

Eddie Arroyo

Born 1976 in Miami, FL; lives in Miami, FL

Eddie Arroyo's urban landscape paintings focus on Miami's Little Haiti, where he lives and works. The artist's style recalls historical European landscapes as well as scenes by American artists such as Edward Hopper, but his subject matter—the gentrification of a primarily Black and Latinx neighborhood—is contemporary.

Arroyo painted these four panels over an extended period of time, depicting the same site as it appeared from 2016 to 2019. Their focus is a building that until recently housed the Cafe Creole—one of many businesses in the area bearing a mural by Serge Toussaint, a local artist and professional sign painter known for his portrayals of Little Haiti. The narrative that unfolds in Arroyo's work chronicles the erasure of a community by real estate development—a force that he resists through the very act of making these paintings, as he works alongside local activists fighting to change the current trajectory of the neighborhood.

Arroyo describes the way his paintings testify to gentrification.

 604

Robert Bittenbender

Born 1987 in Washington, DC; lives in Brooklyn, NY

Robert Bittenbender constructs dense reliefs using traditional art materials such as paint and graphite, but he also incorporates cheap found objects and detritus picked up on the streets. Although each individual element has been meticulously incorporated into the whole, the overall effect is one of improvisation. The artist treats everything as a potential source of inspiration, so that a wire hanger carries as much potential as paint.

Bittenbender's assemblage aesthetic suggests the influence of artists who came to prominence in the 1960s, including Bruce Conner and Lee Bontecou, both of whom composed refuse and rubbish into three-dimensional works that hang on the wall and protrude into space. Bittenbender avoids bohemian romanticism, instead linking what he calls “a funky East Village garbage aesthetic” to the market forces that frame urban squalor as palatable in order to fuel gentrification.

Bittenbender describes his creative process.

 623

Brendan Fernandes

Born 1979 in Nairobi, Kenya; lives in Chicago, IL

Brendan Fernandes's installation explores the dynamics of mastery and discipline as embodied by ballet. The sculptural installation—comprising five structures that he calls “devices,” ten hanging ropes, and a central cage—is animated at times by a group of dancers. Both assisting and encumbering the performers, the minimalist objects enable poses that test their endurance in overt displays of physical tension and self-control. Even while it may confine them, the structure also offers the dancers a space in which to rest and stretch. Fernandes has likened the project to S&M culture, noting that each places “an emphasis on trust and confidence within a space where roles of mastery and submission are in play.”

Fernandes talks about ballet, discipline, and sanctuary.

 522

Daniel Lind-Ramos

Born 1953 in Loíza, PR; lives in Loíza, PR

With its iconic, haloed form, blue robes, and its title, Daniel Lind-Ramos's *Maria-Maria* suggests the Virgin Mary. Closer inspection reveals references to Hurricane Maria, a 2017 storm that killed more than 3,000 Puerto Ricans and destroyed much of the island. In the sculpture presented here, the head is made from a coconut found near Lind-Ramos's home in Loíza, Puerto Rico, and the robe is composed of blue tarps used by FEMA (the Federal Emergency Management Agency) to patch damaged buildings after the hurricane; intended as a temporary measure, their endurance throughout Puerto Rico has become a symbol of federal neglect and the pervasive effects of colonialist attitudes.

Much of Lind-Ramos's work focuses on the role of Black Puerto Ricans in the island's colonial history. The sculpture *1797: Vencedor*, for example, gestures to the thwarted British invasion of San Juan, which was defeated in part thanks to the Black militia of Loíza and Cangrejos.

Lind-Ramos frames this sculpture in relation to Hurricane Maria.

 602

Calvin Marcus

Born 1988 in San Francisco, CA; lives in Los Angeles, CA

The paintings in this new body of work by Calvin Marcus are diverse in their subject matter, but linked to each other formally and through their playful, exploratory sensibility. In works that often confront their audience with bold colors and dark humor, Marcus plays with viewers' expectations, throwing their perceptions into question. At the same time, the paintings are direct in their approach. "The work has no tricks," the artist has explained, "it is as people see it and that's fine."

Marcus discusses his disjunctive approach to subject matter.

 601

Marlon Mullen

Born 1963 in Richmond, CA; lives in Rodeo, CA

Marlon Mullen drew the images for these paintings from the covers of art magazines such as *Artforum* and *Art in America*—though he often subtly transforms them, leaving out letters such that the meaning is changed. Layering on generous amounts of paint, he creates balanced surfaces that focus on the abstract composition of forms. Mullen often pulls his sources from magazines and art publications at NIAD (Nurturing Independence through Artistic Development) Art Center, a progressive art studio in Richmond, California, that supports the endeavors of artists with disabilities. Painting's role as a type of visual language takes on added significance for Mullen, an artist with autism spectrum disorder who communicates mostly nonverbally. His specific use of color, gesture, and abstraction creates an embodied conversation with the artist, his source material, and the viewer.

Timothy Buckwalter discusses Mullen's paintings.

 619

Walter Price

Born 1989 in Macon, GA; lives in Brooklyn, NY

With elements of both figuration and abstraction, Walter Price's paintings shift between everyday realities and invented worlds. Couches and cars float and merge into landscapes as space expands and contracts. Price's subjects are drawn from his own experiences as well as familiar cultural symbols. The artist's fluency with color, texture, and form gives physical weight to these liminal, dreamlike spaces. In making each new series of works, Price also sets limits. Sometimes he challenges himself to create a big impact on a small scale; in other paintings he reduces his palette to only a few colors. Mixing fragments of memory, recurring signs and symbols, and abstract figures engaged in unclear, ambiguous interactions, the paintings refuse the viewer's efforts to find a fixed perspective or narrative.

Price talks about the roles of color and speed in his work.

 610

Korakrit Arunanondchai

Born 1986 in Bangkok, Thailand; lives in New York, NY, and Bangkok, Thailand

“Will you find beauty in this sea of data?” asks Korakrit Arunanondchai, speaking in his native Thai, in *with history in a room filled with people with funny names 4*. The film interweaves autobiographical elements, allusions to current events in Thailand and the United States, and hypnotic postapocalyptic visions. Opening with footage of Arunanondchai's grandmother, who has dementia, as she touches various objects in her home whose personal significance she can no longer remember, the work segues into a poetic, dreamlike montage structured around a dialogue between the artist and a personal cosmology. This is the fourth episode in a series that investigates the entanglement of spirituality, technology, nature, and memory. Throughout Arunanondchai explores these junctures to question the reliability of shared knowledge, especially in an era characterized by increasing interconnectedness.

Milano Chow

Born 1987 in Los Angeles, CA; lives in Los Angeles, CA

Milano Chow's enigmatic nocturnal scenes, classical architectural elevations, and floor plans are punctuated by female figures in somewhat androgynous dress. Working in graphite, photo transfer, and collage, she creates spaces that are meticulous yet slightly askew, almost habitable but—crucially—not quite. Drawing on sources ranging from reference books on eighteenth-century architecture to real estate listings, movie sets, and shop windows, Chow explores the nuanced ways that architectural space and ornamentation can project an ambience of style and taste. She sources the women inhabiting her drawings from fashion magazines and catalogs, often selecting them for their aura of artificiality or theatricality. Dressed in disparate styles, these figures appear simultaneously assertive and aloof, reflections of the buildings they occupy, whether they seem surreal, seductive, or anxiously still.

Chow talks about creating space, mood, and atmosphere.

 503

Keegan Monaghan

Born 1986 in Evanston, IL; lives in Brooklyn, NY

With their tactile, heavily worked surfaces, glowing light sources, and emphasis on subjective points of view, these paintings by Keegan Monaghan channel aspects of Impressionist painting, but they are very much of today's image-centric world. Monaghan employs visual tricks to make small items appear disproportionately large, skewing our perspective. The enormously clunky telephone in the painting on view here, for example, appears within a tightly cropped space, dwarfing the chair behind it. Other paintings play with a sense of inclusion and exclusion, positioning the viewer as a voyeur peering on to a scene through a peephole or fence. It is not always clear in Monaghan's work whether the viewer is looking out or looking in, excluded or implicated.

Monaghan discusses his painting *Incoming*.

 520

Ragen Moss

Born 1978 in New York, NY; lives in Los Angeles, CA

In these sculptures, whose floating forms suggest torsos, Ragen Moss explores the ideas of space-making and meaning by placing one independent, fully-formed sculpture inside another. Through such layered works, Moss often creates tension between transparency and opacity, illumination and darkness, sculpted mark and painterly gesture, text and form. Moss engages the surfaces of her works through hand carving and the application of patterns, planes of color, and texts drawn from sources such as law (she is also a practicing lawyer) and literature. She has explained that she is interested in “creating sculpture that teaches us about what it means to be a spatialized human” defined equally by rational thought as well as physical volume and mass. To the artist these sculptures are like characters in a film, novel, or our everyday lives—interrelated in ways that reflect our time but remain open to interpretations.

Moss discusses the role of language and spatiality in her work.

 618

Heji Shin

Born 1983 in Seoul, South Korea; lives in New York, NY

Heji Shin’s *Baby* photographs depict the act of birth, focusing, portrait-like, on infants’ heads just after crowning. Working with midwives to find women who were willing to collaborate with her, Shin has produced images that upset both the art-historical trope of the mother and child and the quaintness of commercial baby photography. These babies’ faces are purple, wrinkled, and disembodied—but nonetheless unmistakably human, even if they themselves are not yet aware of their own humanity, or of the photographer documenting their first moments. Shin, whose work also includes fashion and other commercial photography, pulls the viewer into close communion with her subjects, often frankly depicting such charged bodily subjects as childbirth and sex.

Shin talks about her approach to photographing birth.

 518

Heji Shin

Born 1983 in Seoul, South Korea; lives in New York, NY

Photographer Heji Shin, who works in commercial as well as fine-art photography, wrote directly to Kanye West to request that he sit for a portrait. He agreed but resisted her direction and left the shoot after ten minutes. Within that time Shin managed to capture this introspective portrait of what she calls a “very masculine, outsized personality.” The dark shadows over West’s face suggest an enigmatic remove, while the loosely draped hood lends him the appearance of a religious figure. For Shin, West, who is both adored and reviled, embodies the polarization of American culture. As such this image speaks less to West himself than to his celebrity role, serving as a public screen for the emotions, aspirations, and opinions of countless individuals.

Christine Sun Kim

Born 1980 in Orange County, CA; lives in Berlin, Germany

In this group of charcoal drawings Christine Sun Kim represents different degrees of what she calls “Deaf rage” with hand-drawn charts that graph scenarios privileging the needs of hearing individuals. Outwardly these measurements appear objective, but Kim undercuts their authority with strikethroughs, smudges, and sly puns. Charting frustrations in everyday and art-world environments alike, the images invite viewers to engage on an informal, personal level with specific aspects of Deaf culture—a term that has been used to make visible the social values, histories, and art that share sign language as a connector. Kim first showed these works in an exhibition she titled *With a Capital D*, pointing to the distinction of this culture from physical deafness.

Kim explains her concept of Deaf rage.

Lucas Blalock

Born 1978 in Asheville, NC; lives in Brooklyn, NY

In these images, Lucas Blalock uses the central tools of photography—the camera as well as Photoshop, which has become ubiquitous in the commercial photography that saturates contemporary life—to explore deceptively simple subjects. When Blalock started using photo editing software, he recalls that the effect of the polished, seamless image seemed “a newly inadequate picture of our world,” prompting him to seek ways to break the conventions of digital manipulation and its pretense of perfection. “I became interested in using it as a tool in the old-fashioned sense, as a magnifier of force and as an extension of the hand,” he has explained. Using Photoshop’s 3-D tools and clone stamp, which allows the user to duplicate part of an image, Blalock has created a sense of dimensional space that interests him because of its uncomfortable, even “antagonistic” relationship to the flat photographic surface and the illusionistic depth of photograph itself.

Blalock discusses his experimental approach to digital images.

Kota Ezawa

Born 1969 in Cologne, West Germany; lives in Oakland, CA

Kota Ezawa's *National Anthem* is an animation that depicts NFL football players taking a knee during "The Star-Spangled Banner." Protesting police violence against unarmed Black men, the practice was started in 2016 by San Francisco 49ers quarterback Colin Kaepernick. Later Kaepernick filed a grievance against NFL owners for colluding against signing him because of his gesture of protest; he ultimately reached a settlement with the NFL on the matter. The subject of this work—like that of Ezawa's 2002 animation of O. J. Simpson's murder trial—encapsulates many issues that the artist has taken up over the years, including celebrity, race, violence, and politics, especially as they intersect in the media.

To make this work, Ezawa repurposed footage of multiple teams, using it as the basis for meticulous, small-scale watercolor paintings that have become the frames of the animation. The process reduces complex imagery to its essence; by removing extraneous elements from the image, the resulting grainy effect suggests archival news footage. At the same time, the unevenly pooled watercolors deliberately make clear the animation's connection to Ezawa's individual painted scenes, underscoring the artist's deliberate process.

Ezawa talks about his choice to focus on the national anthem.



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Marcus Fischer

Born 1977 in Torrance, CA; lives in Portland, OR

Marcus Fischer produced *Untitled (Words of Concern)* the day before Donald Trump's inauguration as president. At the time, Fischer was participating in a Robert Rauschenberg Residency on Captiva Island, Florida. For this work, he invited other residents to recording sessions in which they discussed their fears and reservations about the Trump presidency. He edited their individual recordings into a three-minute tape loop, layering their words when they articulated the same ideas, transforming their voices into a kind of chorus; the loop played continuously in the Residency's main studio on the day of the inauguration. As he does in many of his sculptural sound pieces, Fischer uses a 1960s Nagra reel-to-reel recorder to play the work, stringing the tape loop from the ceiling and highlighting its physical precariousness as an object. "All of these concerns that we share," he has explained, "should give us strength instead of weigh us down."

Fischer explains the genesis of this work.



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512 Access

Marcus Fischer

Born 1977 in Torrance, CA; lives in Portland, OR

In the site-specific work *Ascent/Dissent*, Marcus Fischer treats the Whitney's central staircase as a resonating chamber, maximizing its tendency to generate the fullest sounds at the bottom and more ethereal ones at the top. Fischer recorded some of these sounds in the stairwell itself; others he found or composed. Bearing in mind that sounds in nature shift in pitch from low to high as one rises — from the earthy sounds of a forest floor to birdcalls in the treetops, for example — Fischer has created a poetic sonic journey. The work's title, a play on words that expresses both movement through the space and an act of protest, reflects Fischer's belief that sound art can be political even without words.

Nicholas Galanin

Born 1979 in Sitka, AK; lives in Sitka, AK
Tlingit/Unangax

Woven in the image of static on a television set, Nicholas Galanin's *White Noise, American Prayer Rug* offers a critical diagnosis of contemporary American life. Although prayer rugs typically serve as movable sites of devotion, this one probes American culture's relationship with white noise, an acoustic vibration sometimes used to drown out unwanted sounds. Galanin, whose work often examines the complexities of contemporary Indigenous identity, culture, and representation, has identified race as a critical conceptual element of this exploration, pointing out that "whiteness as a construct has been used historically throughout the world to obliterate the voices and rights of generations of people and cultures regardless of complexion." This other form of white noise, he asserts, has in recent years become a "source of increasing intolerance and hate."

Galanin describes this work's critique of white supremacy.

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Let them enter dancing and showing their faces: Shaman is on view in the Whitney's restaurant on the first floor.

Ilana Harris-Babou

Born 1991 in Brooklyn, NY; lives in Williamstown, MA, and Brooklyn, NY

In the three videos on view here, Ilana Harris-Babou uses humor and the language of advertising to draw attention to the ways in which high-end home furnishing brands often gloss over histories of oppression and inequality in the United States. *Reparation Hardware* combines an absurdist tutorial with a proposal for economic reparations to African Americans whose ancestors were enslaved. *Red Sourcebook* juxtaposes imagery and text from Restoration Hardware catalogues with manuals on redlining, the discriminatory mortgage lending practice that effectively prevented many African Americans from buying homes. *Human Design* was filmed at RH New York—an expansive showroom operated by Restoration Hardware in the Meatpacking District, just a few blocks from the Whitney—as well as in Mexico and Senegal. Here, Harris-Babou plays the role of a corporate “team member” who, like an explorer, “discovers” the fictional origins of featured objects, highlighting Restoration Hardware’s romanticized heirloom aesthetics.

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Iman Issa

Born 1979 in Cairo, Egypt; lives in Berlin, Germany, and New York, NY

Iman Issa’s series *Heritage Studies* is based on objects the artist has encountered in museums around the world, typically those devoted to archaeology and ethnography. Made of materials such as painted wood, copper, and brass, the resulting works typically do not resemble the objects that inspired them; instead they take on new forms that probe the contemporary resonance of their sources. The sculptures are accompanied by didactic texts that draw on the conventions of museum labels while further highlighting the relevance of the historical objects to the present.

Issa describes her sculptures’ relationship to ancient art.

 502

Tomashi Jackson

Born 1980 in Houston, TX; lives in New York, NY, and Cambridge, MA

Tomashi Jackson's densely layered abstractions feature found materials—paper bags, food wrappers, vinyl insulation strips, and storefront awnings—many of them with specific autobiographical references. Jackson's wide-ranging sources also intersect with art-historical, legal, and social histories, often using color materially to encourage meditation on painful subjects. Her three paintings on view here focus on housing displacement in New York by exploring parallels between the history of Seneca Village—which was founded in Manhattan in 1825 by free Black laborers and razed in 1857 to make way for Central Park—and the city's current government program designed to seize paid-for properties in rapidly gentrifying communities across New York, regardless of mortgage status. Targeting elderly Black and Brown property owners, the program transfers ownership to developers. Interweaving these narratives visually and challenging the ways in which we see the information she includes, Jackson creates dynamic passages of clashing complementary hues. She also lights her surfaces so they resemble stained glass, refracting image and color cinematically onto surrounding spaces.

Jackson talks about politics, history, and the interaction of colors.



Wangechi Mutu

Born 1972 in Nairobi, Kenya; lives in Brooklyn, NY, and Nairobi, Kenya

In Wangechi Mutu's *Sentinels*, natural and manufactured materials merge with and emerge from one another, coalescing into larger-than-life earthy, android female forms. The sculptures' creation was made possible by the artist's movement between both her studios in Nairobi and New York, which brought both new perspectives and new materials. In these works, Mutu radicalizes clichéd associations of nature as an eternally forgiving female-mother, and expresses a deep sense of humankind's complex, equal and non-negotiable coexistence with one another and all organisms. The *Sentinels* stand as harbingers of the acute imperative to improve our relationship with each other and our planet or to accept that environmental destruction will inevitably decide our fate for us.

In the kinetic sculpture *Poems by my great grandmother I.*, the "poem" emerges from the sound of a pencil writing circles on the surface of a large aluminum pot; for Mutu, it evokes oral histories and other forms of connection between generations, which are distorted and disrupted when a culture experiences a period of colonialism.

Mutu discusses the process and materials behind *Sentinels*.

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Mutu talks about the sound of the past in this kinetic sculpture.

 622

Laura Ortman

Born 1973 in Whiteriver, AZ; lives in Brooklyn, NY.
White Mountain Apache


Musician, composer, and artist Laura Ortman experiments with cross-disciplinary, genre-bending approaches to music and performance, drawing on both her classical violin training and Indigenous musical traditions. Using a four-track tape recorder, Ortman layers a range of instruments—including violin, electric guitar, Apache violin, and piano—with field recordings she has collected, often taking inspiration from ambient environmental sounds. Alluding to the four elements, *My Soul Remainer* captures Ortman energetically playing the violin in a lush mountain landscape, with ballet dancer Jock Soto (Diné) variously adopting the roles of audience and respondent. Footage of Ortman performing alternates with impressionistic close-ups of the scenery, as if to suggest a direct dialogue between her music and the surrounding environment.

 606 Access

Ellie Ga

Born 1976 in New York, NY; lives in Stockholm, Sweden

In this work Ellie Ga explores the form of a gyre, a spiraling current on the ocean's surface that circulates debris and throws it ashore. Ga's narration interweaves seemingly disparate accounts and retellings, blending history, research, and autobiography. She encounters beachcombers who gather the aftermath of the 2011 tsunami in Japan; an oceanographer who studies the debris from container spills; and the histories of resistance, migration, and ritual offerings on the Greek islands of the Aegean Sea. Set to the cadence of her own voice, Ga slides transparent photographs onto one light table, and then swipes them towards another, creating a rhythm that echoes that of flotsam as it is washed ashore by the surf and then dragged away.

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Matthew Angelo Harrison

Born 1989 in Detroit, MI; lives in Detroit, MI

Matthew Angelo Harrison combines various materials, technologies and found objects to create hybrid forms that address our increasingly globalized, technology-mediated selves, with reference to the relations between African and African American culture and identity, a concept he calls “abstracted ancestry.” While some of the artifacts he uses are authentic antiquities from specific tribes, others were mass produced for sale abroad, and still others are of unknown origin—a reality that acknowledges both the enduring market for such objects and the ways colonial collecting practices erase particular identities. Complicating perceptions, at first glance, his sculptures may resemble sleek, luxurious, midcentury forms, but they often turn out to be something else entirely. The worked surfaces containing suspended objects simultaneously deny access and give visual form to the refracted histories of the objects themselves.

Curator Rujeko Hockley describes Harrison’s approach.



515

Paul Mpagi Sepuya

Born 1982 in San Bernardino, CA; lives in Los Angeles, CA

Since the early 2000s, Paul Mpagi Sepuya has created photographs that emphasize the relationship between artist, camera, and image. The space of his studio has frequently played a major role, with tripods, mirrors, and the camera itself becoming part of the final compositions. To create the works presented here, Sepuya expanded his project further, challenging traditional notions of authorship by inviting friends, lovers, and fellow artists to his home or studio to shoot alongside him. The resulting images are portraits of artistic exchange and sometimes physical intimacy. The still-life photographs, which often offer glimpses of his studio, have a particular tenderness to them. In many works bodies appear as fragments—partially reflected in mirrors or obscured by other forms—that ask viewers to imagine what is missing, an act that involves us, too, in the creative exchange the project proposes.

Sepuya discusses this multi-authored installation.

 514

Alexandra Bell

Born 1983 in Chicago, IL; lives in Brooklyn, NY

In these prints, Alexandra Bell revisits articles from the *New York Daily News* that reflect the paper's coverage of the now infamous 1989 Central Park Five case, in which five innocent teenage boys of color were wrongly convicted of assaulting and raping a white female jogger in Central Park. Bell highlights headlines and body text and redacts photos to draw attention to latent failings in journalistic objectivity, and to interrogate how journalism can perpetuate racialized violence through language.

The title of Bell's series refers to a 1994 essay by critical theorist Sylvia Wynter, *No Humans Involved*, in which the writer responds to a radio report on the riots that followed the 1992 acquittal of four Los Angeles police officers who brutally beat an unarmed Rodney King. According to that report, public officials in the city routinely used the acronym NHI—"no humans involved"—to describe cases involving young Black men like King.

Bell outlines her tactical and aesthetic approach to the news.

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Janiva Ellis

Born 1987 in Oakland, CA; lives in Brooklyn, NY, and Los Angeles, CA

In her paintings, Janiva Ellis makes pointed use of humor, repurposing imagery from popular media and art that informed her youth, appropriating animated characters that often represent underlying tension in her paintings' narratives. In the foreground of this hybrid landscape, a mysterious scene unfolds in which a graphically rendered figure guards a morphing cartoon that is carefully blended together from multiple applications of paint. Simultaneously projecting determination, amusement, and stress, the forms are exaggerated yet dwarfed by the vastness of the landscape. While the characters are not bound together by an explicit narrative, their relationship to one another becomes an engine of intrigue. It also serves as a complex point of entry to the monumental landscape, which is executed in brilliant colors and with vivid attention to the materiality of paint, creating a distinctive backdrop.

Curator Jane Panetta discusses this painting by Janiva Ellis.

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Steffani Jemison

Born 1981 in Berkeley, CA; lives in Brooklyn, NY

Steffani Jemison's *Sensus Plenior* follows the leader of the Master Mime Ministry of Harlem, ordained minister Susan Webb, as she prepares for and delivers an evocative but silent rendition of the gospel classic "Anointing" by J Moss. The practice of gospel mime, which has developed in African American churches over the past twenty-five years, draws on multiple historical traditions of movement, from African dance to twentieth-century theater. Fittingly, the title *Sensus Plenior* is Latin for "fuller meaning," a concept used in religious interpretations to describe divine intent that goes beyond human language. In keeping with this idea, Jemison focuses on Webb's hands and face as she performs, exploring the possibilities for a radically innovative aesthetic in which ideas, emotions, and sensations are conveyed through gesture and expression alone. After filming Webb, Jemison arranged a soundtrack with contributions by violinist Mazz Swift and bassist Brandon Lopez, who improvised musical responses to the filmed sequences.

Maia Ruth Lee

Born 1983 in Busan, South Korea; lives in New York, NY

Maia Ruth Lee's *steel glyphs* explore a new lexicon built with appropriated scrap metal motifs. Using salvaged steel elements that usually embellish and strengthen New York's fences and window-bars, Lee explores ideas of boundary, security, and translation, so that *LABYRINTH* functions as a sculptural glossary of decorative armor. Lee intends for these *steel glyphs* in *LABYRINTH* to slow our attention. She notes that unlike a maze, which invites us to puzzle a solution out of its many pathways, a labyrinth offers a single route and a meditative experience.

In *Bondage Baggage*, Lee re-creates packages that she grew up seeing in the Kathmandu Tribhuvan Airport in Nepal: luggage that Nepalese migrant workers packed when they returned home from employment in the Middle East. Tightly bound with rope, tape, tarp, fabrics, and cardboard for added security, *Bondage Baggage* models a condition of the self, as well as concepts of self-preservation, diaspora, the family, and the economic oppression of developing countries.

Lee discusses the origin of these bound sculptures.

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Lee talks about language, translation, and contemplation.

▶ 625

Troy Michie

Born 1985 in El Paso, TX; lives in Brooklyn, NY

Incorporating a wide range of materials—including found photographs, papier-mâché, and elements of clothing—Troy Michie’s works materialize the ways that historically marginalized communities are often alternately erased and fetishized, made invisible and hypervisible. The collages here include photography from the pages of 1980s niche pornographic magazines that exclusively featured men of color, camouflaged in ways that withhold intimate details. Michie finds similar ambiguity in the zoot suit, a flashy, roomy style that became popular in African American communities throughout the 1930s and 1940s, influencing the *Pachuco* subculture that originated in his hometown of El Paso. For Michie the suit’s disruptive history is critical to reorienting how today’s media landscape highlights relations along the politicized U.S./Mexico border. The style is also a reminder of the ways self-fashioning can both advertise and disguise aspects of race, class, and gender. By including zoot suit fragments in these works alongside figures whose faces are blank, Michie implies the difficulty in preserving one’s visibility in the face of cultural bias.

Michie talks about visibility, legibility, and borders.

**Jennifer Packer**

Born 1984 in Philadelphia, PA; lives in New York, NY

“It’s not figures, not bodies, but humans I am painting,” Jennifer Packer says of her intimate, figurative portraits. Here, Packer’s subjects are friends and family members, depicted in casual, candid poses that suggest both familiarity and affection. Often working on an individual painting over an extended period of time, Packer combines areas of thin washes and sweeping gestural brushstrokes, scraping away layers of paint as she works to withhold as much detail as she reveals. While Packer captures a sense of each sitter’s personality, she resists exposing them too fully to the viewer—a decision that communicates her desire to “present or protect humans in the work.”

Curator Jane Panetta describes Packer’s work.



Todd Gray

Born 1954 in Los Angeles, CA; lives in Los Angeles, CA, and Akwidaa, Ghana

Todd Gray's works draw from his archive of photographs amassed during the past forty-five years. Taken in locations from Hollywood to Ghana (where he maintains a studio), these images have been selected by the artist to explore the complex interrelation of Blackness, diasporic identity, and historic systems of exploitation. For his ongoing series *Exquisite Terribleness*, begun in 2013, Gray collages photographs into layered arrangements of thrift-store frames, creating compositions of fragmented bodies. Many of the individual photographs Gray uses for the collages were shot following his own creative vision; others were commissioned, including many he took as Michael Jackson's personal photographer in the 1970s and early 1980s. Jackson is significant here for Gray not as a celebrity or a figure of controversy, but as a global phenomenon whose almost mythic status serves to frame the complex issues explored in Gray's work.

Michael Jackson was accused of child sexual abuse in 1993 and then tried and acquitted for the crime in 2005. New allegations surfaced in a documentary released on HBO earlier in 2019.

Gray discusses Michael Jackson, Africa, and post-colonialism.

Jeffrey Gibson

Born 1972 in Colorado Springs, CO; lives in
Germantown, NY

Mississippi Band of Choctaw Indians and Cherokee

Jeffrey Gibson mixes media and motifs in these sculptures that refer to garments associated with the Ghost Dance movement. Originating with the Nevada Northern Paiute in the late 1800s before quickly spreading to other Native American cultures, the Ghost Dance in part embodied peaceful resistance to white-settler colonialism. Gibson's materials are laden with personal and cultural significance: beadwork, fabric from the artist's past projects, fringe, and ribbons all add physical and symbolic weight to his sculptures. The rainbow palette suggests celebration and ebullience through its reference to queer club culture, but these works are also confrontational, as Gibson draws on the power of multilayered signifiers to refuse the oversimplification of personal identity.

Gibson plays with the relationship between modernity and Indigeneity.

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Autumn Knight

Born 1980 in Houston, TX; lives in New York, NY

Autumn Knight's ongoing performance series *Sanity TV* takes the form of a fictional television talk show in which members of the audience become part of the performance. The artist, who holds a master's degree in drama therapy, often exaggerates and probes the psychology of the audience group, disrupting their expectations of the environment by moving through the crowd, rearranging the seating, giving the viewers various prompts, asking them unexpected questions, or offering moments of release to dance during "segments" of the show. Provoking both laughter and discomfort, Knight uses absurdity as a means to question the ways in which society frames and inflects identity through structures of power. For the Biennial she will be using different spaces throughout the building—from conference rooms to the theater—to explore distinct individual perspectives within group dynamics.

Jeanette Mundt

Born 1982 in Princeton, NJ; lives in Somerset, NJ

Jeanette Mundt based these paintings on *New York Times* photo composites of the members of the 2016 gold medal-winning U.S. women's Olympic gymnastics team, combining multiple images of the moments that solidified their victories. Alluding to Eadweard Muybridge's nineteenth-century motion studies—which captured simple human and animal movements through series of consecutive photographs—Mundt renders the gymnasts' routines as a sequence of successive frames condensed into a single composition, fragmenting their bodies as they tumble and flip through the air. By disrupting the regimented temporality of the original photos in this way, she hints at the complex systems—nationalist, sexist, and technocratic—underpinning the Olympics, the sport of gymnastics, and the media covering them. Not long after Mundt began this series, which she continues to work on, news broke that the USA Gymnastics national team doctor sexually abused many young gymnasts, including the women who appear here.

Mundt discusses technology, gender, painting, and violence.

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Martine Syms

Born 1988 in Los Angeles, CA; lives in Los Angeles, CA

Martine Syms explores pervasive archetypes and depictions of Black experience in America, often intervening directly in the ubiquitous platforms we use for communication and identity production.

This installation, centered around an imagined reboot of *Cita's World*, a televised music video show that ran on Black Entertainment Television (BET) from 1999 to 2003, activates each of these platforms—the internet, film, and television—in the space of this room.

The monitor plays the updated *Cita's World* episode; it is encircled by painted wall text with photographs blown up to standard movie poster sizes and framed in classic steel. *Cita's World*, hosted by a computer-generated, stereotypical Black female character, prefigured the incorporation of digital technologies into our lives. Syms's riff on Cita's dialogue plays with the ways that our explicit and implicit desires are registered or misunderstood by the technology that surrounds us.



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Las Nietas de Nonó

Lydela Nonó: Born 1979 in San Juan, PR; lives in Carolina, PR

Michel Nonó: Born 1982 in San Juan, PR; lives in Carolina, PR

The collaborative duo Las Nietas de Nonó—sisters Lydela and Michel Nonó—draw on their own autobiographical, familial, and community histories in their interdisciplinary work, examining the dynamics of race, class, and colonialism in Puerto Rico. *Ilustraciones de la Mecánica* takes up the history of medical experimentation and the pharmaceutical industry on the island. One aspect of the work involves the reenactment of clinical trials conducted in the colony, including a program of mass sterilizations performed on poor Black women between the 1930s and 1980s and encouraged by the U.S. government. The work also reflects on the criminalization of Black men by La Mano Dura Contra del Crimen (The Hard Hand against Crime), a Puerto Rican government program of the 1990s, and the demonization of traditional healers as the U.S. pharmaceutical industry became a major player in the Puerto Rican economy. Ultimately Las Nietas are interested in connecting with the people who view their works—many of whom have experienced the very trauma the sisters depict in their performances.

Joe Minter

Born 1943 in Birmingham, AL; lives in Birmingham, AL

Joe Minter uses found materials to create allegorical mixed-media critiques of the history of race and class inequities in the United States. Drawing on his training in construction and welding, Minter repurposes the detritus of rural life to make dense, geometrically complex, often anthropomorphic totems that mine the rich tradition of Southern yard art. Abstract assemblages of rusted chains, agricultural tools, household furniture, garments, license plates, and wood fragments on which he occasionally paints texts, Minter's discrete sculptures share a visual vocabulary and approach with the work for which he is best known—an immersive sculptural environment in Birmingham, Alabama, begun in 1989 that he calls the *African Village in America*. Working in his backyard, which abuts a historically Black cemetery, Minter has set out to revise and reframe art history to account for four hundred years of excluded, discounted African American history.

Curator Rujeko Hockley discusses Minter's work.

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Kyle Thurman

Born 1986 in West Chester, PA; lives in Brooklyn, NY

Composed on expanses of seamless background paper, these human-scaled drawings by Kyle Thurman present figures isolated from their original context, carefully rendered through delicate lines and coloring. Thurman bases the drawings on online news photographs—ephemeral and pedestrian images so prevalent that their impermanence can seem symptomatic of a cultural malaise. The works' titles, *Suggested Occupation*, refer to jobs suggested to the artist as a teenager, as do the drawing's sources—archetypal male images of soldiers, athletes, or priests. Here these images become something else altogether as photographs are translated to drawings: the production creates a heightened sense of intentionality, an invitation to look more slowly at moments that otherwise could disappear.

In each drawing the artist considers the entire space of the frame, informed by his education in film and photography. Thurman's studies in screenwriting also influence his approach to visual storytelling, with the fragmented images serving as components of a potential larger narrative.

Thurman describes the process of making these drawings.



John Edmonds

Born 1989 in Washington, DC; lives in Brooklyn, NY

Making Black queer collectivity and self-awareness central to his work, John Edmonds explores the aesthetic possibilities of intimacy and desire in his photographs. Recalling earlier eras of studio photography, he carefully choreographs his subjects and settings to create portraits that engage and challenge the art historical canon. Edmonds uses a 4x5 studio camera or a medium-format Hasselblad, which heightens the staging and details visible in each image. The photographs' pristine clarity and meticulous compositions highlight the complicated relationship between photography and Black subjects.

Referencing the legacy of Harlem Renaissance portraiture, and using African objects (some drawn from traditional contexts and others manufactured for decorative purposes), Edmonds recenters people of color as self-possessed individuals, in contrast to narratives prevalent in modernist photography of the 1920s and 1930s that often objectify Black bodies. By carefully lighting and arranging each composition to emphasize the glow of a sitter's skin, the edge of a cheekbone, or the sheen of a wooden statue, Edmonds creates portraits that interrogate and celebrate Black identity and expressive culture.

Edmonds talks about African sculpture, abstraction, and photography.

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Sofía Gallisá Muriente

Born 1986 in San Juan, PR; lives in San Juan, PR

On four occasions in the 1950s the mayor of San Juan, Puerto Rico, Felisa Rincón de Gautier, arranged for snow to be flown from the Northeastern U.S. to Puerto Rico in celebration of Three Kings Day (Epiphany). In her video *Lluvia con Nieve* (Rain with Snow), Sofía Gallisá Muriente stretches the only remaining footage of this event—a forty-second Paramount News clip from 1955—into a video of nearly fourteen minutes. Her manipulated version of the archival footage, running underneath a soundtrack of the titular mambo by Mon Rivera (Efrain Rivera Castillo), depicts the arrival of the snow and a crowd enthusiastically playing in it before it quickly turns to mud. In this work Gallisá Muriente examines Puerto Rico's colonial history, employing this intervention in the island's tropical climate as a metaphor for relations between Puerto Rico and the United States.

Eric N. Mack

Born 1987 in Columbia, MD; lives in New York, NY

Both of Eric N. Mack's works on view here maximize the qualities of fabric—its opacity, color, and texture—to create works that combine elements of painting and sculpture. In *(Easter) The Spring/Holy Ground* he collaged a group of texts and drawings onto a moving blanket to which he has attributed the qualities “softness, protection, [and] warmth.” Similarly poetic associations may extend to a constellation of items within the work, such as the press release for a gallery show by Alvin Baltrop, who made intimate photographs of Manhattan's West Side piers (across from what is now the Whitney's current location) while working as a mover and living nearby in his van. Mack seems to imply a link between the protective spirit of the blanket and his recuperative gesture toward the vulnerable and overlooked legacy of Baltrop's life and work.

Mack discusses this site-specific installation.

Brian Belott

Born 1973 in East Orange, NJ; lives in Brooklyn, NY

Brian Belott plays with and expands the parameters of painting, collage, and sculpture by encasing various pigments and abject objects that he has accumulated—among them, toothpaste, doorknobs, mustard, and an abacus—into rectangular blocks of ice. Backlit by light boxes inside industrial freezers, these frozen slabs of everyday detritus are temporarily transformed into spectacular multicolored ingots suggesting stained glass. Also part of this installation is *Untitled (Fan Puuuuuuff)*, which incorporates a working box fan. The artist started his *Puuuuuff* pieces in the late 1990s, covering canvases with cotton balls coated in thick, colorful paint to create textured, three-dimensional surfaces that riff on the tradition of modernist abstract painting. By infusing his works with humor and absurdity, Belott makes a space for creativity and invention, stating, “A well-delivered joke could save the world.”

Belott discusses his series *Frozen*.



Olga Balema

Born 1984 in Lviv, Ukraine; lives in New York, NY

Olga Balema uses a wide range of found and fabricated objects in her sculptures and installations, referencing art history, cinema, literature, and personal narratives. Consistent throughout all of her work, however, is her interest in the notion of discomfort. In two of the works shown here, Balema suspends unusual materials such as latex and fabric over metal armatures, creating a sense of unease. In *Bread of Life*, for example, she roughly wraps a length of beige tulle over steel rods, emphasizing the tension between these two material elements.

Curran Hatleberg

Born 1982 in Washington, DC; lives in Baltimore, MD

Curran Hatleberg's photographs are products of his extensive travels around the United States. Following his intuition, he records his observations of America's landscapes, towns, and people, fusing the traditions of documentary photography and portraiture. In each new place he spends time getting to know its people—sometimes briefly, sometimes for months at a time. The portraits result from these relationships, and those depicted are actively involved in his representation of them. In the resulting images seemingly quotidian scenes take on surreal qualities as he locates the inexplicable details within the everyday. Although Hatleberg's photographs are recognizable as America, there is a dreamlike ambiguity about the exact settings or narratives, preventing us from reducing these moments to offhand assumptions and leaving us open to the subjects' lives. The artist aims to use photography to undermine bias and forge understanding across difference and distance.

Hatleberg describes the connections he forges through photography.

Simone Leigh

Born 1967 in Chicago, IL; lives in Brooklyn, NY

Simone Leigh developed the visual language of these sculptures from a wide variety of sources, including the art of ancient Egypt, traditional West African adobe structures, American vernacular architecture, and craft—including, in some cases, racist forms stemming from the Jim Crow era. As Leigh's complex and contradictory sources would suggest, the female figures here resist being reduced to a sum of their parts. Multifaceted and inward-gazing, they are conceived with Black women as their primary audience.

A trained ceramist who has long engaged with radical Black feminist thought, Leigh has fashioned a multivalent response to outmoded notions of the female body as a vessel. Using sensuously textured materials—here, ceramic and bronze—she examines ways in which objects embody and communicate specific cultural traditions and histories through both material and form.

Curator Rujeko Hockley discusses Leigh's sculpture.

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Tiona Nekkia McClodden

Born 1981 in Blytheville, AR; lives in Philadelphia, PA

Tiona Nekkia McClodden's *I prayed to the wrong god for you* combines video and sculptural elements in a highly personal ritual dedicated to Shango, a deity or Orisha within the Afro-Cuban religion Santería/Lucumí whose origins can be traced to the Yoruba people of Nigeria. In this project McClodden merges her spiritual requirements as a priestess of Ogun and artistic work to repair a period of personal exhaustion and to confront the relationship between Christianity and colonialism that was imposed on the artist's ancestors: enslaved Africans, Black southerners. To begin this project McClodden cut down a cedar fir tree (a hybrid wood, distinct from the pure cedar traditionally associated with Shango) and carved six tools from cedar fir. Traveling with these objects across the United States, Cuba, and Nigeria, the artist engaged in ritual with Shango, employing the helmet on view here as a ceremonial witness. The videos, which chart the labor and time of this undertaking, offer an account of diasporic devotion and the significance of objects as storytellers.



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Gala Porras-Kim

Born 1984 in Bogotá, Colombia; lives in Los Angeles, CA

How can one understand an ancient Indigenous language that has not yet been deciphered? Gala Porras-Kim seeks to address this question through visual vocabularies that lie beyond historically colonialist disciplines such as anthropology. Here she focuses on La Mojarra Stela 1—a stone, carved with the untranslatable characters of Epi-Olmec script, that was discovered in 1986 and is now in the collection of El Museo de Antropología de Xalapa in Veracruz, Mexico. Porras-Kim's collection of works propose different approaches to the question of the stela's meaning. For example, a reflective graphite panel in *La Mojarra Stela negative space* recalls obsidian mirrors that were sometimes used in ancient Meso-American divination methods to interpret reflections. In other iterations Porras-Kim creates distance or draws attention to the space between characters, allowing viewers to draw their own associations.

Porras-Kim imagines new ways to translate lost languages.

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Agustina Woodgate

Born 1981 in Buenos Aires, Argentina; lives in Miami, FL, and Amsterdam, the Netherlands

National Times is a closed-circuit network of clocks synchronized directly by the power grid. Since the Industrial Revolution, schools, factories, hospitals, and offices have used this kind of network architecture—referred to as a “master/slave” configuration—to keep consistent time. A single digital master clock sends power signals to a series of analog slave clocks, commanding synchronized measure across an entire institution. The master keeps steady time based on a pulse transmitted directly from the local power grid, whose frequency is aligned with the atomic clock at the National Institute of Standards and Technology, which establishes official United States time.

Here the hands of the slave clocks have been outfitted with sandpaper. As *National Times* progresses, the minute hands of the slave clocks scrape away the numerals on their faces until they are completely erased. Conditioned by the current state of labor and power, the slave clocks progressively erode their functional value, collectively reclaiming autonomy in the process of disintegration.

Woodgate discusses the ideas and politics behind this work.



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Diane Simpson

Born 1935 in Joliet, IL; lives in Wilmette, IL

Inspired by techniques of garment construction and the history of design, Diane Simpson's sculptures distill wide-ranging sources—from Samurai armor to Amish bonnets and Art Deco architecture—into abstract arrangements of interlocking planes. The works here reflect Simpson's long-standing interest in window displays as framing devices for her work.

Since the 1970s, Simpson's sculptures have originated as drawings, which she creates on graph paper using axonometric projection. This method of depicting three-dimensional objects on a flat surface is common in architecture and engineering, as well as in Chinese and Japanese art. She translates her drawings into three dimensions by joining together support material and then adds decorative patterning to the surfaces by hand—often in pencil or by collaging fabric onto the work. These details of ornamentation are never arbitrary but directly relate to each sculpture's shape and structure.

In 2014 Simpson began experimenting with materials in a series of *Peplum* sculptures, referencing a type of embellishment encircling the waist of a woman's garment. As she has explained, "The structure of clothing forms has continuously informed my work, serving as a vehicle for exploring their functional and sociological roles and the influence of the design and architecture of various cultures and periods in history."

Simpson describes her work's relationship to fashion and architecture.

Pat Phillips

Born 1987 in Lakenheath, United Kingdom; lives in Pineville, LA

Pat Phillips's paintings combine personal and historical imagery into surreal juxtapositions, drawing on his experience living in the American South to meditate on complex questions of race, class, labor, and a militarized culture. In *The Farm*—a title that refers to the Louisiana State Penitentiary, also known as Angola, and the 1998 documentary of the same name—hands gripping hoes suggest the continuum between plantation slave labor and the labor of imprisoned people today. The repetition of the phrase “don't tread on me” in two of the works references the Gadsden flag, which was created during the American Revolution and has resurfaced as a symbol of the Tea Party, a conservative political group. For the mural Phillips incorporated fencing, simultaneously symbolizing incarceration, the insulation of suburbia, and the U.S.–Mexico border. The fence also partially obscures images of a holster, a gun, and tear-gas canisters; while all of these objects suggest a violence that runs through American culture and our institutions, Phillips leaves it to the viewer to determine their significance.

Phillips discusses the personal and societal meanings of his imagery.

Carissa Rodriguez

Born 1970 in New York, NY; lives in New York, NY

By capturing a series of sculptures with the time-based medium of video, Carissa Rodriguez focuses on a selection of Sherrie Levine's *Newborn* sculptures (1993–94), which are refabrications in crystal and black glass of Constantin Brancusi's *Le nouveau-né* or *Newborn* (1915). Reproducing Brancusi's original multiple times, Levine's feminist intervention introduced questions of splitting, doubling, and the labors of artistic and biological reproduction. With *The Maid* Rodriguez puts Levine's sculptures into circulation, tracking them over the course of a day through various collections: homes, galleries, and museums. By presenting the video in tandem with *All the Best Memories are Hers*—a photographic portrait of cryogenically frozen embryos created in a fertility clinic and imaged by an Embryoscope (a device that is part incubator, part camera)—Rodriguez pushes the *Newborn* into new territory, questioning what paternity and the modernist fantasy of absolute origins can mean in an age of advanced reproductive technologies. By juxtaposing biological time with the eternal life of the art object, together her works examine interstice between subject and object, person and property, and delve into the structures of modern kinship and personhood.



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Josh Kline

Born 1979 in Philadelphia, PA; lives in Brooklyn, NY

Josh Kline explores the conditions of technology, politics, and labor, employing new tools and materials to transform and comment on cultural touchstones. Kline began this science-fiction cycle of works in 2014 to imagine both the possibility and the ruin embedded in our contemporary moment. In earlier projects Kline imagined what might happen if extreme political factionalism, economic inequality, and mass automation continue unabated. Here Kline directs his focus toward catastrophic climate change and its systemic causes. Photographs of sites of American power are presented behind tinted glass in LED-lit frames, with the hues of pharmaceutical bottles. Kline's photographs—originally shot on a smartphone—are continuously inundated by water, which the artist describes as “washing the images away like bad dreams or traumatic memories.” In spite of his work's dystopian implications, Kline insists that “the future hasn't happened yet. It can be shaped in the present.”

Elle Pérez

Born 1989 in the Bronx, NY; lives in Brooklyn, NY

Elle Pérez's photographs show the experience of pushing the body. Pérez's subjects transform themselves, altering their bodies to create pleasure, pain, communion, and self-recognition. A person stares into the camera with desire, wielding a muscled arm. Bruises blossom around the eyes of a woman recovering from facial feminization surgery. “DYKE” seeps from carved skin, spelled out in blood. A luminous hand holds a bottle of testosterone. By simultaneously invoking play, nostalgia, eros, pain, and beauty, the images testify to the richness of transforming what is assumed to be definitive or immutable. These photographs are “neither reflections of reality nor imprints of personhood,” says the artist—instead, Pérez's work is a study of the human process of creating a new reality for oneself, and an assertion that the photographic process works similarly: not replicating the world, but instead transfiguring it.

Martine Syms

Born 1988 in Los Angeles, CA; lives in Los Angeles, CA

Martine Syms explores pervasive archetypes and depictions of Black experience in America, often intervening directly in the ubiquitous platforms we use for communication, identity production, and self-preservation. The central monitor plays Syms's *Intro to Threat Modeling* on loop. Narrated through email exchanges, screengrabs, and an avatar, the artist outlines "threat modeling"—a process of identifying risks to determine the most likely threat to one's own security. *People Who Aren't Friends or Lovers or Exes* is painted on the wall and hung with 35mm photographs—each a distinct work—blown up to the size of standard movie posters, placing seemingly intimate images in the public sphere. Moving between art world, the internet, and interior dialogue, Syms questions the notion of "safe spaces" and vulnerability in our increasingly technological world.

Carolyn Lazard

Born 1987 in Upland, CA; lives in Philadelphia, PA

Carolyn Lazard addresses the politics and sociality embedded in networks of care by and for disabled people and their communities. In *Extended Stay*, Lazard sourced a television monitor and armature of a sort frequently found in infusion centers where patients receive chemotherapy and other treatments. In making the work the artist asked the Museum to be wired for cable television. The resulting installation encourages visitors to reflect on the simultaneity of live television, bringing them into a shared media experience with hospital patients. Rather than playing a constant live stream, the television has been programmed to surf the channels autonomously. While art is often brought into hospitals as a therapeutic gesture, *Extended Stay* creates a situation in which the museum visitor's experience is shaped by and connected to a patient's perspective, both in their relationship to media and the passing of time.

Lazard describes the significance of cable TV in a museum context.



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Nicole Eisenman

Born 1965 in Verdun, France; lives in Brooklyn, NY

The figures in Nicole Eisenman's sculptural ensemble *Procession* appear downtrodden, yet they carry on and move forward. For the artist this tension poses questions about what it looks like to be disenfranchised, but also part of a community, and about how to protest when protests feel like a constant cycle. Eisenman often combines traditional materials such as bronze and plaster with foam, sneakers, clothing, fog machines, and fountains that hint at bodily realities that sculpture has traditionally worked to transcend. Ultimately Eisenman seeks to pull the viewer into her mirrored view of the world, which she has created as a means of carefully examining our own.

Procession also features a live video feed of the Museum's eighth-floor gallery where *Gamma Delta* (1959–60) by Morris Louis is on view as part of the exhibition *Spilling Over: Painting Color in the 1960s*. The video presents a thermal mapping of the gallery overlaid with an animation. Museums and art institutions have often been characterized as secular temples dedicated to the vision of the historically male "genius." In the video feed Eisenman subverts the sanctity of that space and questions the cultural framework that has been built up around such places.

Curator Jane Panetta discusses Eisenman's sculptural installation.



Forensic Architecture

Triple Chaser, 2019

High-definition video, color, sound; 10:43 min.

Courtesy Forensic Architecture, London, and Praxis Films, New York

Forensic Architecture:

Eyal Weizman

Alican Aktürk

Lachlan Kermode

Robert Trafford

Shourideh C. Molavi

Nicholas Zembashi

Samaneh Moafi

Christina Varvia

Sarah Nankivell

Simone Rowat

Ronni Winkler

Praxis Films:

Laura Poitras

Yoni Golijov

Jonah Greenstein

Margot Williams

Narrated by David Byrne

Thanks to:

Dr. Anna Feigenbaum / Bournemouth University

Neil Cormey / Omega Research Foundation

Adam Harvey / VFRAME

Mr. Roshdi Al-Sarraj / Ain Media Gaza

International Solidarity Movement

Element AI

Sarit Michaeli

Emily Jacir

Phoebe Cottam

Oren Ziv

Zuhal Altan

Micol (@_EN_Mexico)

Giedre Steikunate

Founded in 2010 by Israeli-British architect Eyal Weizman as part of the Centre for Research Architecture at Goldsmiths, University of London, Forensic Architecture (FA) is an independent research collaborative that investigates contemporary political conflicts, police violence, and human-rights violations. Employing architects, software developers, filmmakers, and artists, FA collects, reorganizes, and interprets public-domain data as a way to address what they understand to be abuses of power and their physical traces. Their work has been featured in international art and architecture exhibitions.

For their new investigation, FA trained an Artificial Intelligence algorithm known as a machine learning classifier to search for open-source images of the Triple-Chaser, a tear gas canister manufactured by Defense Technology, a subsidiary of the Safariland Group. By searching online photographs and civilian camera footage, the classifier was able to detect and localize the use of this grenade across various countries in North and South America, the Middle East, and North Africa.

Beginning in June, additional FA videos will be screened in this gallery. They present topics including right-wing extremist violence against immigrants in Germany, the Mexican government's complicity in mass kidnappings by drug lords, and the assassination of a Kurdish human-rights lawyer and activist in Turkey.



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***Triple Chaser* was made in response to an open invitation to participate in the 2019 Whitney Biennial and was independently funded.**

From left to right:

Alexandra Bell

Friday, April 21, 1989–Front Page
Friday, April 21, 1989–Page 2
Friday, April 21, 1989–Page 3
Saturday, April 22, 1989–Front Page
Saturday, April 22, 1989–Page 3
Saturday, April 22, 1989–Page 11
Sunday, April 23, 1989–Front Page
Sunday, April 23, 1989–Page 2
Sunday, April 23, 1989–Page 3
Sunday, April 23, 1989–Page 35
Sunday, April 23, 1989–Page 4
Sunday, April 23, 1989–Page 5
Monday, April 24, 1989–Front Page
Monday, April 24, 1989–Page 3
Tuesday, April 25, 1989–Page 5
Tuesday, April 25, 1989–Page 28
Tuesday, April 25, 1989–Page 29
Friday, April 28, 1989–Page 7
Sunday, April 30, 1989–Page 42
Monday, May 1, 1989–Page 9

From series *No Humans Involved: After Sylvia*

Wynter, 2019

Photolithograph and screenprint on paper

Collection of the artist

From left to right:

Milano Chow

Floor Plan II, 2019

Graphite, ink, vinyl paint, and photo transfer on paper

Floor Plan I, 2019

Graphite, ink, vinyl paint, and photo transfer on paper

Collection of the artist; courtesy Chapter NY, New York, and
Mary Mary, Glasgow

Milano Chow*Floor Plan II, 2019*

Graphite, ink, vinyl paint, and photo transfer on paper

Floor Plan I, 2019

Graphite, ink, vinyl paint, and photo transfer on paper

Collection of the artist; courtesy Chapter NY, New York, and
Mary Mary, Glasgow

From left to right:

Milano Chow*Night Exterior III, 2019**Night Exterior II, 2019**Night Exterior I, 2019*

Graphite, ink, vinyl paint, and photo transfer on paper

Collection of the artist; courtesy Chapter NY, New York, and
Mary Mary, Glasgow**Milano Chow***Night Exterior III, 2019**Night Exterior II, 2019**Night Exterior I, 2019*

Graphite, ink, vinyl paint, and photo transfer on paper

Collection of the artist; courtesy Chapter NY, New York, and
Mary Mary, Glasgow

From left to right:

John Edmonds

Still Life I, 2018

Tourist items (from Liberia), 2019

Omega, 2018

Untitled (Head II), 2018

Young man holding up Kuba cloth, 2019

Bull Mask (from the Ivory Coast), 2019

The Villain, 2018

Still Life II, 2018

Young man looking at a female sculpture (from the Senufo), 2019

Alpha, 2018

Woman's Head, 2018

Inkjet prints

Collection of the artist; courtesy COMPANY, New York

Opposite wall, from left to right:

John Edmonds

Young man wearing a maternity bust (from the Makonde), 2019

Young man holding a maternity bust (from the Lega), 2019

Tête d'Homme, 2018

Status, 2018

Tête de Femme, 2018

Holding a sculpture (from the Ashanti), 2019

Inkjet prints

Collection of the artist; courtesy COMPANY, New York

Janiva Ellis*Uh Oh, Look Who Got Wet*, 2019

Oil on canvas

Collection of the artist; courtesy 47 Canal, NY

Brendan Fernandes*The Master and Form*, 2018/19

Steel scaffolding, ropes, audio recording, and performance

Includes (clockwise, from far left):

In First, in Fifth, 2018

Ash wood, leather, and carpet

Collection of the artist; courtesy Monique Meloche Gallery, Chicago

In Passé, in Fourth, 2018

Stained ash wood, leather, and carpet

The Joyner/Giuffrida Collection

In Cambré à Terre, 2018

Stained ash wood, leather, and carpet

Collection of the artist; courtesy Monique Meloche Gallery, Chicago

In Second, 2018

Ash wood, leather, and carpet

Rennie Collection, Vancouver

In Arabesque, 2018

Ash wood, leather, and carpet

Collection of the artist; courtesy Monique Meloche Gallery, Chicago

Originally commissioned by the Graham Foundation for Advanced Studies in the Fine Arts, Chicago. Designed in collaboration with Norman Kelley, New York and Chicago. Costumes by Brendan Fernandes in collaboration with Johanna Davenport

Support for this work was provided by Tad Freese and Brook Hartzell, Alida and Christopher Latham, Rena and Daniel Sternberg, Margot and George Greig, Josef Vascoitz and Lisa Goodman, Sandra and Jack Guthman, Pamela Joyner and Alfred Giuffrida, Noel E. D. Kirnon, Bob Rennie, and Abby Pucker.

Fernandes
X2

Performance Schedule

May–June:

Fridays 5–9 pm

Saturdays 12–4 pm

Sundays 12–4 pm

July–August:

Fridays 5–9 pm

September:

Fridays 5–9 pm

Saturdays 12–4 pm

Sundays 12–4 pm

Dancers

Hector Cena

Tiffany Em

Charles Gowin

Violetta Komysan

Josep Maria Monreal Vidal

Amy Saunder

Mauricio Vera

Allison Walsh

Jennifer Whalen

Tyler Zydel

Marcus Fischer

Untitled (Words of Concern), 2017

Tape recorder, tape loop, spindle, audio recording;
3 min. (looped)

Featuring the voices of Senga Nengudi, Anna Khimasia, David Neumann, Kambui Olujimi, Wardell Milan, Pamela Z, Jessica Todd, Matt Hall, and Marcus Fischer

Collection of the artist

Hanging:

Jeffrey Gibson

STAND YOUR GROUND, 2019

Canvas, cotton, linen, polyester, nylon, vinyl, sequins, brass grommets, nylon thread, cotton thread, artificial sinew, glass beads, nylon fringe, grosgrain ribbon, copper jingles, wooden tipi poles, and deer hide

Collection of the artist; courtesy Sikkema Jenkins & Co., New York; Kavi Gupta, Chicago; and Roberts Projects, Los Angeles

Hanging:

Jeffrey Gibson

STAND YOUR GROUND, 2019

Canvas, cotton, linen, polyester, nylon, vinyl, sequins, brass grommets, nylon thread, cotton thread, artificial sinew, glass beads, nylon fringe, grosgrain ribbon, copper jingles, wooden tipi poles, and deer hide

PEOPLE LIKE US, 2019

Canvas, cotton, linen, brass grommets, nylon thread, cotton thread, artificial sinew, glass stone and plastic beads, nylon fringe, grosgrain ribbon, tin jingles, wooden tipi poles, and deer hide

Collection of the artist; courtesy Sikkema Jenkins & Co., New York; Kavi Gupta, Chicago; and Roberts Projects, Los Angeles

Hanging:

Jeffrey Gibson

PEOPLE LIKE US, 2019

Canvas, cotton, linen, brass grommets, nylon thread, cotton thread, artificial sinew, glass stone and plastic beads, nylon fringe, grosgrain ribbon, tin jingles, wooden tipi poles, and deer hide

Collection of the artist; courtesy Sikkema Jenkins & Co., New York; Kavi Gupta, Chicago; and Roberts Projects, Los Angeles

Center of room, left to right:

Matthew Angelo Harrison

Dark Silhouette: Traversed Vision, 2019

Wooden sculpture from West African, tinted resin, anodized aluminum, and acrylic

Dark Silhouette: Remnant for Disruption, 2019

Malian spears and tinted resin

Worker Fragment: Gleam, 2019

Headlight, tinted polyurethane resin, anodized aluminum, and acrylic

Dark Silhouette: Remnant for Disruption, 2019

Malian spears and tinted resin

Dark Silhouette: Remnant for Disruption, 2019

Malian spears and tinted resin

Dark Silhouette: Harmonious Union, 2019

Wooden sculpture from West Africa, tinted resin, anodized aluminum, acrylic

Dark Silhouette: Remnant for Disruption, 2019

Malian spears and tinted resin

Collection of the artist; courtesy Jessica Silverman Gallery, San Francisco

Matthew Angelo Harrison

Dark Silhouette: Suku Adaptation, 2019

African masks and resin

Collection of the artist; courtesy Jessica Silverman Gallery, San Francisco

Matthew Angelo Harrison

Template for Vagrant Biographies, 2019

Clothing, African sculptures, and resin

Collection of the artist; courtesy Jessica Silverman Gallery, San Francisco

Center of gallery, clockwise, from left:

Iman Issa

Heritage Studies #27, 2017

Painted wood and vinyl

Collection of the artist; courtesy Rodeo, London/Piraeus

Heritage Studies #20, 2016

Bronze, painted box, and vinyl

Collection of Heloísa Becker Genish

Heritage Studies #33, 2019

Copper, painted aluminum, and vinyl

Collection of the artist; courtesy Rodeo, London/Piraeus

Heritage Studies #34, 2019

Aluminum and vinyl

Collection of the artist; courtesy Rodeo, London/Piraeus

From left to right:

Christine Sun Kim

Degrees of Deaf Rage in Everyday Situations, 2018

Degrees of Institutional Deaf Rage, 2018

Degrees of Deaf Rage While Traveling, 2018

Degrees of Deaf Rage within Educational Settings, 2018

*Degrees of Deaf Rage Concerning Interpreters (terps),
2018*

Degrees of My Deaf Rage in the Art World, 2018

Charcoal and oil pastel on paper

Collection of Du Yan

From left to right:

Christine Sun Kim

Degrees of Deaf Rage in Everyday Situations, 2018

Degrees of Institutional Deaf Rage, 2018

Degrees of Deaf Rage While Traveling, 2018

Degrees of Deaf Rage within Educational Settings, 2018

*Degrees of Deaf Rage Concerning Interpreters (terps),
2018*

Degrees of My Deaf Rage in the Art World, 2018

Charcoal and oil pastel on paper

Collection of Du Yan

From left to right:

Josh Kline

*American Flag, Supreme Court of the United States,
Washington D.C., 2019*

Deck, Rosewood Sand Hill Hotel, Menlo Park, 2019

432 Park Avenue, Manhattan, 2019

*Statue of Ronald Reagan, United States Capitol Rotunda,
Washington D.C., 2019*

Front Desk, Twitter Headquarters, San Francisco, 2019

United States Capitol, Washington D.C., 2019

Luxury Home, Los Altos Hills, 2019

Skyline, San Francisco, 2019

Digital chromogenic prints, metal frames, hardware,
pumps, water, LED lights, glass, acrylic, colored gels,
and paint

Photography: Josh Kline

Frame design and fabrication: Lawrence Pollman

Fabrication assistant: Kane Brechlin

Post-production: Thomas Slattery and Josh Kline

Printing and mounting: Joanna Raynes, Holden Brown, Aimee Anthony,
and Ido Abramsohn

Producers: Lawrence Pollman and Lola Sinreich

Additional collaborators: Mieke Marple, Kathryn Gile, and Margaret Lee

Collection of the artist; courtesy 47 Canal, New York, and Modern Art, London

Center of gallery, from left:

Simone Leigh

Stick, 2019

Bronze

#8 Village Series, 2019

Ceramic

Corrugated Lady, 2018

Bronze and raffia

Collection of the artist; courtesy Luhring Augustine, New York

Hanging:

Eric N. Mack

Proposition: for wet Gee's Bend Quilts to replace the American flag—Permanently., 2019

Vintage acetate, silk, polyester scarves, handkerchief, chiffon, organza, Liberty printed cotton, Missoni knit, Brocade, dyed lace, cotton, Belgian linen, tyvek, thread, pins, and rope

(Easter) The Spring / The Holy Ground, 2018

Acrylic, dye, and paper on moving blanket

Collection of the artist; courtesy Simon Lee, London, and Morán Morán, Los Angeles

Center of gallery:

Tiona Nekkia McClodden

I prayed to the wrong god for you, 2019

Multichannel video installation, color, sound; infinite duration, and six hand- and machine-carved tools, helmet, metal objects, and wooden box in vitrines

Includes:

I. The Witness, 2018–19

Motorcycle helmet and cascarilla chalk

II. Ax Head, Iron Spike, + Horse Shoe Puzzle, 2019

Iron

III. The Sewing Box I, 2019

Wood and velvet

IV. Shango's Tools I-VI, 2019

Cedar, fir, rooster blood, shoe polish, and wood stain

Collection of the artist; courtesy COMPANY, New York

Keegan Monaghan*Blue Door*, 2019

Oil on canvas, with oak frame

Collection of the artist; courtesy James Fuentes Gallery, New York

Keegan Monaghan*Incoming*, 2016–17

Oil on canvas, with oak frame

Collection of Ninah and Michael Lynne

Keegan Monaghan*Outside*, 2019

Oil on canvas, with oak frame

Collection of the artist; courtesy James Fuentes Gallery, New York

Jeanette Mundt*Born Athlete American: Laurie Hernandez I*, 2018

Oil and glitter on canvas

Collection of the artist; courtesy Société, Berlin

Born Athlete American: Simone Biles I, 2017

Oil on canvas

Collection of Stephan and Vilma Jansen

Born Athlete American: Aly Raisman II, 2018

Oil and glitter on canvas

Collection of Andrew Black

Born Athlete American: Simone Biles III, 2019

Oil and glitter on canvas

Collection of the artist; courtesy Société, Berlin

Based on a 2016 series of graphics by *The New York Times*

Jennifer Packer*A Lesson in Longing, 2019*

Oil on canvas

Collection of the artist; courtesy Sikkema Jenkins & Co., New York

From left to right:

Jennifer Packer*Untitled, 2019*

Oil on canvas

Collection of the artist; courtesy Sikkema Jenkins & Co., New York

An Exercise in Tenderness, 2017

Oil on canvas

Collection of the artist

Untitled, 2019

Oil on canvas

Collection of the artist; courtesy Sikkema Jenkins & Co., New York

Elle Pérez*Bloom, 2019**Sable, 2019**Jane, 2019*

Pigmented inkjet prints

Collection of the artist; courtesy 47 Canal, New York

Elle Pérez

t, 2019

gabriel, 2019

Mae (three days after), 2019

Wilding and Charles, 2019

Dahlia and David (fag with a scar that says dyke), 2019

Jóse Gabriel, 2019

Pigmented inkjet prints

Collection of the artist; courtesy 47 Canal, New York

Pat Phillips

The Farm, 2018

Acrylic, oil pastel, airbrush, and spray paint on canvas,
and sneakers

Collection of the artist

Opposite wall:

Untitled (Don't Tread on Me), 2019

Acrylic, oil pastel, airbrush, wood, and spray paint

Collection of the artist

Pat Phillips

Mandingo / DON'T TREAD ON ME, 2018

Acrylic, oil pastel, airbrush, and spray paint on canvas

Collection of the artist

Carissa Rodriguez

The Maid, 2018

High-definition video, color, sound; 12:22 min.

Collection of the artist; courtesy of Karma International, Zurich and
Los Angeles

The Maid was originally commissioned and produced by SculptureCenter,
New York, and underwritten by Valeria Napoleone XX SculptureCenter.

All the Best Memories are Hers, 2018

Gelatin silver print from LVT negative

Collection of the artist; courtesy of Karma International, Zurich and
Los Angeles

From left to right:

Heji Shin

Baby 6, 2016

Baby 10, 2016

Baby 7, 2016

Baby 16, 2017

Baby 1, 2016

Inkjet prints

Collection of the artist; courtesy Galerie Buchholz, Berlin/Cologne/New York, and Reena Spaulings Fine Art, New York

From left to right:

Paul Mpagi Sepuya and A. L. Steiner

Darkroom Mirror Portrait (_1000510), 2018

Inkjet print

Collection of the artists; courtesy DOCUMENT, Chicago; Team Gallery, New York; and Vielmetter Los Angeles

James Garcia

Untitled, 2018

Inkjet print

Collection of the artist

Paul Mpagi Sepuya and Clay Kerrigan

Camera Lesson (_2210510), 2018

Inkjet print

Collection of the artists; courtesy DOCUMENT, Chicago; Team Gallery, New York; and Vielmetter Los Angeles

Paul Mpagi Sepuya

Drop Scene (0X5A1987), 2018

Inkjet print

Collection of the artist; courtesy DOCUMENT, Chicago; Team Gallery, New York; and Vielmetter Los Angeles

From left to right:

Paul Mpagi Sepuya and Ariel Goldberg

Camera Lesson (_2210485), 2018

Inkjet print

Collection of the artists; courtesy DOCUMENT, Chicago; Team Gallery, New York; and Vielmetter Los Angeles

Ariel Goldberg

Camera Lesson, 2018

Inkjet print

Collection of the artist

From left to right:

Dicko Chan

Untitled, 2018

Inkjet print

Collection of the artist

Emerson Ricard

Untitled, 2018

Inkjet print

Collection of the artist

Derrick Woods-Morrow

Untitled, 2018–19

Inkjet print

Collection of the artist

Clifford Prince King

Untitled, 2018

Inkjet print

Collection of the artist

Peter Tomka

Friday, May 25, 2018

Inkjet print

Collection of the artist

From left to right:

Giancarlo Montes Santangelo

Improvising Sight Lines, 2018

Improvising Sight Lines, 2018

Improvising Sight Lines, 2018

Inkjet prints

Collection of the artist

From left to right:

Kyle Thurman

Suggested Occupation 22, 2018

Charcoal, colored pencil, fiber-tipped pen, oil, and pastel on seamless paper, with wood frame

Collection of Sascha S. Bauer

Suggested Occupation 4, 2016

Charcoal and pastel on paper, with wood frame

Whitney Museum of American Art, New York; gift of Alex Glauber 2018.123.1

Suggested Occupation 3, 2016

Charcoal and pastel on paper, with wood frame

Whitney Museum of American Art, New York; gift of Alex Glauber 2018.123.2

From left to right:

Kyle Thurman

Suggested Occupation 31 (trying to remember a voice), 2019

Acrylic, charcoal, colored pencil, oil, and pastel on seamless paper, with wood frame

Collection of the artist; courtesy CENTRAL FINE, Miami Beach

Suggested Occupation 9, 2017–18

Acrylic, charcoal, encaustic, and pastel on seamless paper, with wood frame

Collection of the artist; courtesy CENTRAL FINE, Miami Beach

Suggested Occupation 29 (Career Day), 2019

Acrylic, charcoal, glass, oil, pastel, and vinyl paint on seamless paper, with wood frame

Collection of the artist

Suggested Occupation 30, 2019

Charcoal, ink, and pastel on seamless paper, with wood frame

Collection of the artist; courtesy CENTRAL FINE, Miami Beach

Agustina Woodgate

National Times, 2016/2019

Clocks, hardware, and sanding twigs

Collection of the artist; courtesy Spinello Projects, Miami

Kota Ezawa

National Anthem, 2018

High-definition video, color, sound; 1:48 min.

Collection of the artist; courtesy Haines Gallery, San Francisco

Caroline Monnet

Born 1985 in Ottawa, Canada; lives in Montreal, Canada
Algonquin/French

Mobilize, 2015

16mm film transferred to high-definition video, color,
sound; 3 min.

Courtesy the artist

 525 Access

Steffani Jemison


Born 1981 in Berkeley, CA; lives in Brooklyn, NY

Sensus Plenior, 2017

High-definition video, black and white, sound; 34:36 min.

Courtesy the artist

Featuring: Rev. Susan Webb
Sound engineer: Sean T. Davis / theHalfStyle
Music performed by Mazz Swift (violin) and Brandon Lopez (bass)
Additional recording: Steffani Jemison and Sean T. Davis
Acknowledgements: Church of the Master Presbyterian Church, Memorial Baptist Church, Rejoice Ministries—The Church of Healing, Full Faith Christian Center, Master Mime Ministry of Harlem (Doris Collins, Sparkle Lee, Star Lee, Crystal Swinton), Rev. Patricia A. Reeberg Minister Bernetta Rivers, and Rev. Dr. Renee F. Washington Gardner

 526 Access

Autumn Knight

Born 1980 in Houston, TX; lives in New York, NY

Roaches Aren't the Easiest Creatures to Milk, 2017

High-definition video, color, sound; 5:20 min.

Courtesy the artist

 527 Access

Korakrit Arunanondchai

Born 1986 in Bangkok, Thailand; lives in New York, NY,
and Bangkok, Thailand

*with history in a room filled with people with funny
names 4*, 2017

High-definition video, color, sound; 23:32 min.

Collection of the artist; courtesy CLEARING, New York and Brussels, and Carlos/Ishikawa, London

 528 Access


Sofía Gallisá Muriente

Born 1986 in San Juan, PR; lives in San Juan, PR

Lluvia con nieve (Rain with Snow), 2014

Found 35mm film transferred to high-definition video,
black-and-white, sound; 14:49 min.

Collection of the artist

 529 Access

Garrett Bradley

Born 1986 in New York, NY; lives in New Orleans, LA

A.K.A., 2019

High-definition video, color, sound; 8:14 min.

Courtesy the artist

 530 Access

Nicholas Galanin

Born 1979 in Sitka, AK; lives in Sitka, AK

Tlingit/Unanga

Let them enter dancing and showing their faces:

Shaman, 2018

Vinyl

Collection of the artist

This work is part of the 2019 Whitney Biennial.

Clear cling label x2

Paper

In stairwell:

Marcus Fischer

Born 1977 in Torrance, CA; lives in Portland, OR

Ascent/Dissent, 2019

Sound installation; 35 min.

Collection of the artist

This work is part of the 2019 Whitney Biennial.

Magnetic/Outdoor

Marcus Fischer

Born 1977 in Torrance, CA; lives in Portland, OR

Ascent/Dissent, 2019

Sound installation; approx. 35 min.

Collection of the artist



103



103 Access

Paper

Felix Gonzalez-Torres

b. 1957; Guáimaro, Cuba

d. 1996; Miami, FL

“Untitled” (America), 1994

Twelve waterproof extension cords, each with 15-watt incandescent light bulbs and waterproof rubber light sockets

Purchase with funds from the Contemporary Painting and Sculpture Committee
96.74.8a-l

This work was conserved with funds from the Whitney Conservation Fellows.

“Untitled” (America) is part of a group of light-string works that Felix Gonzalez-Torres began making in 1991. The work was inspired by the strands of light used to illuminate Parisian street fairs; at the same time it is concerned with ideas of agency, privacy, fragility, and care—formal and political concerns that were ongoing for the artist but heightened after the start of the AIDS crisis. The owner of the piece, in this case the Whitney, completes the work by installing it. The artist specified that the work can be displayed in a different configuration each time. All twelve light strands can be included, or as few as one may be shown without compromising the artwork. The owner must replace the bulbs as they burn out, but the piece may be exhibited with all the bulbs off or all the bulbs on. In this way the artist offers freedom in equal measure to responsibility assumed.

Magnetic/Outdoor

Jeffrey Gibson

Born 1972 in Colorado Springs, CO; lives in
Germantown, NY

Mississippi Band of Choctaw Indians and Cherokee

Keep on Moving, 2019

Canvas, cotton, acrylic felt, repurposed quilt, nylon thread,
cotton thread, glass beads, nylon fringe, and velcro

Collection of the artist; courtesy Sikkema Jenkins & Co., New York; Kavi Gupta,
Chicago; and Roberts Projects, Los Angeles

This work is part of the 2019 Whitney Biennial.



Clear cling label

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Chicago; and Roberts Projects, Los Angeles

This work is part of the 2019 Whitney Biennial.



Clear cling label

Madeline Hollander

Born in 1986 in Los Angeles, CA; lives in New York, NY

Nosecone: EF, 2019

Portion of the Museum's steel and aluminum flood mitigation system

Courtesy the artist and the Whitney Museum of American Art

Nosecone: EF is part one of Hollander's two-part, site-specific 2019 Whitney Biennial project, *Ouroboros EFGs*. This project will culminate with a performance, *Ouroboros: Gs*, in September 2019. For more information, please visit whitney.org/hollander.

From left to right:

Curran Hatleberg

Untitled (Front Porch), 2013

Untitled (Girl with Snake), 2016

Untitled (Snake), 2016

Untitled (Front Porch), 2016

Untitled (Polka Dot House), 2016

Inkjet prints

Collection of the artist; courtesy Higher Pictures, New York

From left to right:

Curran Hatleberg

Untitled (Mantis), 2018

Untitled (Water's Edge), 2018

Untitled (Man with Bees), 2017

Riverfront, 2013

Inkjet prints

Collection of the artist; courtesy Higher Pictures, New York

From left to right:

Curran Hatleberg

Untitled (Hole), 2016

Untitled (Camaro), 2017

Untitled (Afternoon), 2018

Untitled (Dominoes), 2016

Untitled (Stoop), 2015

Untitled (Back Porch), 2017

Untitled (Blue Truck), 2016

Inkjet prints

Collection of the artist; courtesy Higher Pictures, New York

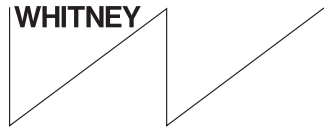
Lucas Blalock (b. 1978)

Donkeys Crossing the Desert, 2019

Collection of the artist; courtesy Galerie Eva Presenhuber, New York and Zurich, and Rodolphe Janssen, Brussels

This work includes an Augmented Reality (AR) component. Follow this link to access the experience: whitney.org/Blalock.

This project is made possible by the Whitney Museum of American Art, TF Cornerstone, and High Line Art, presented by the High Line. *Lucas Blalock: Donkeys Crossing the Desert* is part of Outside the Box programming, which is supported by a generous endowment from the Jacques and Natasha Gelman Foundation. This work is part of the 2019 Whitney Biennial.



Meriem Bennani

MISSION TEENS: French school in Morocco, 2019

High-definition video, color, sound; 30 min.; two sculptural viewing stations; outdoor monitor; and seating

Collection of the artist; courtesy CLEARING, New York and Brussels


Includes:

Ponytail, 2019

Aluminum, steel, corrugated plastic, rubber coating, automotive paint, foam, palm tree, rocks, and monitor screening *MISSION TEENS: French school in Morocco* (2019; high-definition video, color, sound; 30 min.)

Neighborhood Goggles, 2019

Aluminum, steel, stainless steel, rocks, rubber coating, automotive paint, and high-definition video, color, sound; 1:30 min.)

 524 Access

This work is interactive. Please take a seat and use the buttons to control the video replay.

Meriem Bennani

Born 1988 in Rabat, Morocco; lives in Brooklyn, NY

In *MISSION TEENS: French school in Morocco*, Meriem Bennani interviews teenagers in Morocco who attend French schools, a relic of colonialism that the artist also experienced as a French-educated Moroccan. As in much of Bennani's video work, *MISSION TEENS* combines multiple visual languages, drawing on the aesthetic and narrative conventions of documentary, reality television, advertising, social media, and digital animation. Bennani often exhibits her work in multisensory environments rather than on a single monitor or screen, exploring the new patterns of media consumption that have developed around smartphones and other portable devices. Here, she incorporates video into a large-scale installation she calls a "video viewing garden"—an environment comprising planters and futuristic, absurdist seating.

Nicole Eisenman*Procession, 2019*

Urethane resin, epoxy resin, ABS plastic, epoxy putty, urethane foam, polystyrene foam, silicone, silicone pigment, polymer resin, acrylic yarn, fiberglass, acrylic mesh, acrylic paint, Dr. Martins ink, charcoal, enamel paint, PVC, mirrored plexiglass, fog fluid, MSA varnish, insulation foam, gold leaf, silver leaf, raw wool, microcrystalline wax, plaster, cement, burlap, steel, aluminum, cotton rope, cotton duck, graphite, mahogany, thumbtacks, butcher's wax, sand, concrete, ball bearings, stainless steel, bronze, felt, wood, brass, coffee, spring, sneakers, plastic cups, lenticular postcard, cardboard, sweatpants, threaded rods, screws, fans, fog machine, steel broomstick, coffee lid, webbing, clevis shackles, tuna-can labels, extension rod, airplane wire, hair, roller extension, lifting straps, bike lock, flagpole, trash-can lids, coconut, corn, plastic tubing, aluminum funnel, twigs, nautical cleat, pulley, telephone pole, poppies, mugwort, soil, fly swatter, lead sinker, and enamel, and video, color, silent; infinite duration

Includes (clockwise, left to right):

Insubstantial Subjects, 2019

Perpetual Motion Machine, 2019

Museum Piece con Gas, 2019

Pole Bearer, 2019

Man at the Center of Men, 2019

Head with Demon, 2018

Three Walkers, 2019

Sherpson, 2018

The General, 2019

The General: Collection of Eric Green; all other works collection of the artist, courtesy Vielmetter Los Angeles and Anton Kern, New York

Nicole Eisenman

Insubstantial Subjects, 2019

Video, color, silent; infinite duration

Collection of the artist; courtesy Vielmetter Los Angeles and Anton Kern, New York

This work, part of Eisenman's nearby sculptural installation *Procession*, features an obscured live video feed from the exhibition *Spilling Over: Painting Color in the 1960s* on the Museum's eighth floor.

Diane Simpson

Drawing for Peplum III, 2014–15

Graphite on vellum graph paper

Collection of Ashlee Jacobs

Drawing for Peplum IV + Valance, 2015

Graphite on vellum graph paper

Collection of the artist; courtesy Corbett vs. Dempsey, Chicago; JTT, New York; and Herald St, London

Left to right:

Diane Simpson

Drawing for Peplum III, 2014–15

Graphite on vellum graph paper

Collection of Ashlee Jacobs

Drawing for Peplum IV + Valance, 2015

Graphite on vellum graph paper

Collection of the artist; courtesy Corbett vs. Dempsey, Chicago; JTT, New York; and Herald St, London

Diane Simpson

Jabot (triplet), 2018

Fiberboard, colored pencil, linen, steel, oil stain, wood, and fabric

Collection of the artist; courtesy Corbett vs. Dempsey, Chicago; JTT, New York; and Herald St, London

Diane Simpson

Lambrequin and Peplum, 2017

Painted fiberboard, crayon on polyester, and copper tacks

Collection of the artist; courtesy Corbett vs. Dempsey, Chicago; JTT, New York; and Herald St, London

Diane Simpson*Peplum III*, 2014

Fiberboard, wood stain, polyester, gessoed linen, colored pencil, and crayon

Collection of Ashlee Jacobs

Diane Simpson*Peplum IV*, 2015

Aluminum, steel, rivets, and enamel

Collection of the artist; courtesy Corbett vs. Dempsey, Chicago; JTT, New York; and Herald St, London

Diane Simpson*Robe*, 1986

Wood stain and colored pencil on fiberboard

Collection of the artist; courtesy Corbett vs. Dempsey, Chicago; JTT, New York; and Herald St, London

Diane Simpson*Valance and Peplum*, 2017

Enamel on fiberboard and wood, ceiling tin, and steel

Collection of the artist; courtesy Corbett vs. Dempsey, Chicago; JTT, New York; and Herald St, London

Diane Simpson*Window Dressing: Background 4, Apron VI*, 2003/2007

Foamboard, wood, enamel, wallpaper, marker, spunbond polyester fabric, aluminum, and mylar

Collection of the artist; courtesy Corbett vs. Dempsey, Chicago; JTT, New York; and Herald St, London

From left to right:

Eddie Arroyo

5825 NE 2nd Ave., Miami, FL 33137, 2016

Acrylic on canvas

Collection of the artist; courtesy Spinello Projects, Miami

5825 NE 2nd Ave., Miami, FL 33137, 2017

Acrylic on canvas

Collection of the artist; courtesy Spinello Projects, Miami

5825 NE 2nd Ave., Miami, FL 33137, 2018

Acrylic on canvas

Collection of Dr. Ernesto and Malena Erdmann

5825 NE 2nd Ave., Miami, FL 33137, 2019

Acrylic on canvas

Collection of the artist; courtesy Spinello Projects, Miami

Eddie Arroyo

Speak Early, Speak Proud, Speak Loud, 2018

Acrylic on canvas

Collection of the artist; courtesy Spinello Projects, Miami

From left to right:

Brian Belott

Untitled, 2018

Untitled, 2018

Untitled, 2018

Mixed media in ice in freezer

Collection of the artist; courtesy Gavin Brown's enterprise, New York and Rome

Brian Belott

Untitled (Fan Puuuuuuff), 2016

Mixed media

Collection of the artist; courtesy Gavin Brown's enterprise, New York and Rome, and Morán Morán, Los Angeles

Olga Balema

Floor, 2019

Styrofoam, watercolor, tape, and acrylic

Adjacent wall:

Untitled, 2016

Tulle, latex, and steel

Center of gallery:

Leaf, 2019

Styrofoam, tape, velcro, foamcore, glue, steel, and string

Collection of the artist; courtesy Hannah Hoffman, Los Angeles; Bridget Donahue, New York; Croy Nielsen, Berlin; High Art, Paris; and Galerie Fons Welters, Amsterdam

Robert Bittenbender

Broadway Nights, 2015

Mixed media

Collection of Clayton Press and Gregory Linn

Robert Bittenbender

Untitled, 2017

Acrylic and graphite on foam board with found objects

Collection of the artist; courtesy Lomex, New York

From left to right:

Robert Bittenbender

Sister Carrie, 2017

Mixed media

Collection of the artist; courtesy Lomex, New York

Mott Heaven, 2016

Mixed media

Collection of Alex Lloyd

Lucas Blalock

The Nonconformist, 2017–19

Inkjet print mounted on aluminum

Collection of the artist; courtesy Galerie Eva Presenhuber, New York and Zurich, and Rodolphe Janssen, Brussels

From left to right:

Lucas Blalock

Some Eggs, 2018

Bananas, 2018

Inkjet print mounted on aluminum

Collection of the artist; courtesy Galerie Eva Presenhuber, New York and Zurich, and Rodolphe Janssen, Brussels

Ellie Ga*Gyres 1–3, 2019*

High-definition video, color, sound

Includes:

Gyre 1 (Porcelain), 2019

High-definition video, color, sound; 13:57 min.

Gyre 2 (Tama), 2019

High-definition video, color, sound; 12:30 min.

Gyre 3 (Walking), 2019

High-definition video, color, sound; 12:04 min.

Collection of the artist; courtesy Bureau, New York

Nicholas Galanin*White Noise, American Prayer Rug, 2018*

Wool and cotton

Collection of the artist

Todd Gray*Euclidean Gris Gris 2, 2018*

Four inkjet prints, with artist's and found frames

Collection of the artist; courtesy David Lewis, New York

Todd Gray*Pax 3, 2017*

Three inkjet prints, with artist's and found frames

Private collection

Todd Gray

Slipping into Darkness, All the Honey Gone, 2018

Three inkjet prints, with artist's and found frames

Collection of the artist; courtesy Meliksetian Briggs, West Hollywood, CA

From left to right:

Ilana Harris-Babou

Reparation Hardware, 2018

High-definition video, color, sound; 4:05 min. (looped)

Red Sourcebook, 2018

High-definition video, color, sound; 4:11 min. (looped)

Human Design, 2019

High-definition video, color, sound; 5:40 min. (looped)

Courtesy the artist

Todd Gray

Pax 3, 2017

Three inkjet prints, with artist's and found frames

Private collection

Slipping into Darkness, All the Honey Gone, 2018

Three inkjet prints, with artist's and found frames

Collection of the artist; courtesy Meliksetian Briggs, West Hollywood, CA

Tomashi Jackson

Hometown Buffet – Two Blues (Limited Value Exercise), 2019

Mixed media

Collection of the artist; courtesy Tilton Gallery, New York

Tomashi Jackson

The Woman is King (Mary and Marlene) (Simultaneous Contrast), 2019

Acrylic, oil, reflective paper, and sand on paper, gauze, and canvas

Collection of the artist; courtesy Tilton Gallery, New York

Tomashi Jackson

Third Party Transfer and the Making of Central Park (Seneca Village – Brooklyn 1853–2019), 2019

Mixed media

Collection of the artist; courtesy Tilton Gallery, New York

Carolyn Lazard

Extended Stay, 2019

Articulating medical arm mount, personal patient monitor, basic cable subscription; infinite duration

Collection of the artist

Maia Ruth Lee

Bondage Baggage Prototype 4, 2018

Tarp, rope, tape, luggage, bedding, and clothing

Collection of the artist

Opposite wall:

LABYRINTH, 2019

Steel and printed key

Collection of the artist

Daniel Lind-Ramos

Centinelas (Sentinels), 2013

Steel bars, palm-tree trunk, burlap, plywood, rope, spoons, mirrors, soil, steel tubes, tools, cauldron, palm-tree branches, and wire

Collection of the artist; courtesy Embajada, San Juan, Puerto Rico

Daniel Lind-Ramos

Maria-Maria, 2019

Metal basin, wooden seat, lamp, tarp, coconuts, palm-tree trunk, steel sheet, rope, beads, fabric, tacks, wood, plastic tubing, steel bars, scissors, and wooden box

Collection of the artist; courtesy Embajada, San Juan, Puerto Rico

Daniel Lind-Ramos

1797: Vencedor (1797: Victorious), 2017–18

Burlap, fabric, palm-tree trunks, wooden seat, steel sheet, boot, tacks, bells, rope, plastic bags, baseball glove, coconut, tools, masking tape, shovel, machete, mirror, ribbon, pins, and wire

Collection of the artist; courtesy Embajada, San Juan, Puerto Rico

From left to right:

Calvin Marcus

Los Angeles Painting, 2018

Watercolor and vinyl paint on linen

Tall Snowman, 2019

Watercolor and vinyl paint on linen

Conspiracy of Asses, 2019

Watercolor and vinyl paint on linen

Ghost of Younger Self, 2019

Watercolor and vinyl paint on linen

No Need Here, 2019

Watercolor, vinyl paint, and silkscreen ink on linen

Collection of the artist; courtesy Clearing, New York and Brussels, and David Kordansky Gallery, Los Angeles

From left to right:

Calvin Marcus

Los Angeles Painting, 2018

Watercolor and vinyl paint on linen

Tall Snowman, 2019

Watercolor and vinyl paint on linen

Conspiracy of Asses, 2019

Watercolor and vinyl paint on linen

Ghost of Younger Self, 2019

Watercolor and vinyl paint on linen

No Need Here, 2019

Watercolor, vinyl paint, and silkscreen ink on linen

Collection of the artist; courtesy Clearing, New York and Brussels, and David Kordansky Gallery, Los Angeles

From left to right:

Troy Michie

Hung Out To Dry/This Land Was Mexican Once, 2019

Found photograph, cut paper, tape, papier-mâché, garment bag, towel, rope, cut clothing, belt, ink, graphite, wax crayon, and acrylic on woven magazine pages

Yo Soy Un Puente Tendido/This Is My Home, 2019

Cut paper, tape, canvas, papier-mâché, towel, cut clothing, ink, graphite, wax crayon, and acrylic on woven magazine pages

Los Atravesados/The Skin Of The Earth Is Seamless, 2019

Found photograph, cut paper, tape, papier-mâché, canvas, cut clothing, belt, ink, graphite, wax crayon, and acrylic on woven magazine pages

Borderwalk/This Thin Edge of Barbed Wire, 2019

Found photograph, cut paper, tape, papier-mâché, cardboard, cut clothing, belt, ink, graphite, wax crayon, and acrylic on woven magazine pages

Collection of the artist; courtesy COMPANY, New York

From left to right:

Joe Minter

The First Fireplace, 1998

Found metal, teapot, metal pot, metal ladle, metal fireplace tools, metal grate, and chains

Collection of the Arnett Family

Lightening the Load, 2004

Coat rack, pulleys, and rope

Collection of the Arnett Family

'63 Foot Soldiers, 1999

License plates, shoes, found toys, chains, metal grate, paint, plastic, and clothes

Birmingham Museum of Art; museum purchase with funds provided by Mr. and Mrs. James Outland

Three Flying Saucers, 2000

Found machine parts and welded steel

Collection of the Arnett Family

From left to right:

Marlon Mullen

Untitled, 2018

Untitled, 2018

Untitled, 2018

Untitled, 2018

Acrylic on canvas

Collection of the artist; courtesy JTT, New York, and Adams and Ollman, Portland

Ragen Moss

Driver (with Passenger), November 2018

Acrylic, polyethylene, aluminum, and steel hardware

Theologian [sic] (with Torso), 2018

Acrylic, polyethylene, aluminum, and steel hardware

Miner (with Heart), 2019

Acrylic, polyethylene, cotton, charcoal, copper, and steel hardware

Shimmier (with Torso, with Heart), 2018

Figure (with Arm), 2018

Acrylic, polyethylene, copper, and steel hardware

Author (with Arm), 2018

Acrylic, polyethylene, copper, and steel hardware

Romanettes (with double Hearts), 2018

Acrylic, polyethylene, aluminum, and steel hardware

Bullfighter (with one other Bullfighter), 2019

Acrylic, polyethylene, aluminum, and steel hardware

Ogler, 2018

Acrylic, polyethylene, copper, and steel hardware

Collection of the artist

Wangechi Mutu

Poems by my great grandmother I, 2017

Mixed media, red soil, cow horn, wood (*Rhus natalensis*), paper pulp, aluminum pots, metal rods, and graphite

Collection of the artist; courtesy Victoria Miro, London

From left to right:

Wangechi Mutu

Sentinel I, 2018

Paper pulp, wood glue, concrete, wood, glass beads, stone, rose quartz, gourd, and jewelry

Collection of the artist; courtesy Gladstone Gallery, New York

Sentinel II, 2018

Paper pulp, wood glue, concrete, wood, beads, stones, rose quartz, and bone

Collection of the artist; courtesy Gladstone Gallery, New York

Laura Ortman

My Soul Remainer, 2017

High-definition video, color, sound; 5:44 min

Courtesy the artist

All music written, performed, and co-produced by the artist

Recorded, mixed, and co-produced by Martin Bisi

Directed by Nanobah Becker (Diné)

Shot by Blackhorse Lowe (Diné)

Starring Jock Soto (Diné) and Laura Ortman (White Mountain Apache)

From left to right:

Gala Porrás-Kim

La Mojarra Stela and its shapes, 2019

Graphite and ink on paper; color film on plexiglass, and mahogany wood

La Mojarra Stela negative space, 2019

Graphite on paper; graphite on resin and metal

La Mojarra Stela illuminated text, 2019

Ink and holographic paint; plexiglass, oil, water, LED light, lens, electric motor, transformer, electricity, and mahogany wood

On pedestal:

La Mojarra Stela incidental conjugations, 2019

Ink and holographic paint; plexiglass, oil, water, LED light, lens, electric motor, transformer, electricity, and mahogany wood

Collection of the artist; courtesy Commonwealth and Council, Los Angeles, and Labor, Mexico City

Clockwise, from left:

Walter Price

The things that horse ourselves for uncertainty, 2018

Acrylic, gesso, and vinyl paint on canvas

Sit some to the side for the shell end, 2018

Acrylic and collage on wood

Upgrayed, 2018

Acrylic on wood

Everything's connected, 2018

Acrylic on wood

Collection of the artist; courtesy Karma, New York, and Modern Institute, Glasgow

Clockwise from left:

Kota Ezawa

National Anthem (The Roar of the Jaguars), 2018

National Anthem (Buffalo Bills), 2018

National Anthem (Denver Broncos), 2018

Watercolor on paper

Collection of the artist; courtesy Haines Gallery, San Francisco

Opposite wall:

Martine Syms

People Who Aren't Friends or Lovers or Exes, 2019

Latex paint

Hanging on wall:

Window Card, 2019

Subway, 2019

Half Sheet, 2019

Insert, 2019

One Sheet, 2019

Three Sheet, 2019

Subway, 2019

Window Card, 2019

Inkjet prints

Center of gallery:

Intro to Threat Modeling, 2017

High-definition video, color, sound; 4:32 min. (looped)

Additional collaborators: Rocket Caleshu, Gabrielle Datau, Trevor McFedries,
Rauschenberg Residency

Collection of the artist; courtesy Bridget Donahue, New York, and Sadie Coles,
London

Nicole Eisenman*Procession, 2019*

Urethane resin, epoxy resin, ABS plastic, epoxy putty, urethane foam, polystyrene foam, silicone, silicone pigment, polymer resin, acrylic yarn, fiberglass, acrylic mesh, acrylic paint, Dr. Martins ink, charcoal, enamel paint, PVC, mirrored plexiglass, fog fluid, MSA varnish, insulation foam, gold leaf, silver leaf, raw wool, microcrystalline wax, plaster, cement, burlap, steel, aluminum, cotton rope, cotton duck, graphite, mahogany, thumbtacks, butcher's wax, sand, concrete, ball bearings, stainless steel, bronze, felt, wood, brass, coffee, spring, sneakers, plastic cups, lenticular postcard, cardboard, sweatpants, threaded rods, screws, fans, fog machine, steel broomstick, coffee lid, webbing, clevis shackles, tuna-can labels, extension rod, airplane wire, hair, roller extension, lifting straps, bike lock, flagpole, trash-can lids, coconut, corn, plastic tubing, aluminum funnel, twigs, nautical cleat, pulley, telephone pole, poppies, mugwort, soil, fly swatter, lead sinker, and enamel, and video, color, silent; infinite duration

Includes (from left to right):

Perpetual Motion Machine, 2019

Museum Piece con Gas, 2019

Pole Bearer, 2019

Man at the Center of Men, 2019

Head with Demon, 2018

Three Walkers, 2019

Sherpson, 2018

The General, 2019

Under stairway:

Insubstantial Subjects, 2019

The General: Collection of Eric Green; all other works collection of the artist, courtesy Vielmetter Los Angeles and Anton Kern, New York

All works by Ragen Moss.

Author (with Arm), 2018

Bullfighter (with one other Bullfighter), 2019

Driver (with Passenger), November 2018

Figure (with Arm), 2018

Miner (with Heart), 2019

Ogler, 2018

Romanettes (with double Hearts), 2018

Shimmier (with Torso, with Heart), 2018

Theologian [sic] (with Torsø), 2018