

Mounira Al Solh

Bassam Ramwali, *From waiting blue to
lingering yellow (or vice versa)*, 2010–

Watercolor, India ink, pencil, pen, acrylic, and
tape on beige and colored transparent paper

Courtesy the artist and Galerie Sfeir-Semler,
Hamburg/Beirut

Jonathas de Andrade

Ressaca Tropical [Tropical Hangover], 2009

101 photographs, 140 typewritten pages

Courtesy the artist and the Sergio Carvalho
Collection, Brasilia, Brazil

Minam Apang

He wore them like talismans all over his body,
from the series “War with the stars,” 2008

Ink, acrylic, and tea on paper

Collection Leka and Anupam Poddar

Minam Apang

How the wind was born, from the series
“How the wind was born,” 2010

Graphite and ink on archival paper

Collection Frank Ochsenfeld and Yamini
Mehta, London

CAMP

Act I: Swearing In Whispers, 2011–2012

Screenplay, transcripts, phone archive

Act II: Hum Logos, 2012

Wire-tapped audio, projected subtitles and text

Courtesy the artists

Julia Dault

*Untitled 19 (3:00 pm - 8:30 pm, February 4,
2012), 2012*

Plexiglas, Tambour, Everlast boxing wraps, string
Courtesy the artist

Julia Dault

*Untitled 20 (1:00 pm - 5:30 pm, February 5,
2012), 2012*

Plexiglas, Formica, Everlast boxing wraps, string
Courtesy the artist

Julia Dault

Skull Crusher, 2011

Oil on costume pleather

Private Collection, Toronto

Abigail DeVille

Dark Day, 2012

Found materials, paint, collected debris

Courtesy the artist

Hu Xiaoyuan

Wood, 2009–2010

Thirty-one pieces of wood, silk, Chinese ink,
white lacquer

Courtesy the artist and Beijing Commune, Beijing

Invisible Borders Trans-African Photography Project

Untitled, 2009–11

Digital photographs by Nike Adesuyi-Ojeikere,
Kemi Akin-Nibosun, Lucy Azubuike, Unoma
Giese, Uche James-Iroha, Ala Khier, Chidinma
Nnorom, Chriss Aghana Nwobu, Amaize
Ojeikere, Charles Okereke, Emeka Okereke,
Ray Daniels Okeugo, Uche Okpa-Iroha,
and Jumoke Sanwo
Courtesy the artists

Invisible Borders Trans-African Photography

Project ephemera, 2009–11

Postcards, t-shirts, road maps, miscellaneous
found objects

Courtesy the artists

Iman Issa

Material for a sculpture representing a bygone era of luxury and decadence, 2010

Vinyl text, brass sculpture, painted wooden pedestal

Courtesy the artist and Rodeo Gallery, Istanbul

Iman Issa

Material for a sculpture commemorating the life of a soldier who died defending his nation against intruding enemies, 2010

Vinyl text, four painted wooden sculptures, blank book with four inserts, painted wooden pedestal, painted wooden shelf

Courtesy the artist and Rodeo Gallery, Istanbul

Iman Issa

*Material for a sculpture proposed as an
alternative to a monument that has become an
embarrassment to its people, 2010*

Vinyl text, two lightbulbs, dark walnut
plywood table

Courtesy the artist and Rodeo Gallery, Istanbul

Iman Issa

Material for a sculpture representing a monument erected in the spirit of defiance of a larger power, 2010

Vinyl text, mahogany obelisk, painted wooden pedestal

Courtesy the artist and Rodeo Gallery, Istanbul

Iman Issa

*Material for a sculpture recalling the
destruction of a prominent public monument in
the name of national resistance, 2010*

Vinyl text, mahogany sculpture with black
tassel, white wooden pedestal

Courtesy the artist and Rodeo Gallery, Istanbul

Hassan Khan

Jewel, 2010

35mm film transferred to Blu-ray, color, sound,
paint, speakers, light fixture

6:30 min (loop)

Courtesy the artist and Galerie Chantal
Crousel, Paris

Lee Kit

Scratching the table surface and something more, 2012

Formica table, acrylic paintings on cardboard,
used desk chair, hand-painted cloth,
various elements

Courtesy the artist, Lombard Freid Projects,
New York, and Vitamin Creative Space,
Beijing/Guangzhou, China

Cinthia Marcelle and Tiago Mata Machado

O Século [The Century], 2011

Video, color, sound

9:37 min (loop)

Coproduced with Pinchuk Art Centre, Kiev

Courtesy the artists and Galeria Vermelho,
São Paulo

Dave McKenzie

The Past Into the Future Infinitely, 2012

Wood table, hanging mechanisms, acrylic on wood, postcards, found text, found images

Courtesy the artist and Susanne Vielmetter Los Angeles Projects

Bona Park

*The box in a plastic bag (la boîte-en-sac
plastique) New York version, 2012*

Questionnaire, 30-50 participants, groceries,
plastic bags

Courtesy the artist

Gary-Ross Pastrana

Balloon, 2012

Silver, gelatin on glass

Courtesy the artist and Silverlens Gallery,

Makati City, the Philippines

Pratchaya Phinthong

What I learned I no longer know; the little I still know, I guessed, 2009

Zimbabwean Dollar banknotes; 39 x 39 x 12 in
(100 x 100 x 30 cm)

Collection Kadist Art Foundation, Paris

Pratchaya Phinthong

What I learned I no longer know; the little I still know, I guessed, 2012

Zimbabwean Dollar banknotes; 39 x 39 x 27.5 in
(100 x 100 x 70 cm)

Courtesy the artist and gb agency, Paris

Amalia Pica

Eavesdropping (Version # 2, large), 2011

Found drinking glasses, glue

Collection of James Keith Brown and Eric
Diefenbach, New York

Amalia Pica

Venn Diagrams (under the spotlight), 2011

Spotlights, motion sensors, text

Colección Patricia Phelps de Cisneros, New York

Rita Ponce de León

Acepto que nada es mío [I accept that nothing is mine], 2010–2012

120 ink drawings on paper, wood, Plexiglas

Courtesy the artist

Rita Ponce de León

Será el aire el que nos sostenga [It is the air
that will sustain us], 2012

Ink on wall

Courtesy the artist

The Propeller Group

TVC Communism, 2011

Five-channel synchronized video installation
and LED monitor, color, sound

5:45 hr (loop)

Courtesy the artists

Public Movement

“SALONS: Birthright Palestine?,” 2012

Co-commissioned by New Museum and
Artis, New York

Courtesy the artists

[RIGHT TO LEFT]

Gabriel Sierra

Untitled (the devil in shape of a 2 x 4), 2012

2 x 4, wood, plaster, paint

Courtesy the artist, Galeria Casas Riegner,
Bogotá, and Galeria Luisa Strina, São Paulo

Untitled (the devil in shape of a ladder), 2012

Ladder, wood, plaster, paint

Courtesy the artist, Galeria Casas Riegner,
Bogotá, and Galeria Luisa Strina, São Paulo

Untitled (the devil in shape of a table), 2012

Folding table, wood, plaster and paint

Courtesy the artist, Galeria Casas Riegner,
Bogotá, and Galeria Luisa Strina, São Paulo

Untitled (the devil in shape of a level), 2012

Level, wood, plaster, paint

Courtesy the artist, Galeria Casas Riegner,
Bogotá, and Galeria Luisa Strina, São Paulo

Slavs and Tatars

PrayWay, 2012

Silk and wool carpet, MDF, steel, neon

Courtesy the artists, Kraupa-Tuskany, Berlin,
and The Third Line, Dubai

Rayyane Tabet

1989, 2012

Canvas, wood, sheetrock, paint, hardware

Courtesy the artist and Galerie Sfeir-Semler,
Hamburg/Beirut

Pilvi Takala

The Trainee, 2008

Mixed media or PowerPoint presentation, video,
framed letter, key card, office furniture,
computer, monitor

Courtesy the artist and Galerie Diana Stigter,
Amsterdam

Pilvi Takala

The Trainee / Working at Deloitte for a Month,
2008

PowerPoint presentation, color

2:00 min (loop)

Courtesy the artist and Galerie Diana Stigter,
Amsterdam

Pilvi Takala

*The Trainee / February 25, a Day at Consulting
and February 26, a Day at Tax & Legal, 2008*

Video, color, sound

4:13 min, 2:06 min (loop)

Courtesy the artist and Galerie Diana Stigter,
Amsterdam

Pilvi Takala

*The Trainee / February 28, a Day in the
Elevator, 2008*

Video, color, sound

4:00 min (loop)

Courtesy the artist and Galerie Diana Stigter,
Amsterdam

Pilvi Takala

The Trainee / Welcome to Deloitte, 2008

Framed letter and key card

Courtesy the artist and Galerie Diana Stigter,
Amsterdam

Mariana Telleria

Días en que todo es verdad/Days of Truth, 2012

Found and manipulated objects, wood shelves

Courtesy the artist and Galeria Alberto

Sendrós, Buenos Aires

Wu Tsang

The Shape of a Right Statement, 2008

HD video, color, sound

5 min (loop)

Courtesy the artist and Clifton Benevento
Gallery, New York

Wu Tsang

***For how we perceived a life (Take 3)*, 2012**

16mm film, color, sound

9:34 min (loop)

Commissioned by the New Museum

Courtesy the artist and Clifton Benevento
Gallery, New York

Performers: Desiree Burch, Cherrye Davis,
Nicholas Gorham, Mikeah Jennings,
and Wu Tsang

Director: Wu Tsang

Producer: Travis Chamberlain

Director of Photography: Martina Radwan

Assistant Camera: Alvah Chomes

Gaffer: Derek Wright

Makeup: Gage Boone

Production Assistants: Halston Bruce, Naomi
Huth, and Loreli Ramirez

Music: Total Freedom

Characters (in order of appearance): Octavia St.
Laurent, Paris is Burning (1990); Venus
Xtravaganza, Paris is Burning (1990); Crystal
LaBeija, The Queen (1968); Unidentified
Photographer, Paris is Burning (1990); Jennie
Livingston, Paris is Burning (UCLA Film &
Television Archives); Junior LaBeija, Paris is
Burning archives (UCLA Film & Television
Archives); Unidentified Kids, Paris is Burning
(1990); Grandfather Hector Xtravaganza,
interview with Wu Tsang, June 2011

José Antonio Vega Macotella

Habemus Gasoline, 2008

Tequila distiller, pipes, tamaleras, electric heaters, glass bottles, crude oil

Courtesy the artist

José Antonio Vega Macotela

“Time Divisa,” 2006–10

Mixed media, time

Courtesy the artist

Adrián Villar Rojas

A person loved me, 2012

Clay, wood, metal, cement, Styrofoam, burlap,
sand, paint

Courtesy the artist and kurimanzutto,
Mexico City

Danh Võ

WE THE PEOPLE, 2011

Pounded copper

Courtesy the artist and Galerie Chantal

Crousel, Paris

Kemang Wa Lehulere

Remembering the Future of a Hole as a

Verb 2, 2012

Chalk, paint

Courtesy the artist

Lynette Yiadom-Boakye

An Afternoon on Wednesday, 2011

Oil on canvas

Collection Joseph and Rachel Rabinowitz,
Baltimore

Lynette Yiadom-Boakye

Delivered, 2011

Oil on canvas

Collection D. Randolph and Abby Greene,
Manhasset, NY

Lynette Yiadom-Boakye

A Mind for Magic, 2011

Oil on canvas

Private collection, Los Angeles

Lynette Yiadom-Boakye

Casework, 2011

Oil on canvas

Courtesy the artist, Jack Shainman Gallery,
New York, and Corvi-Mora, London

Lynette Yiadom-Boakye

An Authority, 2011

Oil on canvas

Collection Beth Marcus

Courtesy Jack Shainman Gallery, New York

Lynette Yiadom-Boakye

Wren, 2011

Oil on canvas

Courtesy the artist, Jack Shainman Gallery,
New York, and Corvi-Mora, London

Lynette Yiadom-Boakye

A Consideration Like No Other, 2011

Oil on canvas

Collection Jerome L. and Ellen Stern, New York

Lynette Yiadom-Boakye

Hard Wet Epic, 2010

Oil on canvas

Collection Noel Kirnon, New York

Ala Younis with
Masao Adachi & Kôji Wakamatsu, Doa Aly,
Cevdet Erek, and Kamal Mufti
Tin Soldiers, 2010–2012

Perspectival drawing in acrylic paint; film
transferred to DVD with English subtitles;
pencil on paper; pencil and marker on paper,
Xeroxes; black-and-white photograph in
plastic frame

Courtesy the artists

Masao Adachi & Kôji Wakamatsu
Sekigun-PFLP: Sekai Senso Sengen
[Red Army/PFLP: Declaration of World War]
(excerpt), 1971

Film transferred to DVD with English subtitles,
color, sound

9:00 min (loop)

Courtesy the artists

Cevdet Erek

*From notebooks of a drummer in a
joy division, 2008*

Pencil and marker on paper, photocopies

Courtesy the artist

Ala Younis

Junior General On Iraq, 2012

Perspectival drawing in acrylic paint based on
paper soldier drawings by Marvin Schneck,
Michael Smith, and Austen Erblat, from
JuniorGeneral.org
Courtesy the artist

Doa Aly

Drawing # 70 – 74, 2012

Pencil on paper

Courtesy the artist

Kamal Mufti

Untitled, 1955

Black-and-white photograph in plastic frame

Courtesy the artist

Jonathas de Andrade

4000 Disparos [4000 Shots], 2010

Super 8mm film transferred to DVD, black and white, sound

60 min (loop)

Courtesy the artist and Galeria Vermelho,
São Paulo

Gabriel Sierra

Untitled (the devil in shape of a crow bar), 2012

Crow bar, wood, plaster, paint

Courtesy the artist, Galeria Casas Riegner,
Bogotá, and Galeria Luisa Strina, São Paulo

Gabriel Sierra

Untitled (the devil in shape of a ladder), 2012

Ladder, wood, plaster, paint

Courtesy the artist, Galeria Casas Riegner,
Bogotá, and Galeria Luisa Strina, São Paulo

Gabriel Sierra

Untitled (the devil in shape of a table), 2012

Folding table, wood, plaster and paint

Courtesy the artist, Galeria Casas Riegner,
Bogotá, and Galeria Luisa Strina, São Paulo

Gabriel Sierra

Untitled (the devil in shape of a level), 2012

Level, wood, plaster, paint

Courtesy the artist, Galeria Casas Riegner,
Bogotá, and Galeria Luisa Strina, São Paulo

Invisible Borders Trans-African Photography
Project Blog, 2009–present
invisible-borders.blogspot.com
Courtesy Invisible Borders Trans-African
Photographers Organization

Lucy Azubuike

Behind the Riders, 2010

Video, sound

29:33 min

Courtesy Invisible Borders Trans-African
Photographers Organization

José Antonio Vega Macotella

Time Exchange 260, 267

from “Time Divisa,” 2009

Video, 2 hr

Courtesy the artist

El Güero

Time Exchange 260, 267

from “Time Divisa,” 2009

Clothes in wax

Courtesy the artist

In exchange for Vega Macotella waiting for a blonde woman each Monday at 1 p.m. in a specific place in Mexico City, El Güero waited in the hallway where the prisoners who were about to be freed passed through in order to steal a piece of clothing from each one. He then had to dip each item in wax in order to maintain the essence of the cloth.

José Antonio Vega Macotella

Time Exchange 321

from “Time Divisa,” 2010

Undisclosed materials

Courtesy the artist

El Kamala

Time Exchange 321

from “Time Divisa,” 2010

Finger nails and ink on paper

Courtesy the artist

Vega Macotella found certain merchandise items and smuggled them into the prison. In exchange, El Kamala mapped the flow of 100,000 pesos inside the prison. In the drawing each node in the money distribution process is represented by a fingernail clipping.

José Antonio Vega Macotella

Time Exchange 302, 307, 332, 341 – 348

from “Time Divisa,” 2010

Documents used to free El Payasito

Courtesy the artist

El Payasito

Time Exchange 302, 307, 332, 341 – 348

from “Time Divisa,” 2010

Ink on paper

Courtesy the artist

In exchange for recruiting Vega Macotella to try and free him, El Payasito drew each footstep he took while covering all the possible trajectories inside the prison. He drew a black footstep every time he encountered surveillance.

José Antonio Vega Macotela

Time Exchange 148

from “Time Divisa,” 2008

Video, 24 hr

Courtesy the artist

Super-Ratón

Time Exchange 148

from “Time Divisa,” 2008

Cigarettes on paper

Courtesy the artist

In exchange for Vega Macotela witnessing Super-Ratón’s son’s first steps, Super-Ratón spent three hours cataloguing the cigarette butts in his cell.

José Antonio Vega Macotella

Time Exchange 333 to 345

from “Time Divisa,” 2010

Seventy-four A4-size DVD covers

Courtesy the artist

Zarate

Time Exchange 333 to 345

from “Time Divisa,” 2010

Ink on paper

Courtesy the artist

In exchange for Vega Macotella finding a number of cult movies and smuggling them into the prison, Zarate copied the tattoos of the inmates he was acquainted with. He placed each tattoo, according to Vega Macotella's instructions, in a composition based on Paolo Veronese's *The Wedding at Canaan*. The architecture in the background is constructed with words that describe the meaning behind the placing of each tattoo. Christ, the main figure of Veronese's painting, was substituted by Zarate's tattoo of Ganesh. The other inmate's tattoos were placed according to how close they were to Zarate.

Invisible Borders Trans-African
Photography Project

Invisible Borders 2009 - The Film, 2009

Video, color, sound, 17:32 min

Director of Photography: Charles Okereke

Montage: Stephan Van den Bergh

Director: Emeka Okereke

Courtesy Invisible Borders Trans-African
Photographers Organization

Invisible Borders Trans-African Photography Project

Invisible Borders 2011 - The Film, 2011

Video, color, sound, 45:28 min

Director: Emeka Okereke

Contributors: Ala Kheir (image, footage),
Emmanuel Iduma (text, footage), Emeka
Okereke (text, image, footage), Goitom
Habtemariam (footage), Jumoke Sanwo
(image), Kemi Akin Nibosun (image, footage),
Ray-Daniels Okeugo (image, footage), Uche
Okpa-Iroha (footage)

Courtesy Invisible Borders Trans-African
Photographers Organization

Nana Oforiatta-Ayim

Sketch for A Cultural Encyclopedia, 2012

Paper, Cardboard, Cloth

Courtesy Invisible Borders Trans-African
Photographers Organization

Nana Oforiatta-Ayim

Nowhere Else But Here, 2012

Video, color, sound

24 min

Courtesy Invisible Borders Trans-African
Photographers Organization

Dial (212) 796-0039

Yes, you can do this from home.
camputer.org/screenplay

Dial (212) 796-0039

Yes, you can do this from home.
camputer.org/screenplay

Cinthia Marcelle

ALL THIS THIS HERE, 2012

Bucket and liquid

Courtesy of the artist and Galeria Vermelho,
São Paulo

Nana Oforiatta-Ayim

Nowhere Else But Here, 2012

Video, color, sound

24 minutes

Courtesy Invisible Borders Trans-African
Photographers Organization