburgh, NY. I categorize my sculptures into typologies. Each type of work contains a specific theme, material makeup, and consistent form. My output is informed by my Italian ancestry, loved ones, and locale.



Turkie (detail)



Turkie

WOOMIN KIM

Born Busan, South Korea
Lives and works in Queens, NY

Mokyok (Bathhouse), 2023
Fabric, embellishment
73 x 112 inches

Courtesy of the artist

Through my textile works, I describe my daily observations of Queens and memories of Korea, the two places I call home, in a way that feels personal and accurate. *Mokyok (Bathhouse)* describes an imagined scene that is inspired by public bathhouses in Korea. In my memory, this is a place where women walk in, mind their own business, wash, relax, chat, refresh, and leave. I created a textile collage that shows a bathhouse where bodies of various types and conditions, sometimes with horns and tails, are washing themselves. The space resembles a communal pond in nature where animals come to drink and wash or cool themselves. Living in a city where individuals are visible and invisible, understood and misunderstood in a complex manner, I imagine this place as a type of heterotopia where the bare mythical bodies are private and public, defended and offended, accepted and rejected, free and restricted, muted and spoken at the same time.



Mokyok (Bathhouse)



Mokyok (Bathhouse) (detail)

CHRISTOPHER LIN

Born 1988, New Port Richey, FL
Lives and works in Brooklyn, NY

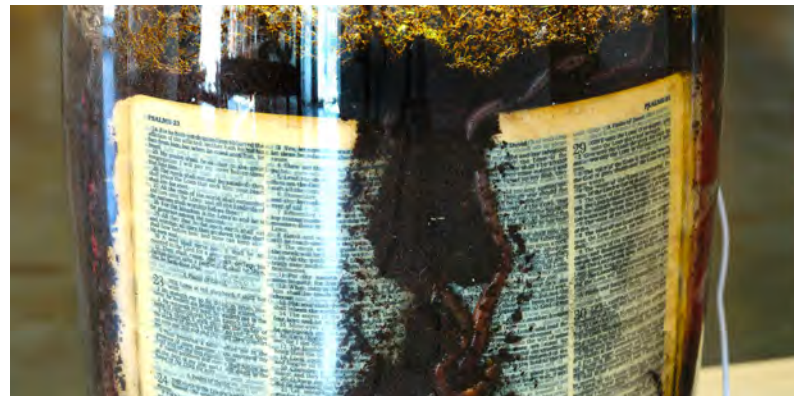
Seeking New Gods, 2024

Bioactive earth, compost,
detritivores (earthworms, isopods,
springtails), currency, flag, Bible,
Book of Common Prayer, moss,
pumice, activated charcoal, glass,
LED lights, table, and cushions
34 x 48 x 24 inches

Courtesy of the artist

My practice visualizes the ecologies we shape and inhabit in our current geologic era, the Anthropocene, through surreal collaborations with living systems. Combining elements of scientific investigation and material exploration, I make performative sculptures and installations that incorporate familiar objects interacting in unfamiliar ways to encourage viewers to question the framework of our everyday world. Experimental play transforms into thoughtful contemplation as I embed organic materials, such as teeth, brain coral, and sensitive plants, within a synthetic world of hand sanitizers, polystyrene, and the magenta glow of LED grow lamps to render the science fiction nature of our reality. More interested in the poetics of re-contextualization than representation, I obsessively collect, deconstruct, and recombine materials to create chimeras that reflect on the existential trauma of environmental anxiety. These ephemeral constructions allude to their impermanence and, by proxy, our own.

Each of these urns contains transformations of symbols representing our current gods, the forces that dominate modern American society: capitalism, nationalism, and religion. One slowly digests money—transforming capitalist notions of value into growth. Another will dissolve a thirteen-star American flag—transforming and digesting nationalism, imperialism, and colonialism. The last urn features the buried Bible and Book of Common Prayers I received on my own confirmation as a child—reflecting religion. These soul jars reflect the possibilities of composting as a metaphor for positive transformation— that we can learn from the metabolism inherent to nature to reconstitute our systems in productive ways. As these symbols slowly break down, the landscape above will be animated with life through the growth of composted seeds.



Installation view of *Seeking New Gods*

CARLA MALDONADO

Born 1986, Rio de Janeiro, Brazil
Lives in Rio de Janeiro, Brazil

Rituals for the End of the World,
November 2023

Two-channel digital video
with sound

Courtesy of the artist

Movement by Leda Diochnou

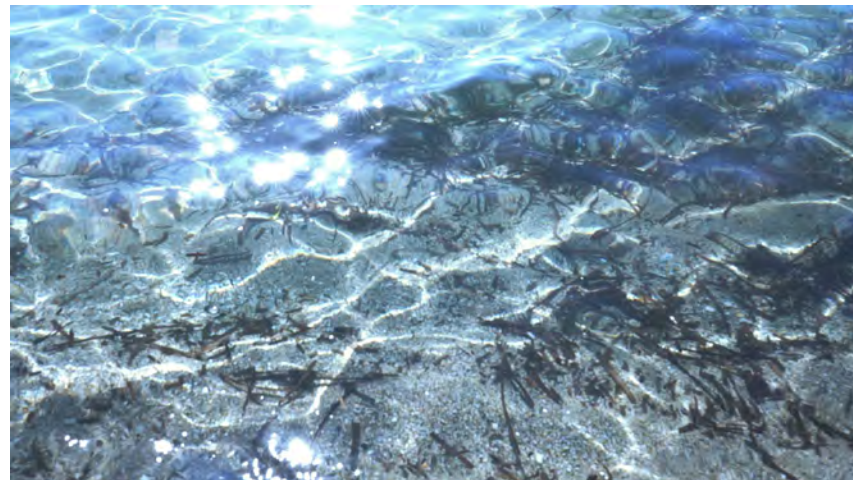
Work created during ARCAthens

Fall 2023 Residency

I am a Brazilian artist, working with film, photography, site-specific installation, and the multimedia experience of their intersection. I create visual narratives influenced by queer ecofeminism, intertwining captivating imagery with social criticism. With my lens, I investigate contemporary relationships with the environment within socio-political structures, highlighting issues related to the global climate crisis, exploitation of nature, and colonialism.

Rituals for the End of the World serves as an intimate invitation into the ceremonial spaces I created within the ruins of the present. This work navigates realms where ritualism and reality merge, bringing awareness to the apocalyptic feel of late-stage capitalism and U.S. imperialism.

Olive branches extend beyond their classical symbolism to represent relics of memory—a tribute to lands and lives decimated by systemic destruction. Movements and dancing shadows create a rhythm, calling to moments of pause, rest, joy, and contemplation. Against the backdrop of the Mediterranean Sea, we engage in conversation with the divine entities of Candomblé—Exu and Iemanjá, invoking their strength and guidance to navigate through dark times. This work is a spiritual manifesto—a call to bear witness, engage, and participate in the collective act of rebelling against the present and shaping a future disengaged from cynicism and despair.



Rituals for the End of the World (still)



Installation view of *Rituals for the End of the World*

KATHERINE MIRANDA

Born 1997, Bronx, NY
Lives and works in Bronx, NY

Fé (Even the stars look brighter tonight), 2019 - 2024
Mirrors, pennies, wax angel stamps, and oil on canvas
framed in Café Bustelo and ink
61 x 36 inches

YO SOY TU SANGRE MI VIEJO #5 (Wild Carrot), 2023
Digital collage of a childhood photo, drawn architectural
patterns of my grandparents' home and neighborhood,
and Polaroids taken of Governors Island
11 x 14 inches

*YO SOY TU SANGRE MI VIEJO #8 (Fort Jay and Nolan
Park)*, 2023
Digital collage of a childhood photo, drawn architectural
patterns of my grandparents' home and neighborhood,
and Polaroids taken of Governors Island
11 x 14 inches

YO SOY TU SANGRE MI VIEJO #10 (Common yew), 2023
Digital collage of a childhood photo, drawn architectural
patterns of my grandparents' home and neighborhood,
and Polaroids taken of Governors Island
11 x 14 inches

YO SOY TU SANGRE MI VIEJO #11 (White snakeroot),
2023
Digital collage of a childhood photo, drawn architectural
patterns of my grandparents' home and neighborhood,
and Polaroids taken of Governors Island
11 x 14 inches

All works are courtesy of the artist



YO SOY TU SANGRE MI VIEJO #5 (Wild Carrot)

My artistic practice is deeply rooted in the idea that our histories hold both value and power. My work relies heavily on the memories of myself and my family. Utilizing objects I collect from the Earth, my community and family, I transform these materials into conveyors of our histories. I am interested in the innate way familial and communal stories are connected to ancestral legacies. I aim not only to preserve these stories, but elevate them by creating mythologic, ancestral icons and artifacts worthy of recognition. It is through the commemoration of these experiences that I hope to honor my ancestors whose own histories were erased, lost and left discarded.



Installation view (from left to right): *Fé (Even the stars look brighter tonight)*, *YO SOY TU SANGRE MI VIEJO #5 (Wild Carrot)*, *YO SOY TU SANGRE MI VIEJO #8 (Fort Jay and Nolan Park)*, *YO SOY TU SANGRE MI VIEJO #10 (Common yew)*, *YO SOY TU SANGRE MI VIEJO #11 (White snakeroot)*

QINZA NAJM

Born 1976, Sargodha, Pakistan
Lives and works in New York, NY –
Lahore, Pakistan – Miami, FL

*Raaz-e-Ulfat (secret love) and
The Little Bee, 2024*

Oil and acrylic on metal
60 x 48 inches

*Kuch Ishq Kiya (Loved some),
Kuch Kaam Kiya (Worked some) I,
II, III, 2023*

Stainless steel, metal
24 x 11 x 6 inches
18 x 9 x 6 inches
12 x 8 x 6 inches

All works are courtesy of the artist

Growing up in Pakistan and living in the US for a few decades, I am fascinated by the ways in which cultural norms and laws shape our experience of the body as a political subject. My work seeks to explore the nuances of contemporary narratives through the materiality of everyday objects, with a particular focus in this exhibition on the South Asian metal trunk called “Peyti” as a metaphor for the concepts of migration, displacement, and belonging to challenge our assumptions about what it means to belong in the present and the future. What is home for each one of us?

Through my interdisciplinary practice, which includes performances, from weaving zippers into traditional patterns to deconstructing charpais (traditional weaved beds) into QR codes and pixels and using South Asian belts (Nara) to talk about desire and sexuality. By transforming everyday materials and creating immersive experiences, I seek to create a space for critical reflection and engagement with questions that affect us all. I hope to generate a discussion about the obligations and responsibilities of belonging and the risk of reinforcing stereotypes during the process of challenging them. Ultimately, I believe that art can be a powerful tool for creating a more just and equitable world, and I am committed to using my practice to engage audiences in conversations about the complex web of forces that shape our sense of self and belonging.



Kuch Ishq Kiya (Loved some), Kuch Kaam Kiya (Worked some) I, II, III



Raaz-e-Ulfat (secret love) and The Little Bee

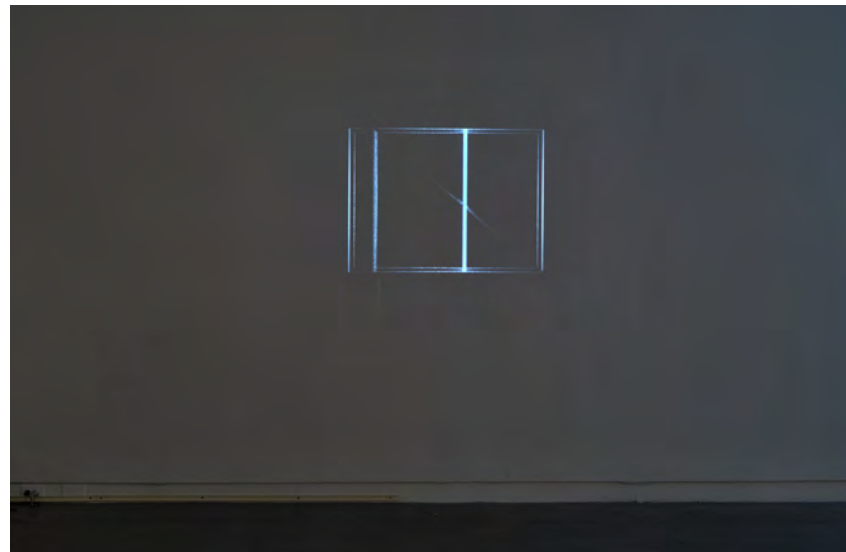
KARL OROZCO

Born 1991, Los Angeles, CA
Lives and works in Albuquerque,
NM

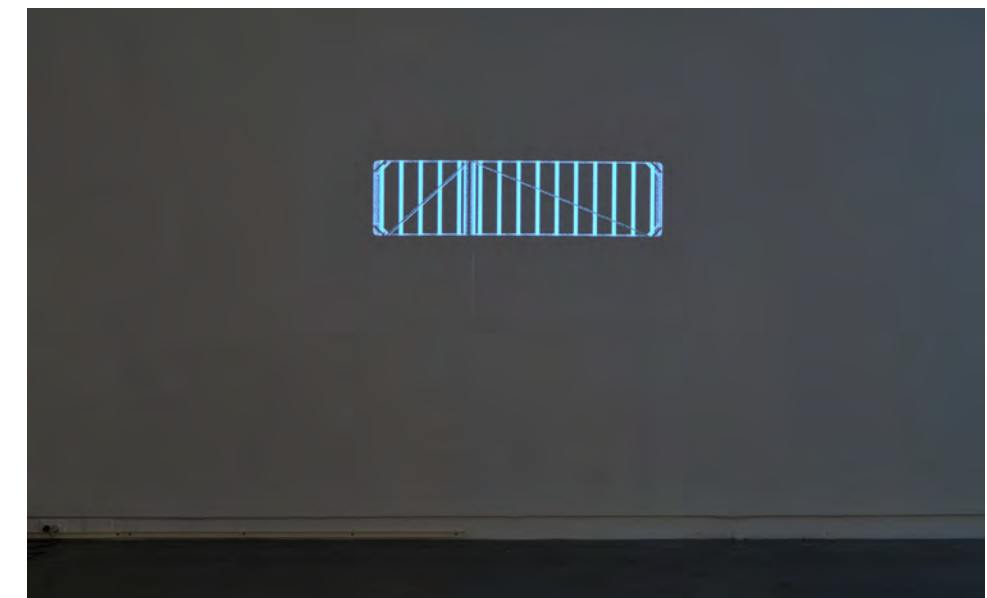
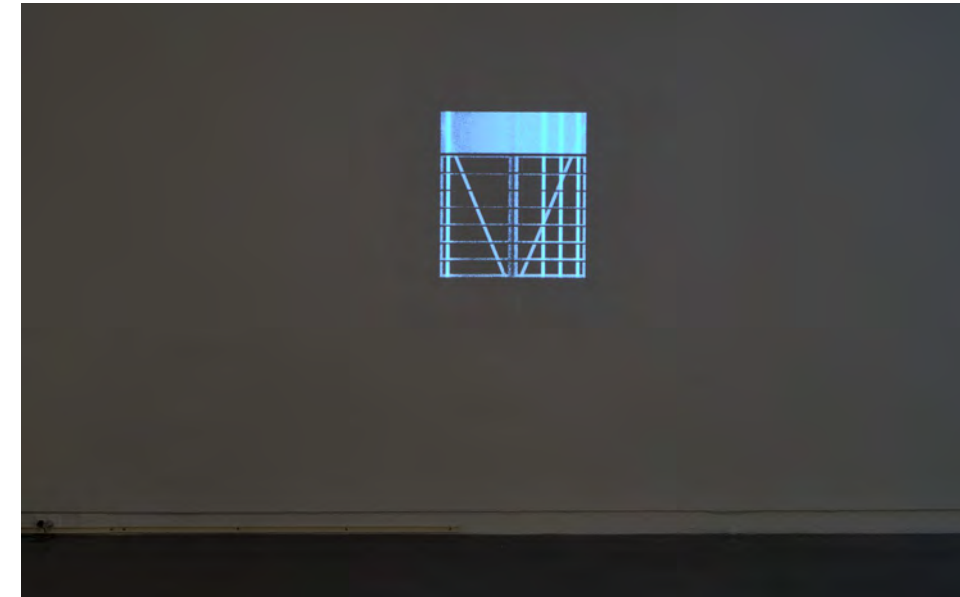
Signs of Life, 2023
Single-channel video of 3D
animation
1920 x 1080px, 10 minutes

Courtesy of the artist

I revitalize abandoned or broken communication tools such as printers and road signs, repurposing these objects to create vibrant prints, dynamic animations, and immersive installations. Central to my work is an exploration of these devices when they fall silent, no longer conveying a message. Through reimagining and material transformation, I breathe new life into objects that outlive their intended purpose. My work revolves around the concepts of death and rebirth. Each video or print is a record on the life cycles of these machines, offering viewers a glimpse into the intricate interplay between obsolescence and renewal. By granting new utilities to objects beyond their intended functions, I explore the potential inherent in the discarded elements of our manufactured landscape. I invite contemplation on the transformative power of repurposing and the enduring vitality that can emerge from the seemingly obsolete.



Installation view of *Signs of Life*



Above images: Installation views of *Signs of Life*

MARÍA ELENA POMBO

Born 1988, Caracas, Venezuela
Lives and works in New York, NY

Venezuelan Petroleum for the South Bronx (They Called it Mena'), 2024
Venezuelan petroleum, sargassum algae, glycerine, water, deadstock silk organza Gracias Familia R. y Gente del Cxxxito.
140 x 80 x 1 inches

Petrolandia in Four Acts (They Called it Mena'), 2024
Video, 8mm Digital Hi8, Public Domain Videos
3:40 minutes
15 x 9 x 9 inches

Both works are courtesy of the artist

I work through open-ended and interconnected projects that explore real and speculative pasts, presents, and futures. Based on research that draws from science, history, mythology, language, and conversations, I create installations, sculptures, videos, and actions that play with site-specificity, ephemerality, and participation.

Venezuelan Petroleum for the South Bronx was made in Cabimas, the Venezuelan city where the country's oil industry was born, and my mother's hometown. This piece uses petroleum my uncle received as a present to make his own gasoline due to shortages of this fuel. It also seeks to start conversations around a chapter starting in 2005, in which the Venezuelan government invested millions of dollars in "humanitarian aid" in The South Bronx, via CITGO, its USA-based petroleum company. This is part of a larger petro-diplomacy campaign by the Venezuelan government that continues today, in the context of Venezuela's economic collapse, one of the largest in contemporary history. The piece looks to re-imagine multipolar world-building, centering citizens instead of governments.

The work is part of *They Called it Mena'*, an ongoing research project exploring petroleum's past, present, and future relationship with humanity, focused on overlooked histories and narratives. It borrows its name from *Mena'*, the word used by the Wayuu people to refer to the black and viscous material that emanated from their territory's subsoil. The video *Petrolandia in Four Acts (They Called it Mena')* is a look into petroleum dynamics in Cabimas, such as citizens distilling their own gasoline from found petroleum, and the origin and making of the sculptural piece.



Petrolandia in Four Acts (They Called it Mena') (still)



Installation view of *Petrolandia in Four Acts (They Called it Mena')*



Installation view of *Venezuelan Petroleum for the South Bronx (They Called it Mena')*

XAVIER ROBLES ARMAS

Born 1991, Zacatecas, Mexico
Lives and works in Queens, NY

Signs of Life, 2023
Single-channel video of 3D
animation

Ritual Landscape, 2024
Photography, earthenware
installation
12 x 79 ½ x 38 inches

Encrustation 1, Becoming, 2024

Encrustation 2, Creature, 2024

*Encrustation 3, All-seeing Datura,
Moonlight flower*, 2024
Photographic assemblage

All works courtesy of the artist

With a background in architectural studies, I look at the ways in which Mexican migration has shaped space throughout the US, in turn affecting one's psychological understanding of the self. By working with ceramics, metal, and self-portraiture I turn to the tactile, the earthly, the symbolic, the holy, the archaic, and the sensual as points of entropy into oneself. How does one become a place? What does it mean to feel like a foreigner in your own country? My work draws from embodied research-based practices on how Latinx communities make sense of place. My research focuses on culturally specific leisurely practices, affect theory, philosophies of becoming, and Mexican-American literature.

Through acts of mapping and assemblage, I materialize a new space/place both imagined and already here—in search of the post-human. I traverse across metaphors, representations, and layers of cultural discourse including migration, mythmaking, and ecology. With the poetic potential to open up conversations; I ask questions to subvert political perspectives around bodies that labor, move across landscapes/territories and pose their orientation differently.

Ritual Landscape references worldly esoteric and historic precolumbian symbolic knowledge of life and death and serves as a space of intimacy, reflection, and ritual. *Encrustation 1, 2, and 3* are a series of self-portraits. I created ceramic forms thinking about how they hold light and allow for light to shine through, and serene moments with flora and fauna.



Installation view of *Encrustation 1, Becoming*; *Encrustation 2, Creature*; *Encrustation 3, All-seeing Datura, Moonlight flower*



Installation view of *Ritual Landscape*

JONATHAN SANCHEZ NOA

Born 1994, Havana, Cuba
Lives and works in Brooklyn, NY

Untitled (OLÚFINA mi carne, Isleños), 2023

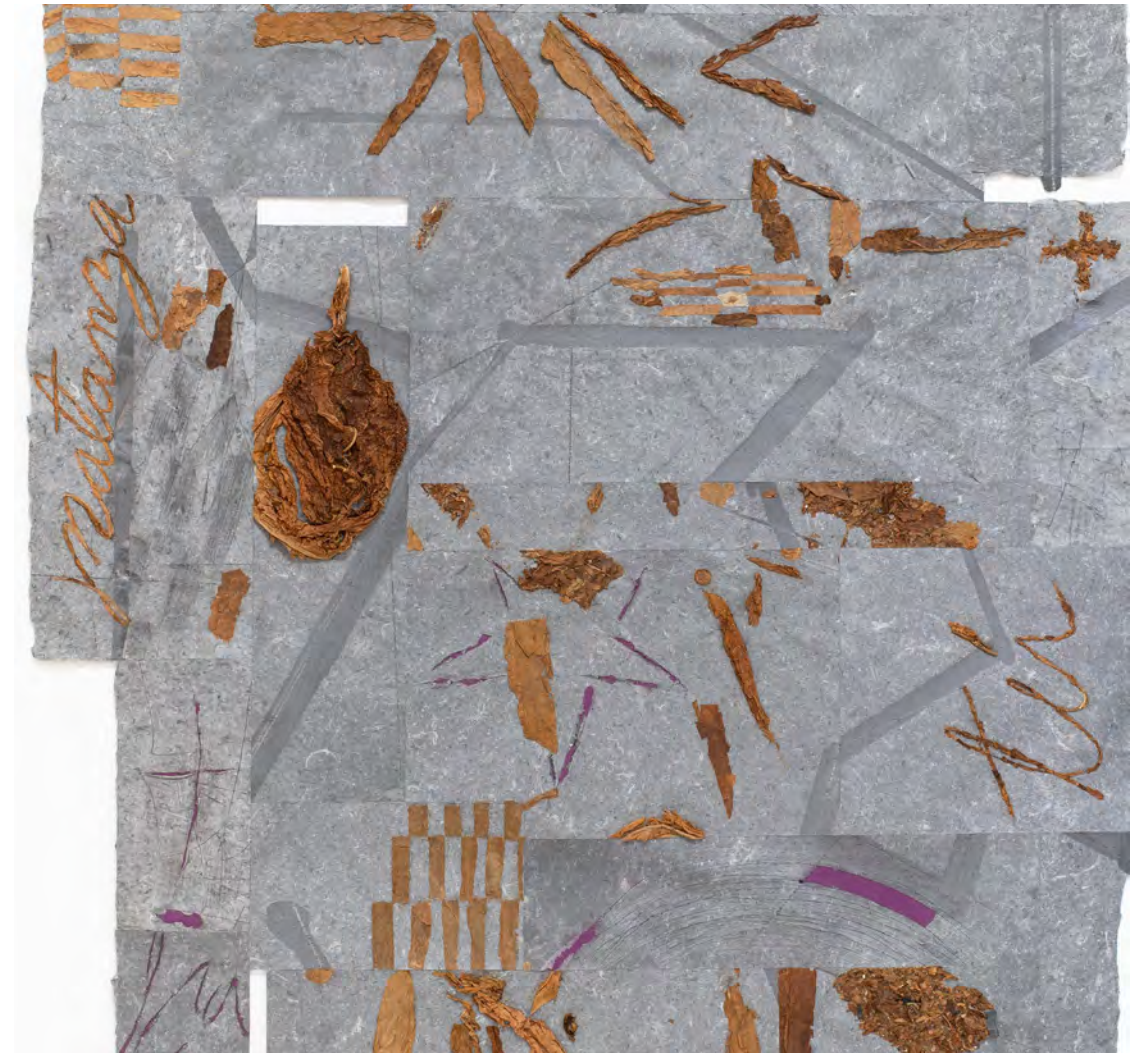
Connecticut broadleaf tobacco
on handmade paper dyed with
graphite, pulp painting, oil stick
69 x 33 inches

Courtesy of the artist

I create artworks that examine how histories of colonial extractivism have impacted notions of race, identity, and climate. I use Cuban tobacco as a medium to reconstruct narratives of displacement in relation to cultural and religious significance. Through papermaking techniques, I imprint tobacco stain patterns directly into raw pulp slabs, a process informed by my interest in natural, organic materials, and spirituality. In a current series of papermaking works, I convey ways of understanding a particular Creole experience that is rooted in ideas of resilience.



Untitled (OLÚFINA mi carne, Isleños)



Untitled (OLÚFINA mi carne, Isleños) (detail)

CORAL SAUCEDO LOMELÍ

Born 1993, in Mexico City, Mexico
Lives and works in Brooklyn, NY

Goce entre el gozne, 2024
Steel, concrete, fired clay
79 x 40 x 50 inches

Courtesy of the artist

My work explores material relationships, labor, and collapsing systems, drawing inspiration from personal and poetic visual experiences that make up the everyday, such as domestic objects, the urban landscape, poetry, and craft. Growing up in Mexico City, I am influenced by the modes of living where improvisation and imagination result from necessity and circumstance. I am interested in recontextualizing overlooked objects and processes and framing them as poetic moments through collecting, disposing, constructing, translating, and recreating. My work captures moments of life stopped in time. It frames situations where systems collapse, it questions the functionality of objects, it is concerned with material relationships, it is a dialogue between intuition and rationality, and it investigates our relationship to labor. I am interested in creating a new world where we can see the maker's hand like a poetic mark. I believe we have to find new ways of representing and describing our world, while simultaneously making and describing things that don't yet exist.



Goce entre el gozne



Goce entre el gozne (detail)

DANIEL SHIEH

Born 1994, Taipei, Taiwan
Works in Brooklyn, NY

Burial, 2024

Buddha lamp, foam, plaster,
flocking

60 x 24 x 10 inches

Courtesy of the artist

I create installations that look like glitches in reality. Through manipulating sound, light, scale, and optics, I affect the viewer's perception of time and space and generate an enticing but illusory experience of physical space. My immersive installations ask viewers to crawl, kneel, peer, and lay within, their actions implicating them in the narratives these structures contain. Stemming from conversations with my Taiwanese parents about their journey to the United States, I examine myths within American culture such as the frontier and the rugged explorer. The forms of my installations reference industrially produced objects and their capacity to uphold our fantasies.



Burial (detail)



Burial

RACHEL STERN

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

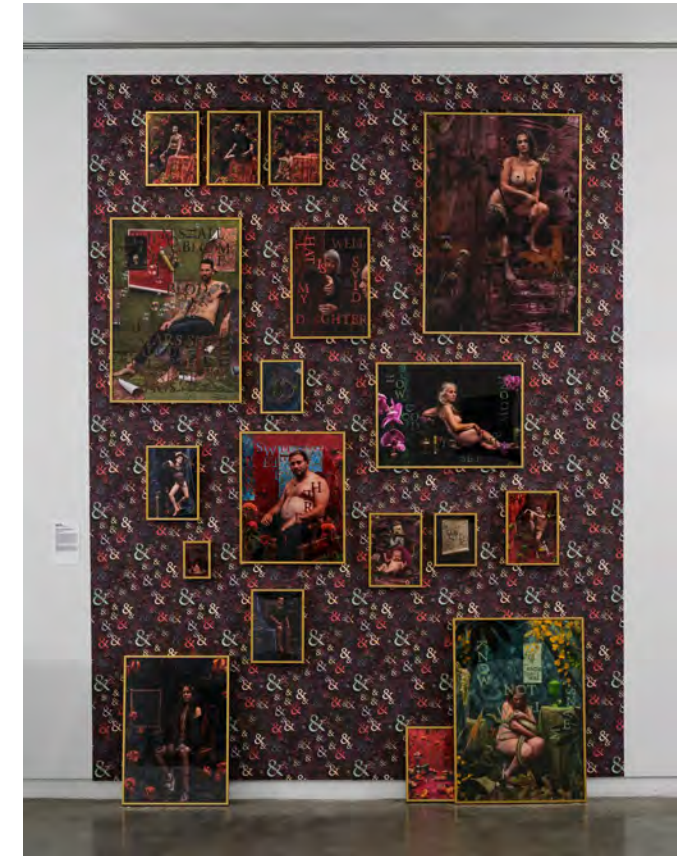
One Should Not Look At Anything,
2022–2024 Framed c-prints and
photographic wallpaper,
site-specific installation

Courtesy of the artist

One Should Not Look At Anything is a body of work that begins in an exploration of the visual experience of reading. I construct and photograph sets embedded with cut paper letters looking at the alphabet as visual symbols alongside more pictorial symbols like flowers, candles, and the human form. These photographs overlay text from Oscar Wilde's play *Salome* with sitters drawn from my life. The photographs are overwhelming, hard to read in places, clear in others, and densely packed with details, textures, and color. I created a photographic wallpaper with an ampersand motif setting a maximalist foundation—a poetic insistence on always wanting more.



One Should Not Look At Anything (detail)



Installation view of *One Should Not Look At Anything*

SAGARIKA SUNDARAM

Born 1986, Kolkata, India
Lives and works in New York, NY

Kosha, 2023
Hand-dyed felted wool
106 x 106 x 3 ½ inches
Collection of Sunil Hirani

My work crosses multiple genres of visual art using hand-dyed raw natural fiber. Multi-layered wall-based and free-standing works unite a painter's sense of color, a sculptor's perception of space, and a dancer's feeling for movement. My textile reliefs and complex, three-dimensional hanging installations bind together organic and constructed forms. Drawing extensively on natural imagery, these works meditate on the impossibility of separating the human from the natural and the interior from the exterior, suggesting the intertwined nature of reality. The scale of these works, defying dimensions as they climb from floors to walls and into the air, disclose the intense investment of labor that goes into their making, harkening back to the early days when such work was wrought entirely by hand. Deeply rooted in the landscapes that sheep-herders call home, wools and dyes from as far as the Himalayas and as near as the Hudson Valley form the raw materials for the ancient felt-making techniques that drive the construction of these works.

This collision of worlds—between the local and global, the ancient and modern, and the human and natural—speaks to my own heritage, growing up between India and Dubai, and to the harmonious marriage of labor, materials, and form that underlie thousands of years of textile tradition.



Kosha, (detail)



Installation view of *Kosha*

LORENZO TRIBURGO

Born, 1980, Bronx, NY
Lives and works in Brooklyn, NY

Lorenzo Triburgo and Sarah Van Dyck

Pluto, 2020/2022

Dye sublimation print on aluminum
Courtesy of the artists and SoMad
32 x 48 inches

Venus, 2020/2022

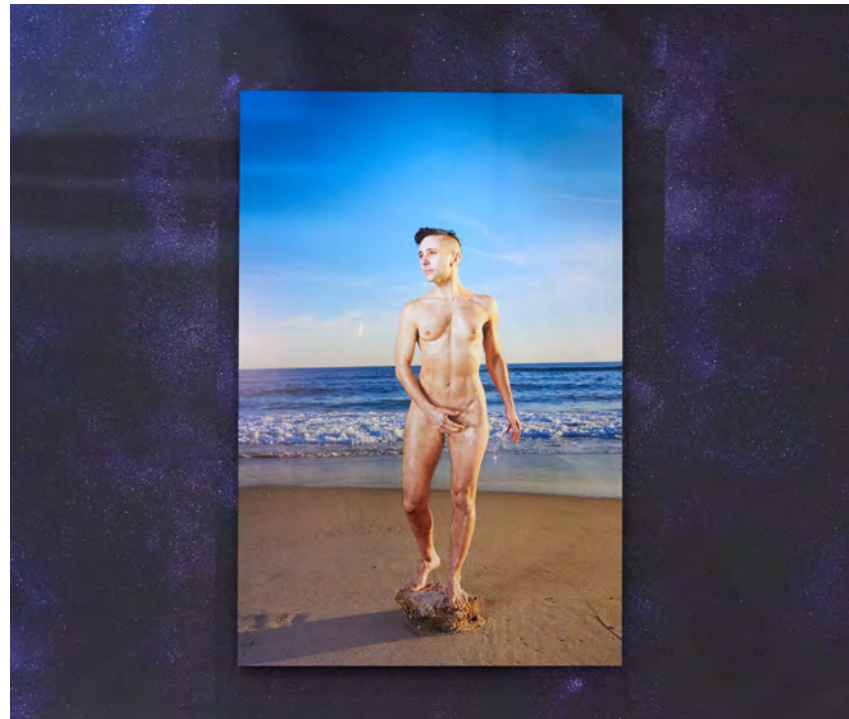
Dye sublimation print on aluminum
Courtesy of the artists and SoMad
48 x 32 inches

Glitter Constellations (Wallpaper),
2022/2024

Site-specific installation
Archival inkjet prints

Courtesy of the artists

After 10 years of transgender “hormone therapy,” I stopped taking testosterone as a performative attempt to embody gender abolition and occupy a new subjective space. The metamorphosis of my body became source material for *Shimmer Shimmer*, figurative images featuring my glitteradorned nude form in familiar art historical poses photographed by my queer-femme partner Sarah Van Dyck on location at the historically gay section of Riis Beach in Queens, now a haven during the summer months for our NYC queer community. The shimmer of glitter on my figure conjures queerness through camp and the political importance of queer joy, but glitter in *Shimmer Shimmer* is also used to suggest a mythical, celestial presence and queer astrology, a reference that is reiterated by the accompanying still lifes of “glitter constellations.”



Installation view of *Venus*



Installation view of *Pluto*, *Venus*, and *Glitter Constellations*

DERICK WHITSON

Born 1991, Mansfield, OH
Lives and works in Brooklyn, NY

My Spirit is Covered in Flowers,
2023

Archival inkjet prints
30 x 24 inches & 13 x 11 inches

Both works are courtesy
of the artist

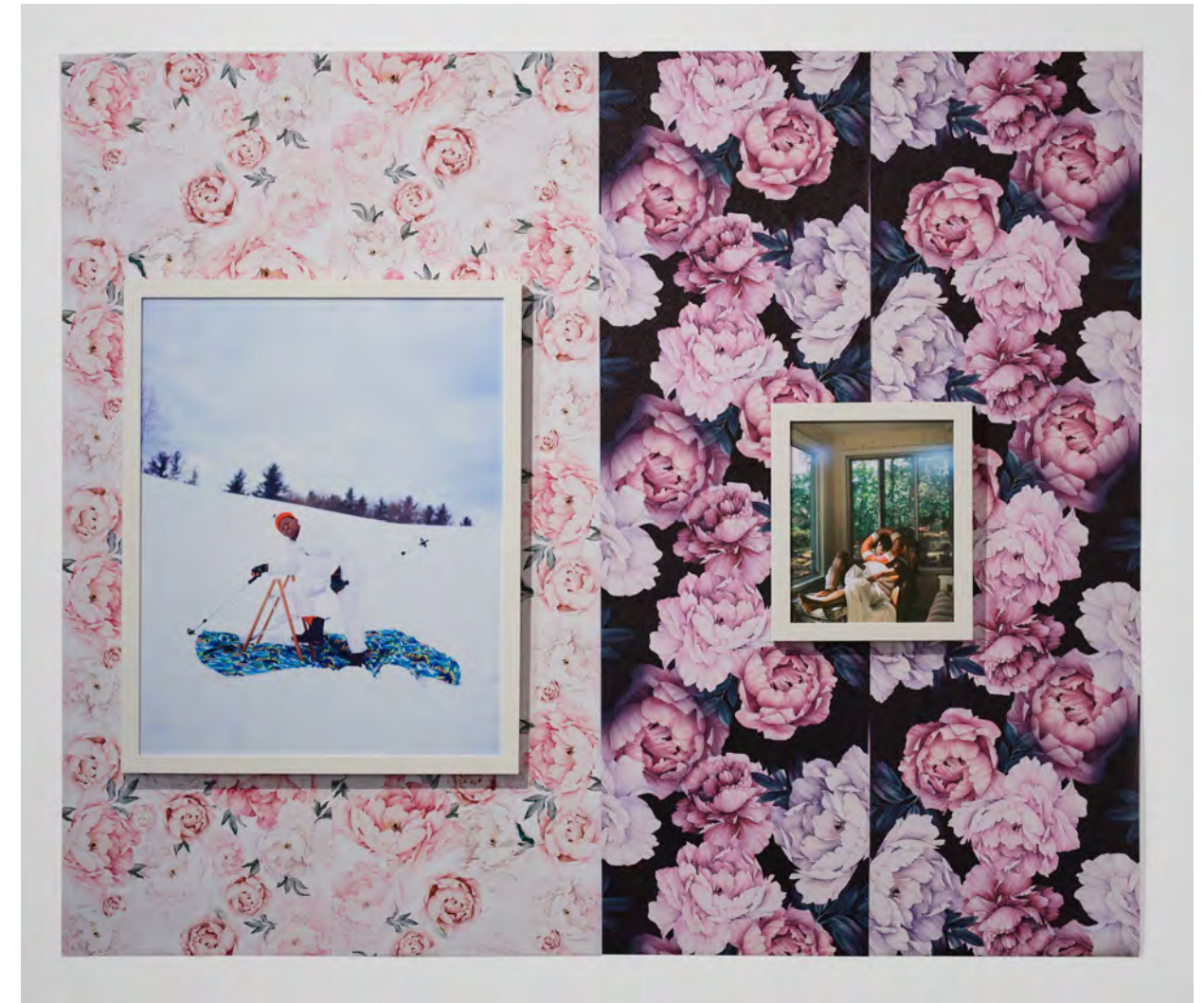
I see the flower as a gesture, and a resolution, an offering of peace that is confronted with patience. I'm addressing the notion of love and gratitude in the perception of a portrait, a retelling of a narrative. What I've presented is a mirror, soft reflection of characters in photographs, morphing into my identity. Thinking about time, and what it means to wait, wait for the image, or waiting for internal change, bodily change, or my own physical habits and patterns. Who is the spectator and who is being watched? This is a common question addressed in this imagery. The human presented is influenced by their environment, even if it is for a brief moment in time. How do I take control of my image? The black rose symbolizes hatred, despair, or death. This symbol also connects to rebirth: I'm committed to the intersection and projection of beauty that is halted by the rejection of hatred, in which my personal growth is also confronted with the decay of the body, the decay of a representation of myself. This work is about symbolism, it engages with the created world, it stages a new identity in Christ.



My Spirit is Covered in Flowers



My Spirit is Covered in Flowers



Installation view of *My Spirit is Covered in Flowers*

HUIDI XIANG

Born 1995, Chengdu, China
Lives and works in Brooklyn, NY

we've decided to grow oranges together, 2023

Mixed-media installation:
3D-printed PLA, 3D-printed aluminum alloy, wood, cement, masking tape, tubes, crocodile clamps, caster wheels, stickers, reciprocating linear actuator, light bulb, lamp base, motorized toy trains, extension cords
Dimensions variable

Courtesy of the artist

In my practice, I create sculptural objects and installations that remix, recontextualize, and recreate symbols and scenarios of popular media mined from personal and collective experiences to closely examine these forms of capitalism and unpack the root of their appeal. My work aims to divulge the often brutal making processes, reflect the intricacy of our lived surroundings, and construct alternative forms and narratives confronting late capitalism. With a cute yet crude sculptural gesture, I intend to rupture the singular grand storytelling, revealing the contradiction, joy, tragedy, and absurdity inherent in the making of ideology.

we've decided to grow oranges together is a mixed-media sculpture originating from my experience of "growing" digital fruit trees with my mother in a mobile game on an online shopping platform. This work explores the possibilities of cultivating a caring system within a precarious digital environment, interrogating the invisible labor, the hidden violence, and the unarticulated desire associated with fostering methods of mutual care in today's late capitalist society.



we've decided to grow oranges together



we've decided to grow oranges together (detail)



we've decided to grow oranges together, 2023 (detail)



we've decided to grow oranges together (detail)

A YOUNG YU

Born 1990, Seoul, South Korea
Lives and works in New York, NY

In collaboration with **Nicholas Oh**
Born 1990, Seoul, South Korea
Lives and works in New York, NY

Offering of Dreams, 2023
Video
20:30 minutes

Lunar Mythos, 2024
Ceramics (series of 13)
20 X 12 X 12 inches

Both artworks are courtesy of the
artists

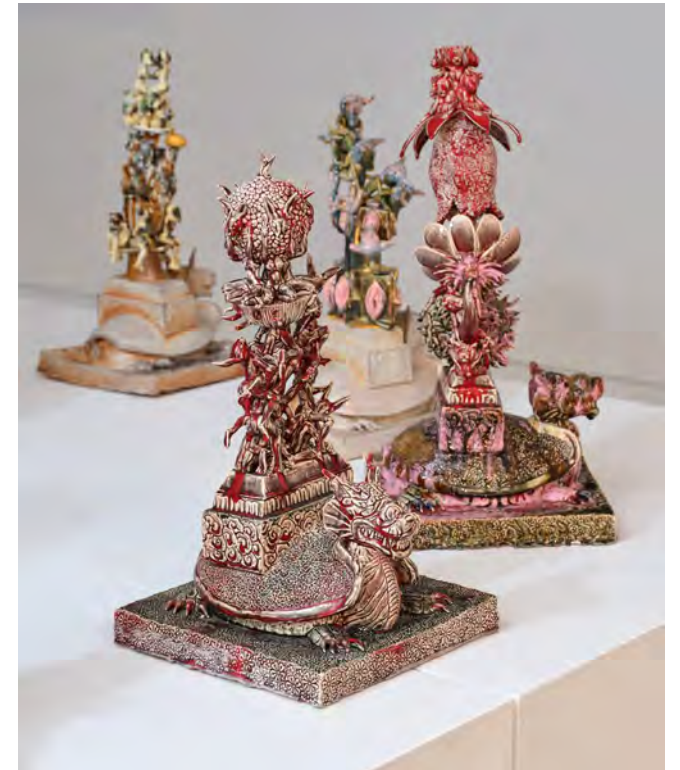
We are an artist duo working across sculpture, installation, and performance-based film. Our practice is centered on deeply personal meditations on intergenerational narratives. We draw from Korean native spirituality, termed Musok. We reference Musok's animist philosophies, rooted in land ecology and ancestral connection, and elaborate folk mythologies. We reflect on how inherited cultural practices can reflect our hyphenated Asian-American identities. We research stolen, sacred historical artifacts from our heritage and reimagine them into sculptures that become markers of diasporic identity formation, through reclamation of indigenous material cultures. Installations situate sculptures into devotional environments that center rebirth and metamorphosis. Installations also stage performances for our films. Our films are cinematic documentations of performances of Musok, which encompasses folk magic, ancestral veneration, ceremony, ritual, and communal rites. We distill movements from Musok that offer decolonial forms of care. Our work aims to reclaim traditions that have been historically subject to violent erasure.



Installation view of *Lunar Mythos* and *Offering of Dreams*



Offering of Dreams (still)



Lunar Mythos (detail)



Opening of Part One of *Bronx Calling: The Sixth AIM Biennial*



Opening of Part Two of *Bronx Calling: The Sixth AIM Biennial*

IMAGE CREDITS PART 1 AND 2

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