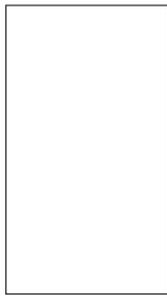


Bridging personal and cultural memories, Manuel Solano's work proposes that the power of painting might manifest untethered from sight. The artist's humorous, poignant scenes are inspired by personal reminiscences and mainstream pop culture from before 2014, the year Solano became legally blind as the result of negligent and inadequate HIV/AIDS treatment. The artist pulls images from their past experiences—an arresting sunset, their first communion, a Halloween party—and depicts themselves, as well as actors and singers from their childhood, in order to create paintings that can be read as self-portraits. Solano's work expands into territories of longing and desire, gender construction, trans* identity, cover songs, music videos, movies, disability, and moments recreated from their "mind's eye."

Within the large-scale canvases created for the exhibition, Solano plays with themes of constraint and powerlessness to represent their own experience of life with disability, describing it as endemic to a capitalist, prosumer lifestyle. Their figures convey heightened and at times dissonant emotions, from loneliness and alienation to sensuality and inspiration. *Untitled* (2017) depicts Michael Jackson in his 1991 music video for "In The Closet," where the star, dancing alongside supermodel Naomi Campbell, basks in his own androgynous appearance, sensuality, and power, several attributes the artist admires. With *I'm Flying* (2017), the viewer is offered an alternative view of the closing scene of *The Craft* (1996), in which troubled teen witch Nancy Downs (played by Fairuza Balk) is seen shackled in a psychiatric hospital. The connection between this scene and Solano's felt reality is direct, but has universal implications: in their view, everyone can relate to the feeling of being confined by material, financial, or physical hardships, as well as the outward-facing appearance of success.



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4

Inhabitants, with Margarida Mendes

Founded in 2015, New York, by Pedro Neves Marques and Mariana Silva

1–3

What is Deep Sea Mining? Graphics for a Campaign, 2018

Three looped digital animations

Data visualization by Philippe Rivière and animations by Herma Films

With kind support from the New Museum

Courtesy the artists

4

What is Deep Sea Mining?, a webseries.

Episode 1: Tools for Ocean Literacy, 2018

Video, sound, color; 6:43 min

Miniseries on view at www.inhabitants-tv.org

Commissioned by TBA21—Academy

Courtesy the artists

Inhabitants is an artist group founded by Pedro Neves Marques and Mariana Silva in 2015. The collaborative project takes the form of an online channel for exploratory video and documentary reporting. With a revolving cast of filmmakers, visual artists, consultants, and partnering experts and institutions, Inhabitants produces and streams short-form videos intended for online distribution and viewing, with each episode focusing on a different topic of urgent sociopolitical importance.

The episodes and animations created for the exhibition explore deep sea mining, and are developed in collaboration with Margarida Mendes, a curator, activist, and founding member of the Portugal-based Oceano Livre environmental movement, which advocates against the process. Deep sea mining is a retrieval process on the ocean floor that seeks out rich minerals, including valuable metals (gold, silver, copper, cobalt, manganese, and zinc) and rare earth elements (lanthanides, scandium, and yttrium). While the process demands technological advancements, activists and advocates are addressing its impact on ecosystems and habitats buried deep in the ocean, and how and by whom the practice will be managed and regulated in the years to come. The first episode, *Tools for Ocean Literacy* (2018), presents a cartographical survey of technologies that have contributed to ocean literacy and seabed mapping, explaining this process and what types of geological formations may result. The second episode, *The Blue Economy, a New Gold Rush?* (2018), focuses on how the global mineral trade exacerbates capitalist accumulation and nationalist tensions.

Zhenya Machneva creates industrial landscapes and still lifes using traditional weaving methods, depicting factory sites, machine tools, and hardware in order to reflect upon the legacy of the former Soviet Union in the postindustrial era. Machneva embraces textiles as a rejection of the capitalist values of efficiency, profitability, and productivity, opting instead for time-consuming and gendered craft approaches antithetical to both the factory work of the twentieth century and the immaterial forms of labor prevalent today.

Her tapestry *Project: Edition 1/1 "Shuvalov and pioneers"* (2015) depicts an everyday factory scene in the style of Socialist Realism, the mode of visual art, literature, and architecture made prevalent in the Soviet Union under Stalin's rule. Socialist Realism is characterized by the glorified depiction of communist values, such as the emancipation of the proletariat, by means of realistic imagery. In her image, Machneva alters this by substituting workers with the souvenir miniatures of classical statues that adorn many Russian homes. Woven for the exhibition, *Guillotine* (2018) depicts a "bending" machine, operable by both factory workers and machine-automated interfaces and used to assemble a curve in any industrial material. For Machneva, this monolithic machine represents an industry in decline due to rapid technological advancements in automation and machine learning. Like the French Revolution-era guillotine (which represented efficient, humane death), the bending machine was also once a sign of technological innovation and development, reflecting qualities inherent to the power of the dominating regime of the Russian Revolution. The symbolic passing of the bending machine is ripe for comparison, as it faces its timely execution by way of advancements in industrial manufacturing.

Using maps, monuments, and museum displays, Cian Dayrit seeks to unlink Filipino cultural heritage from the country's legacy of colonial power. Visual and material culture play a central role. Dayrit employs cultural artifacts and religious icons in his paintings, tapestries, and installations to describe the construction of the nation-state and the citizen within his native Philippines. Using a practice he calls "counter-mapping"—intervening in administrative and official imagery in order to describe the realities of everyday life—Dayrit plots flows of power and oppression.

The embroidered tapestry *Insulae Indiae Orientalis* (2017) adopts the style of antique maps that enabled colonial knowledge and exploitation, each major landmass of the Filipino archipelago labeled with its pre-colonial name. Dayrit sews custom QR codes into his tapestries, which lead viewers to relevant readings by political scientist and historian Benedict Anderson and cartouche texts in old Tagalog reflecting on the concept of nationhood. *Landlessness in the Islands* (2017), created for this exhibition, presents the archipelago alongside various monikers that are culturally significant to the socio-political landscape in the Philippines right now. The depiction of cash crops—banana, cacao, sugar cane, rubber trees, oil palm trees, and pineapple—represent the country's biggest plantation exports. Mangos, the national fruit of the Philippines, are drawn as symbols of high-value cash crop industry, an industry monopolized by the wealthiest Filipino families, who refuse to abide by land reform laws in restitution. In this mapping, the disputed territories of Spratlys Islands, Benham Rise, and Scarborough Shoal—desirable for their richness in marine life, and, more importantly, for their abundance of oil—have been claimed simultaneously by China, Taiwan, and the Philippines. The masked thugs depicted under the word "*Obosen*" (Tagalog for "Finish them") reference Filipino President Rodrigo Duterte's death squads, which massacre marginalized and addicted people in the name of ridding the country of drugs and crime. The accumulation of these culturally specific emblems attests to the corruption and malfeasance of the political elite in the Philippines today.

The artist collective KERNEL explores how global finance and investment have transformed the infrastructures and landscapes of Athens during the country's decade-long economic crisis. Looking at the colonial enterprise of global logistical systems, KERNEL examines the big business of global infrastructure and efforts to reorient society around technological and financial connection, focusing specifically on China's efforts to privatize Greek assets (ports, canals, railways, and bridges) that have been forced to auction by austerity measures. The collective is fascinated by China's historically axial relationship to shipping and its centuries-old networks for trade, like the Silk Road. They compare these to present initiatives, such as "One Belt, One Road" development strategy proposed by the Chinese government, which focuses on connectivity and cooperation between Eurasian countries.

As you said, things resist and things are resistant (2018) is a new site-specific mixed-media installation with the attributes of seaports, train depot, or construction sites, comprising aluminum pallets, copper-plated acrylic resin, foam cable jackets, steel, and a robotic mechanism. The structure acts as an autonomous agent, uncontrolled by human authority, and instead left to the devices of the programming that dictates its logic. The work's title stems from a conversation on economic precarity between the artists and Stefano Harney, Professor of Strategic Management Education at Singapore Management University. This conversation touched on Harney and Fred Moten's *The Undercommons: Fugitive Planning & Black Study* (2013), in which the authors posit logistics to be "the second attempt we have seen in the history of capitalism to free itself entirely from labor." The automotive installation carries out limitless but useless labor, an apt metaphor for industries imperiled by the logistics of capitalism, the global shipping industry, and trade networks.

Daniela Ortiz's work confronts the connection of today's pervasive migratory crisis to race, class, and ethnicity. Her works promote anti-racist narratives, postcolonial forms of resistance, and symbolic acts of violence against oppressive regimes of control. For this exhibition, Ortiz has created a suite of ceramics, model proposals for replacements for six monuments to Christopher Columbus in New York, Los Angeles, Lima, Madrid, and Barcelona. Debates around the role and location of public monuments have shifted from reflecting on historically rooted nationalisms to facilitating contemporary values that are based on wider social consensus.

Ortiz creates these monuments with a sensitivity to social responsibility. While Columbus is celebrated for "conquering" America, Ortiz highlights how this history belies the extermination of native populations throughout the Americas and the introduction of the slave trade, which marked the beginning of colonial system. *Burn el hielo* (2018) proposes a replacement for the monument, built in 1892, that titles and defines Columbus Circle. Ortiz's monument depicts a tree from which a young migrant girl is shooting an arrow toward the Columbus Circle Trump Tower, while a migrant child burns a deportation order below. The title translates to "Burn I.C.E.," a reference to US Immigration and Customs Enforcement. *Columbus (Colón)* (2018) proposes decapitating a monument in Central Park, also built in 1892. Graffiti slogans are written across its base—"RADICAL ANTI-RACISM," "VIVA PALESTINA LIBRE" and "NOT FOR YOUR WHITE POLITICAL CORRECTNESS"—as well as stenciled homages to key figures like Gloria E. Anzaldúa, a scholar of Chicana cultural, feminist, and queer theories. Ortiz's ceramic craftsmanship itself pays homage to indigenous cultural forms, in particular Nicoyana pottery from Costa Rica.

Wong Ping's animated shorts depict absurd fantasies spiraling out from everyday life in Hong Kong, a city undergoing rapid political and cultural transformation. He uses his psychedelic cartoon style to explore themes of masculinity, and its relationship to patriarchal power.

For *Wong Ping's Fables 1* (2018), a trilogy of adult parables, Wong riffs on Aesop's Fables and Grimm's Fairy Tales, anthropomorphizing animals and plants to create contemporary morality tales. The lives of three protagonists—Elephant, Chicken, and Tree—intersect and intertwine, as their first encounters are animated in three parts. The first chapter, *elephant nun*, shows Turtle and Elephant falling in love, and eventually ending their relationship because of Turtle's perverse actions, enabling Elephant to discover her "double sight" shortly after joining a nunnery. The chapter touches on the sexual desires that challenge monogamous relationships. The second chapter, *inspector chicken*, sees the titular chicken persevering through his Tourette's syndrome to achieve social media fame. He then abandons stardom to become a police officer, but ultimately succumbs to the distraction of media, which triggers his tics and leads to the death of his family and fellow officers. The ubiquity of social media in everyday life has increased the anxiety of its users, which the artist sees as having potentially life threatening effects. He also comments on the relationship between social media and transparency and accountability within the police force. Finally, in *tree*, the protagonist is forced to confront his worst fear, a cockroach, by telepathically communicating with the bug to understand their powerless perspective as a small creature trying to survive in a big world. At the end of each vignette, the artist inscribes a pithy maxim critical of his ethically compromised characters. Rather than advancing a moral agenda, Ping foregrounds the instability of morality in general.

Dalton Paula's work highlights the legacy of black slavery in Brazil, which is inextricable from the country's concurrent economic development. From the sixteenth to the late nineteenth century, Afro-Brazilian slaves lived under appalling conditions and extreme violence, an embedded history that continues to shape systemic racism in Brazil today. In past work, the artist has focused on the depiction of the black body—painting young couples, nuclear families, elegantly dressed children, and priests, but also his own likeness—to comment on racial inequity in his home country.

Paula's diptychs in this exhibition are defined by the absence of figures. The artist focuses attention on ritual and sacred representations of everyday objects in banal settings. Paula is fascinated with the territorial history of his surroundings, the suburban neighborhoods defined by the rural settlements first populated by escaped slaves, and roads travelled by *raizeiros*, who searched Brazil for rare botanicals with medicinal value. The title *Vassourinha* (2017) comes from a plant widely used in prayers and blessings to expel evil from one's home. The sweeping gesture of the cleansing plant can be seen as "cutting off the evil," which Paula references by including scissors in his canvases. The knives submerged in water are dubious and ambivalently staged, evoking both the healing properties that water manifests and the potentially lethal power of the close combat weapon. The crochet liners, which cover the wooden cross that bisects both canvases, symbolize inherited material objects and spiritual understanding, or lack thereof. Paula situates the scene somewhere between violence and healing, where the objects represented can intermingle, a subtle nod to the racially polarized situation in Brazil.

Tii Hasselknippe employs industrial and construction materials like concrete, sand, and steel to create sculptural allegories of civilization in decline. Her works envision how infrastructure might be impacted by disaster, and use architectural fragments to conjure international social, political, and environmental upheaval stirred by war and terrorism, the migrant crisis, and an unnerving distrust between people and nations.

Balconies (støp i meg, støp) (2018) comprises three suspended welded-steel balconies. Hasselknippe's balconies allude to representations of a crucial threshold between elite private interiors and bourgeois sitting-room culture, and proletarian life on the streets below. If balconies are visualizations of privilege, allowing for the aristocracy to observe, surveil, and greet the subordinate classes (and each other), Hasselknippe has stripped them of this power. Hers are abstracted and reoriented into almost-organic shapes that seem to have fallen from demolished buildings. Laid on the ground, the forms also come to resemble hygiene stations and water basins—simple, primordial structures and would-be prerequisites to restarting civilization after a hypothetical collapse. To Hasselknippe, these objects are “mother molds” (the title “støp i meg, støp” translates from Norwegian to “cast in me, cast”), which she views as template molds others may copy. The artist entrusts these templates to the public so that, rather than vestiges of ruin, the designs allude to functional objects of regeneration.

Manolis D. Lemos works across media to examine the recent history of Greece and the country's profound symbolic role within recent political and financial crises. With *dusk and dawn look just the same (riot tourism)* (2017), the artist reflects upon the anti-austerity movements that first blossomed in Greece in 2010, which protested the creation of debt by the European Union, the inequitable practices put in place to resolve the issue, and the disenfranchisement and fear that has subsequently facilitated the rise of virulent nationalist parties.

The work follows a group of figures in hooded jackets that are spray painted to collectively create a horizon. They run through an emptied-out downtown Athens, creating groupings and patterns that coalesce and break apart with rhythmic intensity. They move towards Omonia Square, a backdrop loaded with history—as a bourgeois commercial boulevard, its alienation under dictatorship in the 1950s, and its touristic popularity in more recent years, as well as its central role in recent protests. The figures themselves might be part of Greece's longstanding leftist tradition, anarchist or antifa, but the title ambivalently references Golden Dawn, Greece's ultranationalist far-right political party. The soundtrack, “The Minor of Dawn” (1936), is *rebetiko*, the nationalist folk music style that provided anthems for pro-democracy protests. Shooting from overhead as if from a surveillance drone, Lemos highlights the terrifying continuity of neoliberalism and nationalism, and the technological and propagandistic tools that confuse and heighten each. He also reminds us that, although they might share some pictorial themes, dusk and dawn are only marginally alike: they are in fact opposites, and usher in opposing regimes.

Gresham Tapiwa Nyaude's paintings take as their subject the state-run media of his home country of Zimbabwe, depicting a rapidly transforming society through both propaganda and intimate details of his everyday life. The artist's works are informed in particular by the recent resignation of President Robert Mugabe, who had ruled Zimbabwe since its independence from Britain in 1980. While the world understood the event as a military coup, Nyaude, like many other Zimbabweans, perceived Mugabe's ousting to be far less dramatic, resulting in little but the changed representation of democratic power.

Nyaude's cartooned and abstracted subjects are informed by Zimbabwean oral tradition and urban slang—like *mazino* (“teeth”), a term used to describe life's biting hardship, and a definable attribute in Nyaude's figures. His colorful backgrounds mimic the graffiti that camouflages the streets of Harare, and reference the bright and dynamic patterns of African textiles. *Privilege of the Bed-ridden* (2018) depicts a figure in a pinstripe suit sitting for his portrait, likely Mugabe, with a fake smile plastered on his face. This figure is positioned in a balancing act, somehow sitting on an upside-down chair while maintaining a stately composure. The work confronts a sense that, within this political reality, self-interest is worth more than sincerity and trust. In *The New Zimbabwe* (2018), a figure with a hopeful smile is situated between two TVs and a banner that reads “wealth takes turns” in Shona, a national language of Zimbabwe. The statement conveys a proverbial message: no one should be arrogant about good fortune today, because tomorrow things could change. Nyaude warns newly elected politicians not to take their “victory” for granted, as what happened to Mugabe might happen to them too.

Diamond Stingily uses sculpture, video, performance, and writing to reflect upon desire, memory, and play—and the racialized underpinnings of those themes, particularly as they play out locally in Chicago and New York. Stingily uses familiar objects, like jump ropes, chain-link fences, plastic Goody barrettes, strawberry candies, and the baseball bats that guarded her grandmother's front door, to revive significant memories from her childhood. Her practice invokes race and class in an informal dialogue that confronts the vulnerability of subjects and their communities. Past works have also addressed mental health, surveillance, and the ways technology is weaponized as a tool of anti-blackness.

E.L.G. (2018) is a metal swing set fitted with an elongated ladder that ascends to nowhere and a single brick that hangs ominously. Transported from the neighborhood park into the gallery, this universal and convivial symbol of early childhood joy and development takes on a more haunting air. The title stands for “Evil Little Girl,” the warm but punishing name Stingily's paternal grandmother called the artist when she was being mischievous. Stingily's work alludes to an exuberant, and at times violent, experience of childhood, in which kids might literally “drop bricks” on each other in a misguided kind of game. Read out loud, the title *E.L.G.* sounds like “elegy,” and the brick also reads as a collective memorial. The work subtly alludes to the violence—present and historical—perpetuated against black American children in and by public space.

Wilmer Wilson IV works across mediums—performance, sculpture, video, and installation—to investigate the marginalization of black bodies in the US. The artist enacts laborious, durational, and at times violent gestures with his own hands and body, querying the social production and political representation of black identity in the US.

For this exhibition, the artist presents a new group of large-scale works on wood. Each work is made over the span of twenty-five to thirty hours and consists of between one hundred and fifty to two hundred thousand industrial staples. Wilson collects promotional ephemera—for parties, church services, or business openings—in West Philadelphia, where he lives and works. The distribution of these paper pamphlets represents a type of community building and self-representation that relies on alternative and analog means. Wilson blows up imagery from these flyers—often depicting community members participating in advertised events and services—and staples over significant portions to create a dynamic compositional pattern. Concealing the original picture, in the process Wilson also highlights distinct accessories and abstracts body parts. In *MORE IN* (2017), a woman's shoes are left uncovered by staples, suggesting the possibility for escape. As Wilson repeats the act of stapling en masse, his physical obliteration of paper and obscuring of the image takes on a dimension of care. The figures underneath are protected from visibility, a reprieve for bodies otherwise hypersurveilled and hypercommodified in Western visual culture. Simultaneously obscuring and emphasizing his subjects, Wilson plumbs the politics of being seen.

Violet Dennison's sculptures frequently invoke the readymade to examine how the role of objects is transforming in our technologically and ecologically unstable world. In previous installations, this has involved intervening in architectural and technical systems—plumbing, industrial heat lamps, office furniture—to redirect their energy flows and undermine the larger structures in which they operate.

Dennison has created a number of works that use bacterium and seagrass, prehistoric plant matter that is suffering a widespread epidemic because of localized environmental issues. For her site-specific installation *M.O.O.P.* (2018)—which stands for “matter out of place”—Dennison harvested grass from the Florida Keys, where the material is disappearing at an alarming rate due to coastline development, climate change, pollution, harvesting, and damage from sea vessels. The growth in algae, the result of climate change, ultimately clouds the once-clear waters and causes more seagrass to die prematurely. The productivity, structural complexity, and biodiversity of seagrass is vital in providing food, habitats, and nursery areas to support fish and small invertebrates within the larger marine ecosystem. In Dennison's installation, the dead material has been suffocated prematurely, preserved in resin, and displaced into the gallery space before it has a chance to rot on the beach. Dennison brings to light the sickness of the coastal marsh ecosystem, and the underlying imbalance festering in its waters. In response, she creates landscapes in which these life forms can transform.

Chemu Ng'ok's paintings consider individual and collective identities, and the role protest plays in their formation. Ng'ok was a student at Rhodes University in Grahamstown, South Africa, during the Rhodes Must Fall student protests (c. 2013–2016), a social justice movement across universities in South Africa calling for the decolonization of education. Responding to the transformational power of political action and solidarity—as well as the deleterious effects of violence—she creates scenes of psychological foment and intersubjective exchange.

In the 2017 series *Self-Esteem for Girls* (which includes the works *Denial* [2016] and *The Boundary Wall* [2017]), Ng'ok explores the legacy of these protests by picturing primarily female assemblies, linked through a newfound sense of autonomy. Blending a figurative style with a nod toward gestural abstraction, she reveals the volatile realities of women's labor within both the public and private spheres. In *Reflections* (2017), Ng'ok's subjects are situated between reality and a dream: concrete reflections of figures in an oval mirror contrast with the viewer's incomplete understanding about where one figure ends and another starts. Fractured and multi-hued, the subjects appear to morph into multiple selves. *Transfer* (2017) is concerned with braiding hair as an intimate yet communal social event. Among the post-independence generation, members of which aspire to break from traditional modes of self-representation, the diasporic tradition of braiding is often associated with the urbane. The energy woven into this scene—in which a mother, auntie, or older sister does the hair of a youthful sitter—culminates in an imbalance between intergenerational exchange and the desire to shape one's own identity.

Song Ta works across media to invert cultural conventions specific to China's rapidly changing social norms. The artist's inquiries frequently involve the subtle diversion of influential members of society, be they rising C-Pop stars or civil servants. Observing how power structures permeate everyday life, Song initiates informal (and often sarcastic) conversations to identify complications shared between the most powerful members of Chinese society.

For *Who Is the Loveliest Guy* (2014), the artist persuaded several naval officers from the People's Liberation Army to ride the Dive Coaster, the world's longest inverted rollercoaster and allegedly the scariest ride at the Chimelong Paradise amusement park in Guangzhou. These men are meant to be representatives of state power, defined by their courage, strength, and confidence—characteristics which quickly dissipate after hanging 263 feet in the air, plunging toward the ground at seventy-five miles per hour, and, for a second, giddily screaming with excitement and fear. The masculine power attributed to the navy and military professions is literally thrown for a loop, turned upside down in an attempt to trouble the gendered implications of this line of work. Song further emphasizes the absurdity of the situation by soundtracking it with a selection from Georges Bizet's 1875 opera *Carmen*, a score that classically indicates mass chaos. The subtle change from stoic concentration to relieved contentment is affirmed by the officers' collective clapping at the ride's end. Song's meticulously designed situation reveals glimpses of vulnerability among those meant to uphold and represent the ruling institution, and who are otherwise seen as sacrosanct members of a higher political authority.

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Shen Xin

b. 1990, Chengdu, China

Provocation of the Nightingale, 2017–2018

Two-channel video installation, sound, color; 23 min

Courtesy the artist

Through multi-channel video and performance works dense with storytelling, Shen Xin explores the impact of ideology on subjects ranging from dancers and Tibetan monks to her own father. Her works frequently invoke spirituality, sexuality, and science in order to highlight how such institutions are politically constructed and defined by the ethical choices of the individuals who chose to participate in them.

Over the past two years, *Provocation of the Nightingale* (2017–2018) has moved through multiple narratives and shifting structural configurations as it travels; it arrives here as a two-channel video installation. On one screen, Shen stages an intimate conversation between lovers—a meditation teacher and her student, a DNA lab technician—who debate the efficacy of spirituality and science. On a second screen, abstract motifs map motion-capture technologies corresponding to facial expressions from YouTube reaction videos depicting the reveal of users’ results from ancestry DNA tests. These reactions range from prideful—“This is what a one hundred percent Native American looks like!”—to indignant, as a Pakistani man expresses frustration that Pakistani citizens tend to conflate their Muslim religion with a nonexistent genetic connection to the Middle East. The artist’s combination of these motion-captured testimonies and found footage suggests that identity is both performed and inherited.

Matthew Angelo Harrison applies digitally engineered and postindustrial means to sculpture and installation to explore his ancestral heritage through an African-American lens. He often hand-builds low-resolution 3-D printers and uses them to reproduce near-authentic African artifacts in unconventional and malleable materials, including aluminum, bulletproof glass, automotive modeling clay, and African masks. His interests stem from his upbringing in Detroit, where throughout the early twentieth century the automotive industry set the standard for mass production and its attendant unionized labor communities.

In the installation *Prototype of Dark Silhouettes* (2018), the artist encases secondhand totemic sculptures from the West African Makone and Dogon tribes in polyurethane resin, capturing them in time. Invoking traditional artifacts, the artist balances an emphasis on the fabrication of his works with the aura of authenticity that emanates from African masks, invoking their circulation within a variety of markets and questions about their patrimony and origins. These objects are suspended in tinted acrylic blocks, into which the artist cuts holes using a CNC machine, producing stackable forms that allude to machine prototyping. The resulting preserved objects are dismembered, but can be reassembled by the artist as a preliminary model from which other forms may be developed or copied.

Tomm El-Saieh's complex, Rorschach-like paintings result from the artist's intensive application of small markings, allover rubbing, and erasure. El-Saieh emphasizes rhythm in his paint application, creating a trancelike state. Taking its title from reggae musician Peter Tosh's song "Stepping Razor," *Walking Razor* (2017–2018) uses as a motif the bell curve, the statistical model for probability within a dataset. The painting's diverse range of surfaces can be seen as networks, fields of data, or nodes of activity, microcosms within the canvas that are dense with information. The title of *Tablet* (2017–2018) refers to both the ancient (an etching in stone) and the contemporary (an iPad). The artist sees this as an attempt to unlock the hold of modernism on abstract painting, and his gestural markings as a series of performative acts. El-Saieh's works contrast with traditional Haitian painting by eliminating any trace of narrative content or symbolism inherent to vodou, and instead relying on the application of paint to create a sense of syncopation or musicality. The influence of the artist's background (his father is Haitian and Palestinian, and his mother Israeli) on his abstract style can be seen as a form of neutrality in response to navigating the various backgrounds that define him. El-Saieh references this unique cultural mix but does not actively participate in it, choosing to refrain from inserting any overt signifiers into his paintings. Unbound to any culturally specific moment or location, these works debunk the presumed universality of abstraction.

Janiva Ellis's works repurpose the formal language of cartoons in narrative-driven tableaux that acknowledge the structural violence of representation, as in the exaggerated racialized attributes historically common in cartoon depictions of black individuals. Raised in tropical Kauai, the artist experienced what she calls an "atypical" upbringing in isolation from other Black Americans, and her paintings seek to explore transformations of experience and identity.

Doubt Guardian 2 (2017) is a pastoral scene, yet the Edenic setting belies trauma felt by its central figure. In Freudian psychoanalysis, doubt is an attribute that may be symptomatic of a phobia that emanates from the childhood ego. Such childhood experiences can plant doubt about one's future abilities and even about one's very identity. In Ellis's painting, a lamb cradled by the titular Doubt Guardian represents the frailness and anxiety of self-doubt, while the savior's face, emblematic of doubt cast by others, is suctioned off. The visualization of this internal conflict is manifest in Ellis's paintings as a kind of translation. In *Curb Check Regular, Black Chick* (2018), an androgynous character glances downward in the middle of a sinister farmers' market. Perched on the figure's shoulder is a satisfied-looking angel of the sort familiar from mainstream cartoons. The characters in these paintings continually grapple with the challenge of overcoming narratives that have long determined notions of presentable behavior and interaction.

Lydia Ourahmane works with sculpture, installation, and sound to explore complex social and political structures, tracing the history of migratory exchange in her native Algeria. These works are informed by personal encounters, as with Algerian migrants attempting to leave the country by boat, as well as family history, like the tale of her grandfather pulling out all of his own teeth to escape fighting in Nazi-occupied Germany at the height of World War II. *Finitude* (2018), Ourahmane's new work for this exhibition, charts processes of degradation enacted upon a site-specific installation through sonic pulses and vibrations. Contact drivers are attached to a replicate wall that clings to the existing architecture of the shaft space, shaking its internal structure and causing it to crumble. This deterioration will unfold throughout the duration of the exhibition.

Julia Phillips's sculptures in ceramic, steel, and concrete appear as tools and apparatuses for the body, invoking pleasure and pain and domination and submission experienced by imagined bodies in a moment of exchange. The sleek materiality of her works belies the fact that they are intimate, sexually charged casts of the artist's own body. In her titles, she ascribes an identity to each work—*Fixator*, *Observer*, *Intruder*—that speaks to how power relations are mediated by, through, and within the body. The titles hint at the intended use of Phillip's apparatuses and transform them into subjects beholden with the power to perform these roles. For the *Intruder Study* series (2017), Phillips creates a phallic hybrid that recalls a jackhammer. It unobtrusively adorns the wall, insinuating both verbal and visual sexual references. Each handle is unique, and evokes penetrator/penetrated and screwed/screw dichotomies, divulging into the power dynamics of sexual relations. *Observer* (2017) is a viewfinder that makes possible intimate surveillance. Phillips privileges a vantage point of unashamed and guilt-free observing.

Hardeep Pandhal uses animated video and installation to satirize racist and cultural stereotypes he has experienced as a second-generation British Sikh. His recurring characters include British skinheads, turbaned soldiers of the imperial Sikh regiment, transformer robots made of Uber cars, and female sea elephants, a cast that humorously critiques liberal clichés of multiculturalism and nationalism by exploring how identities are tethered to experiences of race, class, and gender.

Pool Party, Pilot Episode (2018) takes the form of a music video for a complex rap by Pandhal. The animated visuals follow a sperm cell swimming through “masculine” spaces like the gym and the arcade. His protagonist is a reference to “See the Joy,” a 2003 RZA song from the point of view of a sperm cell; in Pandhal’s version, the cell holds both a gun and a bouquet of flowers, taking two desperate approaches to win by fertilizing the egg. The artist draws from both Charlotte Perkins Gilman’s 1915 science fiction novel *Herland*, about a society of women who reproduce asexually, and Elaine Morgan’s bestselling *Descent of Woman* (1972), a parody of the Savannah theory, which posits that humans became human by learning to hunt, using the “aquatic ape theory,” which instead proposes that life at the water’s edge may have facilitated the origins of humanity. Responding to the nationalistic sentiments of the post-Brexit era, he also adapts eighteenth-century British illustrator James Gillray’s caricature of Henry Dundas—a Scottish-born politician known for delaying the abolition of slavery. This line of inquiry also extends into Pandhal’s site-specific wall drawing, *Black By Day, Red By Night (Mood Board)* (2018), which depicts the flag of the “Black Country” in Birmingham, so called for the smog caused by the city’s many industrial factories. The flag itself valorizes the city’s industrial legacy of manufacturing slave chains, which the artist repurposes by inserting another adaptation of a James Gillray caricature. Pandhal questions the circulation of potentially offensive symbols, especially those related to post-colonial melancholia, and how the UK deals with the loss of empire and industry and the subsequent increase in immigration.

Claudia Martínez Garay rebels against the modernist tradition of pure abstraction by exploring its overlap with agitprop during the twentieth century. The artist conducted extensive research at the Amsterdam-based International Institute of Social History, unearthing postwar posters, leaflets, and archival materials.

With *Cannon Fodder / Cheering Crowds* (2018), Martínez Garay presents two groups of paintings on wood that are pitted against each other to unpack the formal attributes that have been especially influential in furthering political agendas. The symbols are taken from global periods of conflict—WWI, WWII, and the postwar era—removing the ideological agenda from propaganda materials. On one wall, Martínez Garay depicts, among other references, the Axis powers—Germany, Italy, and Japan—as serpents; the Allied forces—the US, the Soviet Union, the UK, and China—using their animal counterparts; and Shining Path, the militant communist group formed in the 1980s in Peru, represented by a peasant child with a makeshift weapon. On the other, the artist has reduced her findings from propaganda materials to the geometric shapes and monochromes that supplied its design backdrop. These geometric abstractions represent the modernist “norm,” embedded with a privileged status and acting as subdued counterparts to the adjacent images.

The title references the dualism of these two scenes: “Cannon Fodder” signifies combatants regarded as expendable in the face of enemy fire, and “Cheering Crowds” references people who cheer from their elevated tribunes, enjoying the view and using their hands to clap rather than battle. Martínez Garay foregrounds dichotomies of power: strength vs. weakness, savage vs. civilized, survival vs. annihilation, and vitality vs. inaction. By looking to the universal language of visual culture, Martínez Garay zeroes in on imagery that has been hijacked in order to catalyze these conflicts.

Anupam Roy, an activist as well as an artist, creates works across media to communicate the tenets of the Communist Party of India (Marxist-Leninist) Liberation. The CPI (M-L) Liberation has been an instrumental voice in struggles concerning class, race, and gender in India at both the national and regional level—particularly since the 2014 election of far-right prime minister Narendra Modi, whose government has stoked Islamophobic sentiment in the country. Roy uses posters, slogans, pamphlets, placards, banners, and large-scale murals to document this political reality while working through his personal views. He seeks to create propaganda that advocates for a more equitable society.

Roy's site-specific installation *Surfaces of the Irreal* (2018) is a barrage of media that expands the artist's vision of a new political and social order in India. Irrealism is a way of thinking in art, literature, and philosophy that is used to address a sense of unreality and the limits of objectivity. Through a visual language borrowed from propaganda materials, engaging in particular with public murals in Delhi, Roy's work proposes a transition from the real to the irreal, from the familiar to the strange, to express a context-based production in solidarity with the CPI (M-L) Liberation. The composition emphasizes brutality, with bodies wrenched in torment and disfigured faces twisted in pain; he uses these images to process local histories of violence resulting from class difference and state abuses of power. His work encompassing both the intimate and the monumental, Roy argues that a stable image of today's reality will never present the viewer with a clear picture of contemporary life.



Daniela Ortiz's work confronts the connection of today's pervasive migratory crisis to race, class, and ethnicity. Her works promote anti-racist narratives, postcolonial forms of resistance, and symbolic acts of violence against oppressive regimes of control. For this exhibition, Ortiz has created a suite of ceramics, model proposals for replacements for six monuments to Christopher Columbus in New York, Los Angeles, Lima, Madrid, and Barcelona. Debates around the role and location of public monuments have shifted from reflecting on historically rooted nationalisms to facilitating contemporary values that are based on wider social consensus.

Ortiz creates these monuments with a sensitivity to social responsibility. While Columbus is celebrated for "conquering" America, Ortiz highlights how this history belies the extermination of native populations throughout the Americas and the introduction of the slave trade, which marked the beginning of colonial system. *Burn el hielo* (2018) proposes a replacement for the monument, built in 1892, that titles and defines Columbus Circle. Ortiz's monument depicts a tree from which a young migrant girl is shooting an arrow toward the Columbus Circle Trump Tower, while a migrant child burns a deportation order below. The title translates to "Burn I.C.E.," a reference to US Immigration and Customs Enforcement. *Columbus (Colón)* (2018) proposes decapitating a monument in Central Park, also built in 1892. Graffiti slogans are written across its base—"RADICAL ANTI-RACISM," "VIVA PALESTINA LIBRE" and "NOT FOR YOUR WHITE POLITICAL CORRECTNESS"—as well as stenciled homages to key figures like Gloria E. Anzaldúa, a scholar of Chicana cultural, feminist, and queer theories. Ortiz's ceramic craftsmanship itself pays homage to indigenous cultural forms, in particular Nicoyana pottery from Costa Rica.

Haroon Gunn-Salie works across media, and often collaborates with those who have suffered from corporate and state violence. He has worked with residents of Mariana, Brazil, where a mining dam collapsed in 2015 in one of the worst socio-environmental disasters in Brazilian history, and the family of Imam Abdullah Haron, an early advocate of anti-apartheid resistance who was murdered in police custody in 1969. Gunn-Salie is South African, and his work refutes the neat periodization of his home country's post-apartheid condition, reviving histories of political and social repression that continue to haunt the country.

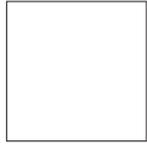
For *Senzenina* (2018), Gunn-Salie raises questions of multinational complicity by incarnating the Marikana massacre, the most lethal use of force by South African security forces against civilians since the 1960s. Seventeen life-sized figures—hunched and ghost-like—seem to cower past the viewer in a display of surrender. The catastrophe took place on August 16, 2012, when the South African Police Service opened fire on a crowd of striking mineworkers in the Wonderkop sub-district of Marikana. Unionized miners had demanded a wage increase at the Lonmin platinum mine and were protesting for a week prior to the incident, with several casualties occurring even before the massacre occurred. In total, police shot and killed thirty-four, left seventy-eight seriously injured, and arrested two hundred and fifty mineworkers. The state inquiry absolved key political figures accused of having a hand in the events leading to the massacre, with families of the slain miners still seeking reparations, attesting to the irreparable damage caused but not atoned for by the South African government or the company responsible. Gunn-Salie used police footage of the protesters at the precise moment before police opened fire (also used at the inquest to prove the protest's peaceable assembly) to cast and memorialize the thirty-four slain in a sculptural graveyard. The sculptures are accompanied by a soundscape schematically recreating the scene from archival audio, including calls for the mineworkers to disassemble peacefully; the fortification of the surrounding area and entrapment of the workers by police; an anti-apartheid freedom song sung by the mineworkers moments before live ammunition was discharged; and blasts from the mine recalled through low-frequency sonic vibrations of the surrounding landscape emanating from an outcrop of granite boulders on the site.



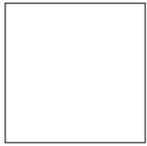
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Daniela Ortiz

b. 1985, Cusco, Peru

1

Columbus (Colón), 2018

Proposal for anticolonial monument to be installed after the Christopher Columbus monument in Central Park, New York, built in 1892, is torn down, ceramic and paint
Courtesy the artist

2

They tried to bury us. They didn't know that we were seeds (Nos quisieron enterrar pero no sabían éramos semilla), 2018

Proposal for anticolonial monument to be installed after the Christopher Columbus monument in Lima, built in 1860, is torn down, ceramic and paint
Courtesy the artist

3

On the shoulders of the oppressor our pain will weight (Sobre los hombros del opresor pesará nuestro dolor), 2018

Proposal for anticolonial monument to be installed after the Christopher Columbus monument in Grand Park, Los Angeles, is torn down, ceramic and paint
Courtesy the artist

4

No integration in a racist nation (No me integro en tu nación racist), 2018

Proposal for anticolonial monument to be installed after the Christopher Columbus monument in Barcelona, built in 1888, is torn down, ceramic and paint
Courtesy the artist

5

Burn el hielo, 2018

Proposal for anticolonial monument to be installed after the Christopher Columbus monument in Columbus Circle, New York, built in 1892, is torn down, ceramic and paint
Courtesy the artist

6

This land will never be fertile for having given birth to colonisers (Esta tierra jamás será fértil por haber parido colonos), 2018

Proposal for anticolonial monument to be installed after the Christopher Columbus monument in Madrid, built in 1892, is torn down, ceramic and paint
Courtesy the artist

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