

**Mounira Al Solh**

**Born 1978, Beirut, Lebanon**

**Lives and works in Beirut and Amsterdam**

This series of paintings and drawings attributed to the artist Bassam Ramlawi, portrays scenes and characters from everyday life with minor homages to artists Ray Daniels and Otto Dix, artists that he admires. As the story goes, Ramlawi creates these works while waiting for customers, for a late friend, or for chronically slow internet service. This tedium is revealed through his attention to obscure details, the repetition of content, and an occasional sense of incompleteness. In fact, Ramlawi is what the artist Mounira Al Solh calls her heteronym, a second self whose life experiences merge and diverge with Al Solh's. Both artists were born in Lebanon and studied art in the Netherlands, but while Al Solh continues to split her time as a professional artist between Europe and Lebanon, Ramlawi returned to life in Beirut, where he works in his father's juice shop, a messy occupation that sometimes stains and colors his paintings. As a second self, Ramlawi provides Al Solh with an opportunity to explore the contradictions and self-concealment that exist in the distance between an artist's experiences and the work that she creates.

**Jonathas de Andrade**  
**Born 1982, Maceió, Brazil**  
**Lives and works in Recife, Brazil**

In *Ressaca Tropical* [Tropical Hangover], 140 diary entries suggest a life full of passionate love, unstable employment, religious faith, and trips to the cinema. Based on a discarded diary found by the artist, the entries are hung out of chronological order, further obscuring their reliability as fact. Juxtaposed against more than one hundred photographs of the city of Recife from different periods, the components of *Ressaca Tropical* operate like historical documents witnessing the powerful libido of a city. Slang for “hangover,” *ressaca* is also the strong undertow after the new moon, and therefore not a hangover in the sense of pain and regret, but with a connotation of forceful contentedness—living life to its fullest, striving to exhaust possibilities. Jonathas de Andrade’s orchestrated archive is a testament to the energy of living and the power of the city to remake itself over time through this energy.

**Jonathas de Andrade**

**Born 1982, Maceió, Brazil**

**Lives and works in Recife, Brazil**

In *4000 Disparos* [4000 Shots], Jonathas de Andrade shot single-frame images of four thousand men—the number of frames in a three-minute roll of Super 8mm film—in the streets of Buenos Aires. The work is part of the project *Documento Latinamerica— Condução à Deriva* [Driving Adrift— Latinamerica Document], for which the artist traveled through six South American countries, “in a journey of territorial recognition, starting from a feeling of historical amnesia that makes this Latin America at once whole and interrupted, a place I’m a part of without belonging.” The discontinuous black-and-white images blend faces together at a frenzied pace. Afterimages stitch together perceptions that the camera has not recorded. Edited into a sixty-minute loop with four soundtracks that seem to shift the speed of the images each minute the film pauses on a frame for one full second. Within the flurry of images, this pause stretches time to a collapsed dimension of past and present, wholly expected and unknowable.

**Minam Apang**

**Born 1980, Naharlagun, India**

**Lives and works in Mumbai**

The suite of drawings titled “War with the stars,” of which this work is a part, is an example of how Minam Apang transforms the animistic folklore of Arunachal Pradesh as a vehicle for her own musings about personal experiences and her role as an artist. The series interprets the oral creation story of how the star people sacrificed Brother Otter, thereby enraging their friends the fish and setting in motion an eternal war between the sea and the sky that can still be observed in the roiling waters that occur during stormy weather. In this drawing, Apang integrates the various threads of the narrative into a single visual form. Using washes of varying opacity that lend the work the appearance of an inkblot, Apang renders the figure of Bat and his role in the war’s origins by populating his body with the teeming fish and spritely star people, effectively transforming his flesh into the conflict’s staging grounds.

**Minam Apang**

**Born 1980, Naharlagun, India**

**Lives and works in Mumbai**

In the series “How the wind was born,” Minam Apang takes great liberties with her mythological source material, weaving together varied cultural references to create an altogether new iteration of an ancient tale. The drawings refer to the malformed son of Pedong Nane, the mother goddess of all living things. Fearing that her child would be ostracized, she abandoned him deep in the forest. Abotani, a primal ancestor of the people of Arunachal Pradesh, inadvertently shot the child while hunting, thereby releasing the wind from where the arrow pierced his side. In this drawing, Apang reimagines the child’s body as a highly animated landscape punctuated by erupting gusts. Its gnarled and twisting forms resemble those of ginger, a plant that is widely used in healing rituals. The drawing subjects the child’s body to a kind of restorative transformation, making his death a rebirth that unleashes the generative force of the wind.

**Hu Xiaoyuan**  
**Born 1977, Haerbin, China**  
**Lives and works in Beijing**

The installations of Hu Xiaoyuan externalize the processes of the artist's thinking. Emerging from tumultuous, deep-seated inner considerations, her work combines emotionally resonant materials with methodically transformed objects. Hu's "Wood" series, of which this installation is a part, begins with raw lumber covered in white chiffon silk, upon which the wood's natural grain is painstakingly traced in brushed ink. Hu then whitewashes the lengths of wood and re-covers each object with its respective "painting." Even at a distance the beauty is seductive, forcing a closer encounter that reveals the precise, diligent work that created it. The artist's meditative sketch of the now-dead wood's former living system at once recalls its former life as a tree and Hu's meditative exploration of nature, temporality, and organizational systems.

Ala Younis

Born 1974, Kuwait City, Kuwait

Lives and works in Amman, Jordan

Masao Adachi

Born 1939, Fukuoka, Japan

Lives and works in Tokyo

Doa Aly

Born 1976, Cairo

Lives and works in Cairo

Cevdet Erek

Born 1974, Istanbul

Lives and works in Istanbul

Kamal Mufti

Born 1950, Amman, Jordan

Lives and works in Amman

Kôji Wakamatsu

Born 1936, Miyagi, Japan

Lives and works in Tokyo

**Lynette Yiadom-Boakye**

**Born 1977, London**

**Lives and works in London**

Lynette Yiadom-Boakye's haunted canvases interrogate the conventions of figurative painting as well as issues of representation that extend beyond the medium. Painting in series, she often begins a body of work with the depiction of particular recurring characters marked by a striped sweater, a white shirt or a collar of feathers. Like her predecessors, Yiadom-Boakye is not "concerned with formal perfection or academic rules, but with the physicality of paint, the act of painting, the life that they knew and how they could make it tangible through paint." Significantly, Yiadom-Boakye complicates representations of gender, representing recurring figures alternately in feminized and masculinized ways. The artist refers to many of these characters as men, although their bodies, clothing, gestures, and expressions confound rigid, gendered codes. These posed, imagined figures project a kind of confidence and self-possession that withhold something extremely crucial from the viewer.



**Kemang Wa Lehulere**  
**Born 1984, Cape Town**  
**Lives and works in Johannesburg**

Kemang Wa Lehulere's work examines the complex inheritances of post-apartheid South Africa. Many of his projects address the recent amnesia that pervades the country and express a distrust of the construction of historical narrative. For the artist, the events of the recent past remain largely unspoken and are carried through the body. Concepts of performance, rehearsal, and reenactment inform the artist's practice that spans writing, drawing, works on paper, photography, and video. Suggesting the setting of a classroom, Wa Lehulere's chalk drawings initiate the work of assembling a narrative based in collective memory. Developing a language that incorporates both text and image, the artist's works are not necessarily concerned with the tension between fact and fiction but rather in what people remember, hold onto, and discuss in the present for a more equitable future.

Danh Võ

Born 1975, Bà Rịa–Vũng Tàu, Vietnam

Lives and works in Berlin

For *WE THE PEOPLE*, Danh Võ worked with craftsmen in China to produce a full-scale reproduction of the exterior skin of the Statue of Liberty. It was Võ's realization that the Statue's skin was only as thick as two pennies that made the monumental and familiar excessively unmonumental and unfamiliar, motivating the work. Like Frédéric Bartholdi's original, the work employs repoussage (the hammering of copper sheets) to articulate the contours of the figure. Presenting the work in various incomplete, disassembled states, Võ emancipates *Liberty Enlightening the World* from her symbolic burden: "She should be like water digging its own way to the sea, escaping through our fingers. I wish only to deal with [her] through the logistics, economy, and practicality...Why should we impose more interpretation or use at all, hasn't she been raped enough?" Võ's epic gesture offers transcendence from the metaphorical toward the actual, releasing the interiority of the surface, of matter, of the pounding energy that constitutes form.

**Adrián Villar Rojas**  
**Born 1980, Rosario, Argentina**  
**Lives and works in Rosario**

In the sculpture of Adrián Villar Rojas, monumentality is juxtaposed with transience. Rendered in clay, the works depend on cracking surfaces—suggesting the inevitable failure of the object, of meaning, and the guaranteed transformation of all ideas and objects back to dust. *A person loved me* takes the form of now-obsolete, devastated robotic machinery or defensive weaponry. The scale of the object is unreadable, its operator and function incomprehensible. We sense failure, obsolescence, decline, ignorance. But like an artifact from the future, this ruin might contain a lesson; a warning; some vital information about systems, energy, and the motivations of mankind. The monumental machine suspends time, leveling each detail in a petrified representation of collapsed eras and ideals. In conjunction with the Triennial, Villar Rojas will also produce an outdoor work at the World Financial Center Plaza from March 1–29, 2012, commissioned by Arts Brookfield. A reconstitution of the process of the production of *A person loved me*, his public work incorporates elements of this sculpture, translated into a new landscape.

**José Antonio Vega Macotela**

**Born 1980, Mexico City**

**Lives and works in Amsterdam and Mexico City**

Exploring the possibility for replacing money with a time-sharing system, “Time Divisa” is based on a four-year exchange with inmates at the Santa Martha Acatila prison in Mexico City. In this work, José Antonio Vega Macotela and the participating men agreed on tasks they would like to have realized, and on a specific day and time, the artist and the prisoner executed the assignments simultaneously. Vega Macotela was requested to search for a past lover, listen to a mother sing, make an apology on their behalf, as well as other personal errands. These were documented primarily through video or audio recordings, which were then given to the men as evidence of the exchange. Vega Macotela asserts that “the body is our only real, subjective way of measuring time,” and requested that the prisoners materialize their side of the bargain through physical acts. By recuperating time from this work/leisure binary, “Time Divisa” steps outside of dictated structures, offering suggestions for more humane commerce.

**José Antonio Vega Macotella**

**Born 1980, Mexico City**

**Lives and works in Amsterdam and Mexico City**

While Mexico is the sixth largest producer of crude oil in the world, more than one million barrels are exported to the United States daily, where the oil is refined and ultimately sold back to Mexico as gasoline. This arrangement, which disproportionately benefits US refineries, continues under the presumption that Mexico lacks the facilities to manufacture gasoline domestically. With this installation, Vega Macotella offers modifications to local folk technologies used to make tequila, mezcal, and potable water in order to construct a makeshift refinery in the gallery. Raw oil is a foundational commodity upon which all other currencies fluctuate, but international politics prevent the Mexican population from benefiting from this national wealth. The wooden buckets and rubber tubing in *Habemus Gasoline* offer an alternative path to agency and remuneration.

Wu Tsang

Born 1982, Worcester, Massachusetts

Lives and works in Los Angeles

*For how we perceived a life (Take 3)* addresses two major concepts: The first is the notion of “voice as cock,” a directive he learned from his voice teacher, who would shout it at him before he started to sing in class. Tsang writes, “The first time she said it, my whole world changed. Understanding the voice in terms of power, penetration, and object was so transformative.” The second is his notion of “full body quotation,” which, in his words, is “about embodying the word, not only through text but through everything that contributes to its meaning, i.e., the voice as that thing outside language.” The work is based on the performance *Full Body Quotation*, developed as part of Tsang’s Museum as Hub Residency and performed at the New Museum in November 2011, in which performers respeak lines from the 1990 documentary *Paris is Burning* and related material (including conversations between filmmaker Jennie Livingston and her subjects).

**Mariana Telleria**

**Born 1979, Rufino, Argentina**

**Lives and works in Rosario**

Mariana Telleria's work intervenes in an object's conventional use and character. Although she often works with readily available materials—such as toys, plastic bottles, cardboard packaging, and paper—her intention is not to actualize their “everyday” qualities but rather to propose that each encounter produces a unique set of possibilities. The artist proposes to work at an object's “point of near-end,” probing the threshold at which a thing emerges as something recognizable in the world. *Días en que todo es verdad/Days of Truth* consists of a number of manipulated and altered objects displayed on a system of shelves. This system of display plays with conventional modes of order, hierarchy, and classification. At first glance, the objects recall artifacts found in a historical or anthropological archive, but their material compositions could also suggest forms that merge the manmade and organic, the everyday and the otherworldly.

**Pilvi Takala**

**Born 1981, Helsinki**

**Lives and works in Amsterdam and Istanbul**

Pilvi Takala's interventions shed light on the unwritten rules that govern individual behavior within institutions and communities. Each work takes the form of a carefully orchestrated action designed to expose her target's mechanisms for exclusion and self-definition. The installation, *The Trainee*, documents a month-long intervention during which Takala posed as a new marketing employee at Deloitte, an accounting firm. Within days of arrival, the artist abandoned all pretense of work, spending her time sitting motionless at her desk, staring out the window of the tax library, or, on one occasion, spending the day riding the elevator. Employees usually have artful methods of concealing their shirking, so Takala's flagrant disregard for these rituals of dissimulation left her colleagues stunned. Captured on video as they sit in the open-floor consulting division, coworkers expressed their bafflement that she could profess to be doing "brain work" when she does not even have a computer at her work station.



**Rayyane Tabet**

**Born 1983, Ashqout, Lebanon**

**Lives and works in Beirut and San Diego**

Rayyane Tabet's *1989* departs from a story of the same title, published in the catalogue that accompanies this exhibition. It is a story of disappeared architecture and reversals of space, slight but radical transformations of a city that force the protagonist to reacquaint himself with his surroundings and in doing so, to recognize possibilities for the future. In this sculpture, a wall with a floating doorway ascends toward the ceiling perfectly intact. Peering around this wall, a canvas room collapses to the floor, the fixity of brick and mortar replaced with an organic, deflated skin. Based on the exact dimensions of the artist's bedroom in Beirut, and incorporating the door, window frame, and hardware from that room, the sculpture suggests the failure of architecture and meaning, and the transcendence of space and time through new contexts of seeing.

## Slavs and Tatars

### Founded 2006, Eurasia

Slavs and Tatars's work generates connections between seemingly disparate objects and subjects, focusing on the peoples, traditions, and geopolitics of Slavic Europe, the Caucasus, and Central Asia. Their third cycle of work, *The Faculty of Substitution*, explores the potential of incorporating other people's beliefs, perspectives, and customs into our own present reality. In *PrayWay*, tradition collides with modernism and the profane in a structure that is part oversized prayer-book stand and part riverbed seating common to tea salons. Visitors are invited to sit on this angled Persian carpet to recline and converse, as an alternative platform for congregation (away from the mosque, the church, or the tea salon) with a sense of floating or release. *PrayWay* examines tensions that characterize Central Asia's post-Soviet development such as oral traditions in contrast with the written word, religious doctrine versus pedagogy, and knowledge versus wisdom.

## Public Movement

### Founded 2006, Tel Aviv

“SALONS” are a series of performative public debates, specifically staged as congressional sessions, summit meetings, visioning sessions, diplomatic consultations, secret gatherings, and demonstrations that function as new forms of gathering in relation to the museum exhibition. “SALONS” celebrate the choreographies of Birthright ideological youth journeys to Israel; examine the status of New York Muslim communities, and the uses and misuses of political branding; deconstruct the role played by Birthright in the production of the American Jewish community/lobby; and consider the appropriation of such strategies toward the potential creation of Birthright Palestine. In the final salon, the public will vote on whether to initiate Birthright Palestine. Public Movement's actions in New York City began with *Positions*, two choreographed demonstrations in Washington Square Park and Union Square South (November 2011), which evolved into actions taken up by Occupy Wall Street demonstrators. The three projects were developed by Public Movement during a Museum as Hub Residency that began in February 2011.

## The Propeller Group

### Founded 2006, Ho Chi Minh City

The Propeller Group was established in 2006 as a cross-disciplinary structure for creating ambitious art projects. In 2011, they initiated a daring and potentially contradictory manipulation of media with *TVC Communism*. This five-channel video work provides an opportunity for viewers to step into the creative process of a marketing agency. Filmed over a three-week period in the Ho Chi Minh City offices of TBWA, an international advertising firm that represents multinational corporations, including Pfizer, Apple, and McDonald's, the work documents a series of strategizing sessions for a campaign proposed by The Propeller Group. As described by an employee of TBWA in the video itself, the firm was asked for "a political campaign. . . not for any one particular person; it's actually to brand the idea of Communism. Or at least rebrand it, give it a new face, give it a new skin. How will we sell the idea?"

**Rita Ponce de León**  
**Born 1982, Lima**  
**Lives and works in Mexico City**

Rita Ponce de León's drawings and murals emerge out of dialogue with the people around her. The drawings that make up *Acepto que nada es mío* [I accept that nothing is mine] are Ponce de León's visual interpretations of shared memories of friends and family about significant social events that impacted their lives—a reflection upon her own tenuous relationship to the source material. The series of tiny black-and-white ink drawings convey the vulnerability and limits of Ponce de León's exchange with her discussants, and invite interpretations and projections of similar experiences from viewers. Some drawings feature groups of people, leaving us to reflect upon what has brought them together. Other drawings grapple with how to represent an experience rarely witnessed but largely felt, depictions in which light seems to radiate from behind mountains—a recurring image that the artist has used to suggest explosions but could also serve as a metaphor for existential crisis or celebration.

**Amalia Pica**

**Born 1978, Neuquén Capital, Argentina**

**Lives and works in London**

Triggered by motion sensors that allude to the pervasive surveillance strategies of autocratically-ruled Argentina in the 1970s, two overlapping circles of colored light projected on the wall produce a simple, tripartite Venn diagram in this work. Under the dictatorship, group theory and Venn diagrams were banned from primary-school curricula, as they were feared to encourage seditious models of collectivity. While the work reveals how easily despotic rule can verge on absurdist self-parody, it is also a reminder of the power of abstraction. The two perfect circles of beautifully colored light exist as zones of abstract potential, while their region of overlap functions as a kind of universal signifier for hybridity and relational thought. These seemingly innocuous, luminous fields await inscription, and therein lies their subversive charge.

**Pratchaya Phinthong**

**Born 1974, Ubonratchathani, Thailand**

**Lives and works in Bangkok**

Over the past ten years, Pratchaya Phinthong has made numerous works that explore systems of value and money in both tangible and abstract ways. First executed in Paris in 2009, *What I learned I no longer know; the little I still know, I guessed*, consists of a growing pile of Zimbabwean banknotes, materializing as Phinthong traded the notes against his own investment of five thousand euros. The work emerged from the gross devaluation and loss of official value of the Zimbabwean dollar due to hyperinflation, leaving it one of the weakest currencies in the world. Echoing the Asian financial crisis of 1997, during which foreign debt led to the temporary collapse of the South Korean won, the Thai baht, and the Indonesian rupiah, *What I learned*. . . offers an alternative revaluation of Zimbabwean currency through the international art market, thereby infusing a lost currency with new meaning.

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Gary-Ross Pastrana

Born 1977, Quezon City, the Philippines

Lives and works in Manila

Gary-Ross Pastrana's work discretely intervenes in our everyday environment, offering moments of pause, reflection, and re-orientation. Characterized by a certain meditative precision, his artistic gestures often create conditions that materialize processes of transformation and the inevitable losses that result. For this exhibition, Pastrana has created a simple "lens" directly on the front window of the Museum through which we can look beyond the gallery and beyond art in new ways and through which light is reflected and refracted as it streams into the building. To create *Balloon*, Pastrana applied a substrate of gelatin, sprinkled with silver dust to the glass wall. Light from outside the building is bent, altered, and manipulated to new ends, as it passes into the lobby. *Balloon* renders the museum a permeable structure that affects and is affected by the artists it supports, the work it presents, and the public who visit.

**Bona Park**

**Born 1977, Seoul, Korea**

**Lives and works in London and Seoul**

*The box in a plastic bag (la boîte-en-sac plastique)* New York version is an artwork in which the people who have shaped the 2012 New Museum Triennial, such as carpenters, curators, editors, artists, museum office workers, are given a questionnaire about their dinner habits in advance of the exhibition opening. Based on their individual responses, Bona Park purchases groceries for each of the respondents to prepare dinner at home, after the reception. The participants carry their respective grocery bags at the opening reception, and it is only when the public notices the matching bags and asks a participant why s/he is carrying the bag that the artist's contribution becomes visible. With these stand-ins for the artist, Park reverses the public positions of the many people who work behind the scenes in the preparation of an exhibition, repaying their extended duties with groceries reflecting her interpretations of their personalities, desires, and needs.

**Dave McKenzie**

**Born 1977 Kingston, Jamaica**

**Lives and works in New York**

Dave McKenzie's work explores the individual's potential to affect and be affected by the world that s/he inhabits. Grounded in a conceptual practice, his works—encompassing performance, video, sculpture, and installation—often reflect a suspicion of the inadequacy of art coupled with an extreme generosity. McKenzie's investigations have been described as existentially American, grappling with race, legibility, and representation. However, his work could also be understood as posing a larger set of questions about how we come to be our social and political selves both because and despite of our complex inheritances. Through such questioning, McKenzie's work considers what is visible and what might exist beyond our current purview. His work in this exhibition explores the possibilities that reside in the non-linear logic of collage and the unlikely resonances and overlaps that may reorganize the relationships between people, places, and events.

**Cinthia Marcelle**

**Born 1974, Belo Horizonte, Brazil**

**Lives and works in Belo Horizonte**

Cinthia Marcelle's videos, installations, photographs, and performances often feature geometric patterns created through the repetition of gestures. Shot from above, her films propose what initially appear to be redundant movements of vehicles, people, or objects that then transform into poetic displays of exchange. *O Século* [The Century] is a carefully choreographed performance, injected with an element of chaos. In the video, cement, hard hats, produce crates, tires, bicycle wheels, oil drums, chairs, fluorescent bulbs, and pots are hurled across the screen, from right to left, a bombardment of debris that conjures labor riots, urban conflict, and civil war. As the smoking pile of disorder fades back to the empty lot where the exchange began, the tables have turned, and debris flies across the screen left to right in retaliation. Narrated only by crashes, thuds, sirens, and barking dogs, this endless exchange memorializes the latent but imminent energy of unrest.

Lee Kit

Born 1978, Hong Kong

Lives and works in Hong Kong

Lee Kit has developed an extensive body of work that intertwines considerations of art with his notions of living an agreeable life. Although sweetly sentimental upon first approach, the artist's painting, video, and installation work confronts systems of production and consumption, responding to a feeling of oversaturation and implying a need to cultivate a greater sense of self. Often Lee's gestures are small and unfold gradually over time. In *Scratching the table surface and something more*, Lee scratched away at one particular spot on the table's surface for two years, eventually breaking through to the wood base. As a regular practice, the scratching reflects an interruption of daily routine dictated by other people and pressures, a structuring of personal time, and a determined use of that time on his own terms. Also included in this installation are recent paintings on cardboard and cotton that incorporate pop song lyrics, logos for consumer care products, and observed textile patterns.

**Hassan Khan**

**Born 1975, London**

**Lives and works in Cairo**

*Jewel* revolves around the narrative spine of an original music composition by Hassan Khan in the Shaabi genre—a radical but popular form of Cairene music featuring traditional instruments, electronic programming, and simultaneous time signatures. The film installation is based on a scene witnessed by the artist on the streets of Cairo as well as other interactions between men in which power structures replicate themselves in everyday forms. In the film, Khan creates an unmarked, neutral gray space (echoed by the installation space itself), in which two men interact with each other through dance. Each character is marked by his grooming, clothing, age, and movement, “not just as a description of the social class that the characters belong to but also a portrait of history.” In this way, *Jewel* explores the compression of an era reflected through the vernacular languages it has produced.

**Iman Issa**

**Born 1979, Cairo**

**Lives and works in Cairo and New York**

Inspired by monuments and memorials of personal significance, Iman Issa's series "Material" channels the logic and sentiment of these structures to propose alternatives to a contemporary consciousness. Beyond the titles that offer entry into each work, the artist provides few clues to the original person, event, or place commemorated. Instead, Issa concedes that the commemorative language of these official shrines initially "seemed limited and simplistic to me...But I became interested in this kind of language partly because it was discarded." At a moment when monuments and memorials seem emptied of meaning, Issa finds renewed potential in their abstraction. Her intentions are grounded in the gesture of proposal, giving ideas room to breathe, develop, and perhaps obsolesce, as material significant to a specific moment in time.

## Invisible Borders Trans-African Photography Project Founded 2009, Lagos, Nigeria

Invisible Borders Trans-African Photography Project centers on annual road trips taken by ten to twelve photographers and writers traveling by land across the “invisible” barriers that separate nations and people on the continent—the legacy of the imperialist grab of Africa—to interrogate notions of difference and collectivity. Together they document their road travel, meetings, and experiences while also embarking on individual projects. By their own account, Invisible Borders “arose as a result of an urgent need to address the notion of dividing borders between countries in the African continent. It was an attempt to acquire a more realistic sense of the similarities and differences between peoples suggested by cultural and geographic divides.” The project looks to transcend accepted ideas about Africa, disrupt the randomness of the borders as they exist, and take control of which stories will be told, who tells them, and what priorities will determine future discourse.



Abigail DeVille

Born 1981, New York

Lives and works in New York

Abigail DeVille employs materials found on the streets, extracted from dilapidated buildings, or discarded by friends and family to construct her expansive cosmologies of contemporary existence. Although these materials might appear worthless or empty of content, for the artist, they evince an expanding field of resources and reference points that offer philosophical perspective. DeVille's work often references the vastness of the universe and has specifically taken interest in black holes—stars so dense that their gravitational force collapses surrounding light, rendering them invisible in space. As a metaphor, this darkness does not suggest emptiness or a void but rather a dense accumulation of meaning. In the exhibition, DeVille combines thinking about the expansive cosmos and the energy of discarded material with the form of a diorama to impose new perspectives in the present. If the contemporary moment seems to be closing in on most while expanding for the few, *Dark Day* refuses a notion of progress that is dependent upon the systematic displacement of people and the commoditization of space.

**Julia Dault**

**Born 1977, Toronto**

**Lives and works in New York**

For Julia Dault, the present moment requires the hand of the artist. While her materials, such as Formica and Plexiglas, suggest a preoccupation with the texture of modernity, she is admittedly wary of fabricated, industrial realities in art. Instead, Dault personally manipulates her materials to reflect the artist's subjectivity through her labor—a kind of labor that is dependent on the conditions of the certain space, her strength at the time of the execution of a particular work, and the uncontrollable accidents determined by her materials and their brittleness and flexibility. The title of this works points to the specific details of its production: the time required to make the work and the day on which it was made. A record of the act of its production, the unrepeatable sculpture belies the labor and risk that went into its construction, leaving us to wonder about the drama between artist and materials that took place.

## CAMP

Founded 2007, Mumbai

The lobbyist is a private rhetorician, group persuader, and network player. When Niira Radia's government-tapped phone conversations were leaked (the "Radia Tapes," 2009–) they quickly turned into TV sound bites, quotable quotes, scam proofs, and lengthy, often horrifying, transcripts. *Act I* is a screenplay in which some of these "texts" re-group, trying to once again become images and sounds. It is based on four days of recordings, just prior to cabinet formation after Indian general elections in 2009. *Act II* is a film that begins where the screenplay ends. Top journalists claimed that they were lying to Radia (while massaging her for information) and their conversations had little basis in, or impact on, reality. This paradoxically allows an even wider spectrum of rhetorical devices: lies, pen drives, memes, pipe dreams, network issues, and family feuds to be heard from within the nervous systems of Indian democracy. A related text by the artists, "How to Feel a Leak?" is included in the exhibition catalogue.

## **Gabriel Sierra**

**Born 1975, San Juan Nepomuceno, Colombia**

**Lives and works in Bogotá**

Operating within interstitial spaces, Gabriel Sierra creates enigmatic interventions that explore the boundaries between architecture, design, and art. Geometric and conceptual logics combine in structural interventions that connect like incomplete puzzles within the architecture of the exhibition site. Playing off the clean lines and efficient geometry of the New Museum's architecture, for his new work, Sierra has cut into the gallery walls and let his discoveries behind the sheetrock surface inform his artistic gestures. Addressing the specificity of the site, each project negotiates a unique set of structures and constraints that actualize new encounters with the built environment. As Sierra explains, "My approach is to understand how the spatial components are articulated within the atmosphere and how ambient environmental qualities are synthesized within the experience of perception."

This temporary collective of artists came together at the invitation of Ala Younis, based on her research for the forthcoming artist's book, *Tin Soldiers*. The installation features five interrelated projects that ponder the structural, accidental, and emotional effects of militarism as a fact of life. Kamal Mufti's black-and-white photograph depicts him as a young boy in a tank sitting beside Glubb Pasha, the famed British soldier who led the Transjordan Arab Legion as commanding general (1939–56), with soldiers proudly standing in the background. Younis's own contribution draws upon material from the website Junior General, a free resource that facilitates the teaching of history through battle-simulation exercises from antiquity to the twentieth century. Using the website's designs of paper soldiers as inspiration, the artist has created a floor drawing that must be viewed from a particular vantage point in order to reconstruct the image, foregrounding subjectivity and experience in the reconstitution of the recent past.

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6. Nike Adesuyi
7. Ray-Daniels Okeugo
8. Kemi Akin-Nibosun
9. Amaize Ojeikere
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13. Ala Kheir
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22. Chidinma Nnorom
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24. Jumoke Sanwo
25. Ala Kheir
26. Jumoke Sanwo
27. Emeka Okereke
28. Jumoke Sanwo
29. Charles Okereke
30. Emeka Okereke
31. Ala Kheir
32. Ray-Daniels Okeugo
33. Emeka Okereke
34. Emeka Okereke
35. Ala Kheir
36. Ray-Daniels Okeugo
37. Ala Kheir

38. Unidentified photographer
39. Chidinma Nnorom
40. Ala Kheir
41. Emeka Okereke
42. Emeka Okereke
43. Ala Kheir
44. Emeka Okereke
45. Emeka Okereke
46. Kemi Akin-Nibosun
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53. Nike Adesuyi-Ojeikere
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64. Ray-Daniels Okeugo
65. Emeka Okereke
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67. Kemi Akin-Nibosun
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78. Emeka Okereke
79. Lucy Azubuike
80. Kemi Akin-Nibosun
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91. Emeka Okereke
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94. Ray-Daniels Okeugo
95. Jumoke Sanwo
96. Kemi Akin-Nibosun
97. Kemi Akin-Nibosun
98. Emeka Okereke
99. Ala Kheir
100. Ray Daniels Okeugo
101. Ala Kheir
102. Charles Okereke
103. Jumoke Sanwo
104. Emeka Okereke
105. Kemi Akin-Nibosun
106. Emeka Okereke
107. Emeka Okereke
108. Lucy Azubuike
109. Charles Okereke
110. Ala Kheir
111. Emeka Okereke

112. Ray-Daniels Okeugo
113. Emeka Okereke
114. Ala Kheir
115. Emeka Okereke (a) & (b)
116. Jumoke Sanwo
117. Jumoke Sanwo
118. Jumoke Sanwo
119. Kemi Akin-Nibosun
120. Ray-Daniels Okeugo
121. Kemi Akin-Nibosun
122. Emeka Okereke
123. Ala Kheir
124. Ray-Daniels Okeugo
125. Ala Kheir
126. Emeka Okereke
127. Ala Kheir
128. Emeka Okereke (a) and (b)
129. Emeka Okereke (a), Ala Kheir (b)
130. Emeka Okereke (a) and (b)
131. Emeka Okereke (a), Jumoke Sanwo (b)
132. Ala Kheir (a), Emeka Okereke (b)
133. Jumoke Sanwo (a) & (b)
134. Emeka Okereke (a) & (b)
135. Emeka Okereke (a) & (b)
136. Chidinma Nnorom (a), Ala Kheir
137. Jumoke Sanwo (a), Emeka Okereke (b)
138. Emeka Okereke (a) & (b)
139. Jumoke Sanwo (a), Ray-Daniels Okeugo (b)
140. Ray-Daniels Okeugo (a), Ala Kheir (b)
141. Jumoke Sanwo
142. Ala Kheir
143. Jumoke Sanwo
144. Emeka Okereke (a), Jumoke Sanwo (b)
145. Charles Okereke
146. Ala Kheir
147. Ray-Daniels Okeugo
148. Jumoke Sanwo



149. Ray-Daniels Okeugo
150. Ala Kheir
151. Nike Adesuyi-Ojeikere
152. Emeka Okereke
153. Emeka Okereke
154. Emeka Okereke
155. Jumoke Sanwo
156. Emeka Okereke
157. Mulugeta
158. Chidinma Nnorom
159. Ala Kheir
160. Emeka Okereke
161. Emeka Okereke
162. Emeka Okereke
163. Emeka Okereke
164. Emeka Okereke
165. Ala Kheir
166. Ray-Daniels Okeugo
167. Uche Okpa-Iroha
168. Emeka Okereke (a), Charles Okereke (b)
169. Ray-Daniels Okeugo
170. Ray-Daniels Okeugo
171. Ray-Daniels Okeugo
172. Emeka Okereke
173. Amaize Ojeikere
174. Jumoke Sanwo
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180. Emeka Okereke
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182. Kemi Akin-Nibosun
183. Eric Gottesman
184. Emeka Okereke
185. Emeka Okereke

186. Ray-Daniels Okeugo
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207. Emeka Okereke
208. Emeka Okereke
209. Emeka Okereke
210. Ala Kheir
211. Jumoke Sanwo
212. Charles Okereke
213. Ala Kheir
214. Ala Kheir

**Invisible Borders Trans-African  
Photography Project  
Founded 2009, Lagos, Nigeria**

Invisible Borders Trans-African Photography Project centers on annual road trips taken by ten to twelve photographers and writers traveling by land across the “invisible” barriers that separate nations and people on the continent—the legacy of the imperialist grab of Africa—to interrogate notions of difference and collectivity. Together they document their road travel, meetings, and experiences while also embarking on individual projects. By their own account, Invisible Borders “arose as a result of an urgent need to address the notion of dividing borders between countries in the African continent. It was an attempt to acquire a more realistic sense of the similarities and differences between peoples suggested by cultural and geographic divides.” The project looks to transcend accepted ideas about Africa, disrupt the randomness of the borders as they exist, and take control of which stories will be told, who tells them, and what priorities will determine future discourse.