





RAGGA NYC: All the threatened and delicious things joining one another

May 3–June, 25, 2017

	<p>Jahmal B. Golden <i>Memoir</i>, 2017 Digital prints 16 x 20 in (40.6 x 50.8 cm) (triptych) Courtesy the artist</p>
	<p>Carolyn Lazard and Bleue Liverpool <i>Chaos-monde</i>, 2017 Wax, wood, black linen, leather, leaves, seed pods, hair, sand, shells, glass, 16mm film, analog audio tape, semiprecious stones, glass vials, dried hibiscus flowers, dried sorrel, dried rosemary, dried plantain leaves, dried sugarcane, rose water, castor oil, coconut oil, vetiver oil, jasmine oil, and rum Dimensions variable Courtesy the artists</p>
	<p>Tau Lewis <i>Georgia marble marks slave burial sites across America</i>, 2016 Plaster, cement, acrylic paint, chain, and high-gloss finish 18 1/2 x 12 1/2 x 8 1/2 in (47 x 31.8 x 20.3 cm) Collection Christine and Murray Quinn Courtesy Cooper Cole and the artist</p>
	<p>Tau Lewis <i>it takes me more courage to be soft</i>, 2016 Plaster, cement, tissue paper, fur, cinder block, and concrete 37 x 8 1/2 x 8 in (47 x 21.6 x 20.3 cm) Private collection Courtesy Cooper Cole and the artist</p>

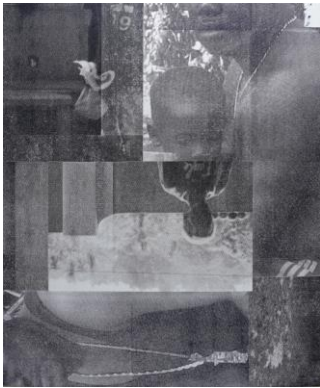



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	<p>Tau Lewis <i>for every defence mechanism, a valid reason</i>, 2016 Plaster, cement, tissue paper, fur, cinder block, and concrete 37 x 8 1/2 x 8 in (47 x 21.6 x 20.3 cm) Private collection Courtesy Cooper Cole and the artist</p>
	<p>Tau Lewis <i>Untitled (Love my Jamaica)</i>, 2016 Vinyl print on lightbox Dimensions variable Courtesy Cooper Cole and the artist</p>
	<p>Shanekia McIntosh "Touched," 2017 Poem Courtesy the artist</p>
	<p>Maya Monès <i>Ciencias Sociales [Social Sciences]</i>, 2017 Audio, two parts; 9:03 min, 19:09 min Courtesy the artist</p>
	<p>Paul Anthony Smith <i>Grey Area #5</i>, 2014 Silkscreen and collaged canvas 60 x 50 in (152.4 x 127 cm) Courtesy the artist and ZieherSmith</p>
	<p>Paul Anthony Smith <i>Grey Area #7</i>, 2015 Silkscreen and collaged canvas 34 x 24 in (86.4 x 61 cm) Courtesy the artist and ZieherSmith</p>





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	<p>Paul Anthony Smith <i>Grey Area #10</i>, 2014 Silkscreen and collaged canvas 60 x 50 in (152.4 x 127 cm) Courtesy the artist and ZieherSmith</p>
	<p>Paul Anthony Smith <i>Mask #1</i>, 2015 Unique picotage on pigment print 40 x 30 in (101.6 x 76.2 cm) Courtesy the artist and ZieherSmith</p>
	<p>Paul Anthony Smith <i>Port Antonio Market #3</i>, 2013 Unique picotage on C-print with spray paint 30 x 20 in (76.2 x 50.8 cm) Courtesy the artist and ZieherSmith</p>
	<p>Paul Anthony Smith <i>Port Antonio Market #4</i>, 2013 Unique picotage on C-print with spray paint 30 x 20 in (76.2 x 50.8 cm) Courtesy the artist and ZieherSmith</p>

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	<p>Renée Stout <i>I Can Heal</i>, 2000–01 Neon sign 29 x 36 1/2 x 6 in (73.7 x 92.7 x 15.2 cm) Collection Dean Dalton Courtesy the artist</p>
	<p>Renée Stout <i>The Rootworker's Table</i>, 2011 Altered and reconstructed table, blown and hot-formed glass, found and constructed objects, oil stick on panel, and found carpet 78 x 50 x 30 in (198.1 x 127 x 76.2 cm) Courtesy the artist</p>
	<p>Christopher Udemezie <i>Untitled (In a trance, she walked out onto her reflection, closed her eyes and received a plan from beyond the mountains)</i>, 2017 Digital print 24 x 35 1/4 in (60.7 x 90.8 cm) Courtesy the artist</p>
	<p>Christopher Udemezie <i>Untitled (Taken by the loa with a knife in her hand, she cut the throat of a pig and they all swore to kill all the whites on the island)</i>, 2017 Digital print 24 x 35 1/4 in (60.7 x 90.8 cm) Courtesy the artist</p>