

Whitney Biennial 2026

02/26/26

Lobby and Outdoors



Zach Blas

CULTUS, 2023

Five-channel high-definition video, color, and 6.1 surround sound, 49:04 min., looped; LED sphere and panels; LED lights; aluminum; medium-density fiberboard; oriented strand board; acrylic; metal chains; 3D-printed Spanish ticklers; hand-blown glass with sandblasted sigil; representations of ejaculate, brain matter, tears, and blood

Dimensions variable

Collection of the artist

Cast and credits

Prophets of AI gods: Eugénie, prophet of Expositio, performed by Susanne Sachsse and ASMR audio of leather gloves rubbing together; K, prophet of Iudicium, performed by Ricardo Dominguez and Gregorian chants; Dominica, prophet of Lacrimae, performed by micha cárdenas and moirologists; Steve, prophet of Eternus, performed by Zach Blas and the voice of Peter Thiel. Worship singers: "Invocation of Expositio," performed by Izzy Yon; "Invocation of Iudicium," performed by Susu Laroche; "Invocation of Lacrimae," performed by Aga Ujma; "Invocation of Eternus," performed by Nick Granata; Heretic, performed by Zach Blas, micha cárdenas, Ricardo Dominguez, Nick Granata, Susu Laroche, Susanne Sachsse, Aga Ujma, Izzy Yon, and the sounds of breaking glass. Writer, director, producer, and artist: Zach Blas. Project manager, lead researcher, project development, and editor: Talia Golland. Architect and designer: Scott Kepford. Machine learning engineers (text): Ashwin D'Cruz and Christopher Tegho. Motion capture technical director and lead computer graphics artist: Harry Sanderson. Computer graphics artist: Rob Heppell. Graphic design: Studio Pandan. Video editor: Martin Gjac. Motion capture technicians: Star Hagen-Esquerra, Justin Tuerk, Boris Wilsdorf, and Utku Sahin, andereBaustelle Tonstudio, Berlin. Audio: xin and Aya Sinclair. Sound design: Tom Sedwick and Ben Hurd. Vocal engineer for worship singers: Harry Murdoch. Machine learning engineer (audio): Sam Parke-Wolfe. Audio recording technicians: Star Hagen-Esquerra, Justin Tuerk, Toast + Jam, Boris Wilsdorf, and Utku Sahin, andereBaustelle Tonstudio, Berlin. Installation fabrication: Reified. Glass fabrication: Laura Quinn. 3D printing: Xometry. Painter: Nick Petronzio. LED sphere: Vicky Zhao, Shenzhen Toosen Optoelectronics Co., Ltd. LED consultant and technician: Hanke Vollmer. Lead media installation engineer and AV consultant: Blanca Regina. Media installation consultants: Gorika Cortazar (Protean Powerhouse) and Dmitry Timofeev. Associate producer: Corina Apostol. Production assistant: Camille Inston. Research assistant: Audrey Ammann. Commissioned by arebyte Digital Art Centre, London and Secession, Vienna.

Supported by the Canada Council for the Arts; Thor Perplies and Jason Kemper; and the Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto. Special thanks: Julia Kaganskiy and Amy Hale



Táina H. Cruz

I Saw the Future and It Smiled Back, 2025

Inkjet print on vinyl
17 x 29 ft. (5.2 x 8.8 m)
Collection of the artist

This project is made possible by the Whitney Museum of American Art, TF Cornerstone, and the High Line.

Táina H. Cruz: I Saw the Future and It Smiled Back is part of Outside of the Box programming, which is supported by a generous endowment from the Jacques and Natasha Gelman Foundation.



Raven Halfmoon

Too Ancient to Care, 2025–26

Stoneware and glaze
108 x 47 3/8 x 43 3/5 in. (274.3 x 120.3 x 111.2 cm)

Collection of the artist; courtesy the artist and Salon 94, New York
Raven Halfmoon: Too Ancient to Care is part of Outside of the Box programming, which is supported by a generous endowment from the Jacques and Natasha Gelman Foundation.



David L. Johnson

Claim, 2026-ongoing

Erosion
Dimensions variable
Courtesy the artist



Sung Tieu

System's Void, 2026

Steel pipes, video projection, and five-channel sound, 60 min., looped
Dimensions variable
Collection of the artist; courtesy the artist and Emalin, London

5th Floor Galleries and Terrace



Basel Abbas & Ruanne Abou-Rahme

Until we became fire and fire us, 2023–ongoing

Three-channel high-definition video, color, and two-channel sound with subwoofer, 32 min.; steel panels and archival inkjet prints

Dimensions variable

Courtesy the artists



Kelly Akashi

Monument (Altadena), 2026

Cast glass bricks, mortar, and stainless steel

Dimensions variable

Collection of the artist; courtesy the artist and Lisson Gallery

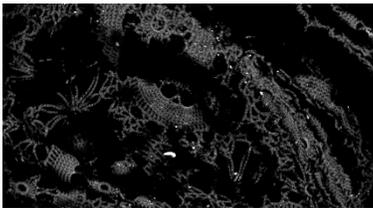


Inheritance (Distressed), 2026

Waterjet-cut Cor-Ten steel

55 x 55 in. (139.7 x 139.7 cm)

Collection of the artist; courtesy the artist and Lisson Gallery



Remnants (Constellations), 2026

Video animation, color, and silent: 13:49 hr.

Courtesy the artist and Lisson Gallery



Imprints 1-5, 2026

Embossed and book-ash flocked paper with artist frames

Dimensions variable

Collection of the artist; courtesy the artist and Lisson Gallery



Teresa Baker

The Harvest Melting On Our Tongue, 2025

Yarn, acrylic, buckskin, and willow on synthetic turf

145 x 132 5/8 in. (368.3 x 336.9 cm)

Collection of the artist; courtesy the artist and Broadway Gallery



To The Morning Light, 2025

Yarn, buckskin, beads, and artificial sinew on synthetic turf
108 x 73 1/2 in. (274.3 x 186.7 cm)

Collection of the artist; courtesy the artist and Broadway Gallery



Voluminous Day, 2025

Yarn, parfleche, buffalo hide, and artificial sinew on synthetic turf
108 x 73 3/4 x 3/4 in. (274.3 x 187.3 x 2 cm)

Collection of the artist; courtesy the artist and Broadway Gallery



Sula Bermudez-Silverman

blister i, 2025

Hand-blown glass, iron, and steel

9 1/2 x 9 1/2 x 13 3/4 in. (24.1 x 24.1 x 34.9 cm)

Collection of Anatoli Papirovski and Lindsay Reeve; courtesy Hoffman Donahue, Los Angeles and New York



blister iii, 2025

Hand-blown glass, iron sheep-shears, and steel

15 1/2 x 6 1/2 x 12 in. (39.4 x 16.5 x 30.4 cm)

Collection of Hannah Hoffman and Marguerite Steed Hoffman; courtesy Hoffman Donahue, Los Angeles and New York



trap i, 2025

Iron animal trap, hand-blown glass, and steel

13 1/4 x 6 x 6 1/2 in. (33.7 x 15.2 x 16.50 cm)

Collection of Abby Pucker; courtesy Hoffman Donahue, Los Angeles and New York



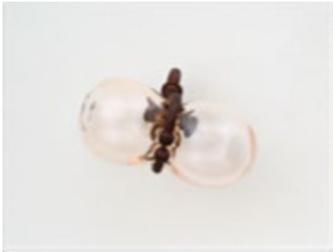
trap ii, 2025

Iron animal trap, hand-blown glass, and steel
8 3/4 x 5 1/2 x 4 1/2 in. (22.2 x 14 x 11.4 cm)
Collection of Forrest and Cynthia Miller; courtesy Hoffman
Donahue, Los Angeles and New York



trap iii, 2026

Animal trap, hand blown glass, and steel
Approx. 6 x 7 x 3 in. (15.2 x 17.8 x 7.6 cm)
Courtesy Hoffman Donahue, Los Angeles and New York



weaner i, 2025

Iron calf-weaner, hand-blown glass, and steel
6 1/2 x 5 1/4 x 3 in. (16.5 x 13.3 x 7.6 cm)
Collection of Anne-Laure Lemaitre; courtesy Hoffman Donahue,
Los Angeles and New York



Enzo Camacho & Ami Lien

Flame Garden (bruised), 2024

Watercolor, ink, beeswax, abaca pulp, bagasse (sugarcane fiber),
banana stalk, cilantro, coconut, cogon grass, fennel, kale, leek, onion
skins, primrose petals, rice hull, sargassum algae, seashell, seaweed
spring onion, static blossoms, and taro shoots
31 3/4 x 48 1/4 x 4 1/2 in (80.7 x 122.6 x 11.4 cm) (framed)
Collection of the artists; courtesy the artists and 47 Canal



Flame Garden (enzyme), 2024

Watercolor, ink, beeswax, abaca pulp, bagasse (sugarcane fiber),
banana stalk, cilantro, coconut, cogon grass, fennel, kale, leek, onion
skins, primrose petals, rice hull, sargassum algae, seashell, seaweed
spring onion, static blossoms, and taro shoots
31 3/4 x 48 1/4 x 4 1/2 in. (80.7 x 122.6 x 11.4 cm) (framed)
Collection of the artists; courtesy the artists and 47 Canal



For a Just War Against America, 2026

Wood, metal hardware, wood stain, paper mache, epoxy resin,
plaster, textile, rice paper, joss paper, abaca, kenaf, foraged
plants, vegetable stalks, ink, watercolor, gouache; printed leaflet
Altarpiece dimensions (closed): 25 1/2 x 33 1/4 x 21 in. (64.77 x 84.5
x 53.3 cm)
Altarpiece dimensions (open): 25 1/2 x 66 3/8 x 21 in. (64.77 x 168.6
x 53.3 cm)
Leaflet dimensions (folded): 5 7/8 x 8 1/4 in. (14.9 x 21 cm)



Leaflet dimensions (unfolded): 11 $\frac{3}{4}$ × 16 $\frac{1}{2}$ in. (29.85 × 41.91 cm)
Collection of the artists; courtesy the artists and 47 Canal
Printed leaflet supported by The Jenni Crain Foundation, an initiative dedicated to preserving the legacy of the esteemed artist and curator. Designed by Galley Copy Shoppe, Rotterdam



Sacred Heart (baby kamote), 2025
Watercolor, ink, beeswax, abaca pulp, banana stalk, calophyllum (bitalog) leaf, cilantro, imitation gold leaf, linden leaf, Macaranga tanarius (binunga) leaf, primrose petals, spring onion, sea moss, sweet potato (kamote) leaf, taro shoots, and wildflower
15 $\frac{3}{4}$ × 14 $\frac{1}{8}$ in (40 × 35.9 cm)
Collection of the artists; courtesy the artists and 47 Canal



Social Volcano (heavy clouds), 2024
Watercolor, gouache, beeswax, abaca pulp, ash, bagasse (sugarcane fiber), banana stalk, bugnai leaf, cauliflower leaves, cilantro, coconut husk, cogon grass, mica, nipa, parsley, pineapple tops, seashell, seaweed, sugarcane leaves, and taro shoots
36 $\frac{3}{4}$ × 60 $\frac{3}{4}$ × 4 $\frac{1}{2}$ in (93.4 × 154.3 × 11.4 cm) (framed)
Courtesy the artists and 47 Canal

Leo Castañeda

Camoflux: Levels & Bosses Video Game Installation Incendio Igapó, 2026

Ultra-high-definition video game, color, sound; fiberglass furniture and vinyl

Dimensions variable

Collection of the artist; courtesy the artist

Programming by Jaime Soto Kure; sound design by Victor Gamboa and Christian Cahill (trngs); graphic design support by Edny Jean Joseph; furniture fabrication by Eric Cloutier and Sterling Rook; wallpaper designed in collaboration with Maria Thereza Negreiros



Camoflux Incendio Igapó 360, 2026

Installation with 360-degree video (video game capture), 8K resolution, color, sound, 8:10 min.; fiberglass pedestal, and custom software

Dimensions variable

Collection of the artist; courtesy the artist

Programming by Jaime Soto Kure; sound design by Victor Gamboa; furniture fabrication by Eric Cloutier; designed in collaboration with Maria Thereza Negreiros





Camoflux Recall Grotto, 2025–26

Web-based game

Collection of the Whitney Museum of American Art, New York; commissioned by the Whitney Museum of American Art for the artport website

Game design and direction by Leo Castañeda; programming by Jaime Soto Kure; sound design by Víctor Gamboa; vocals performed by Irene Rodríguez. First started with support from the 2020 Game Jam Lab at Museo La Tertulia, Cali, Colombia



Taína H. Cruz

A Wall That Plays Along, 2026

Tempera paint stick on wall

Dimensions variable

Collection of the artist; courtesy the artist



Rest, Cast, 2026

Bronze figurine

5 × 4 13/16 × 3 in. (12.7 × 12.2 × 7.6 cm)

Collection of the artist; courtesy the artist and Kraupa-Tuskany Zeidler, Berlin



Studio Notes, 2025

Stack of drawings and notes on paper

Dimensions variable

Collection of the artist; courtesy the artist



Passage, 2026

Animation, silent and color; 1:24 min.

Courtesy the artist



Continuing Anyway, 2026

Oil on canvas

50 x 40 in. (127 x 101.6 cm)

Collection of the artist; courtesy the artist



This Counts, 2026
Oil on canvas
50 x 40 in. (127 x 101.6 cm)
Collection of the artist; courtesy the artist



Carmen de Monteflores
Four Women, 1969
Acrylic on canvas
83 x 112 in. (210.8 x 284.5 cm)
Collection of the artist; courtesy the artist



Man and Woman Sitting, 1968
Acrylic on canvas
84 x 83 in. (213.4 x 210.8 cm)
Collection of the artist; courtesy the artist



Via Crucis IV, 1967
Acrylic on canvas
79 x 60 in. (200.7 x 152.4 cm)
Collection of the artist; courtesy the artist



Andrea Fraser
Untitled (I), 2024
Microcrystalline wax, aluminum, and steel
Sculpture: 5 7/8 x 35 3/8 x 15 3/4 in. (15 x 90 x 40 cm)
Pedestal: 33 1/2 x 47 1/4 x 23 5/8 in. (85 x 120 x 60 cm)
Plexiglass case: 19 3/4 x 47 1/4 x 23 5/8 in. (50 x 120 x 60 cm)
Private collection; courtesy Galerie Nagel Draxler, Berlin



Untitled (II-V), 2024

Microcrystalline wax, aluminum, and steel

Sculpture: 5 7/8 x 35 3/8 x 15 3/4 in. (15 x 90 x 40 cm) (each)

Pedestal: 33 1/2 x 47 1/4 x 23 5/8 in. (85 x 120 x 60 cm) (each)

Plexiglass case: 19 3/4 x 47 1/4 x 23 5/8 in. (50 x 120 x 60 cm) (each)

Collection of the artist; courtesy the artist, Marian Goodman Gallery and Galerie Nagel Draxler, Berlin



Ignacio Gatica

Sanhattan, 2025

Digital video, color, and sound, 18:57 min.; LED panels and inkjet photographs with artist frame

Dimensions variable

Collection of the artist; courtesy the artist and Von Ammon Co.

Support for this artwork provided by Fundación Amo Amoedo and Thomas E. Moore III

Filmed and directed by Ignacio Gatica. Poem by Ileana Elordi.

Voiceover by Cristalina Parra. Original score and sound mixing by

Nicolás Carcavilla. Color grading and digital mastering by Thomas

Woodroffe. Interviewees in order of appearance: Sergio Jara

Román, Eugenio Tironi, Sergio Parra, Abraham Senerman, and

Liliana de Simone



Emilie Louise Gossiaux

And You Alone, 2025

Ballpoint pen and crayon on paper

23 x 35 in. (58.4 x 88.9 cm)

Collection of the artist; courtesy the artist and David Peter Francis, New York



Becoming Part of the Forest, 2025

Ballpoint pen and crayon on paper

23 x 35 in. (58.4 x 88.9 cm)

Collection of the artist; courtesy the artist and David Peter Francis, New York



Becoming Part of the Forest 2, 2025

Ballpoint pen and crayon on paper

23 x 35 in. (58.4 x 88.9 cm)

Collection of the artist; courtesy the artist and David Peter Francis, New York



Co-Shaping One Another with the Moon, 2025

Ballpoint pen and crayon on paper

23 x 35 in. (58.4 x 88.9 cm)

Collection of the artist; courtesy the artist and David Peter Francis, New York



In Dreams We'll See Again, 2025

Ballpoint pen and crayon on paper

23 x 35 in. (58.4 x 88.9 cm)

Collection of the artist; courtesy the artist and David Peter Francis, New York



Kong Play, 2025

Acrylic on ceramic

Dimensions variable

Collection of the artist; courtesy the artist and David Peter Francis, New York



London, at the Foot of the Bed, 2025

Ballpoint pen and crayon on paper

23 x 35 in. (58.4 x 88.9 cm)

Collection of the artist; courtesy the artist and David Peter Francis, New York



Reaching for Heaven, 2025

Ballpoint pen and crayon on paper

23 x 35 in. (58.4 x 88.9 cm)

Collection of the artist; courtesy the artist and David Peter Francis, New York



Return under the Moon (with worms and flowers), 2025
Ballpoint pen and crayon on paper
23 x 35 in. (58.4 x 88.9 cm)
Collection of the artist; courtesy the artist and David Peter Francis, New York



Surrendering to You, 2025
Ballpoint pen and crayon on paper
23 x 35 in. (58.4 x 88.9 cm)
Collection of the artist; courtesy the artist and David Peter Francis, New York



The Marriage of Hand and Paw, 2025
Ballpoint pen and crayon on paper
23 x 35 in. (58.4 x 88.9 cm)
Collection of the artist; courtesy the artist and David Peter Francis, New York



The Menage a Trois, 2025
Ballpoint pen and crayon on paper
23 x 35 in. (58.4 x 88.9 cm)
Collection of the artist; courtesy the artist and David Peter Francis, New York



Nile Harris with Dyer Rhoads
End of Days, 2026
LED displays and performance
Dimensions variable
Collection of the artists; courtesy the artists



Nile Harris

Dark Brown Birkin Bag, 2026

Crate, artist's skin, thread, and hardware

Approx. 20 x 18 x 12 in. (50.8 x 45.7 x 30.5 cm)

Collection of the artist; courtesy the artist

kekahi wahi (Sancia Miala Shiba Nash and Drew K. Broderick)

kekahi wahi and Bradley Capello

20-minute workout [WIP], 2023/2026

Digital video, sound, color; 25 min.

Courtesy the artists

Filmed in Kealahou, Ka'awaloa, Kona, Hawai'i. Produced by maliewai and released by Aupuni Space on February 14, 2024.

Starring Maddie Ho'āno Biven, Josh Tengan, Lise Michelle Suguitan Childers, Reise Kochi, lei bidet (Sean Connelly), and YOU. Advice by Aunty C (Brad Hamasaki). Mixes by MIALA with Dj NEX2U (Alec Yasunori Singer). Drone footage by Sebastian Sayegh. Soundtrack by Jermyn/King/Ouillet, "20 Minute Workout Opening Theme" (1984); Hawaiian Style Band, "No Ke Ano Ahiahi" (1992); Kolohe Kai, "Cool Down" (2009) x X-Coast, "The Realest Oh La La La" (2019); Brudda Waltah, "Hawaiian People" (2016) x Bella Alubo and YCee, "Tropical Fruit Juice" (2018); Kolea, "Ten Feet Away" (1998) x Alec Rose, "Darte" (2018); The Brothers Cazimero, "Home in the Islands" (1980) x Meth Math, "Catastral" (2022). Prints and paintings by John Webber, *Kealahou Bay and the village Kowrooa*, 1779; Herb Kawainui Kāne, *Cook Entering Kealahou Bay, January 1779*, 1994; Herb Kawainui Kāne, *The Death of Cook, February 14, 1779*, 1994; Johann Zoffany, *The Death of Captain James Cook*, c. 1795; John Webber, *The Death of Captain Cook*, c. 1784; Miss Thurston, *Bay of Kaawaloa*, 1840; George Carter, *Death of Captain Cook*, c. 1783; Herb Kawainui Kāne, *King Kalaniopu'u Welcomes Cook*, 1994; John Webber, *An Exact Representation of the Death of Capt. James Cook F.R.S. at Karakakooa Bay, in Owhyhee, on Feby. 14, 1779*, 1785; John Cleveley the Younger, *Death of Captain Cook*, 1788; Eugene Savage, *A God Appears*, 1937. Commercials and public service announcements by Fair Wind Cruises, "Kona Snorkeling Tours To Kealahou Bay On Fair Wind II," 2023; Hawai'i State Department of Health and Frank De Lima, "Keep Hawai'i Healthy," 2020; Joshua Keonaona Yamauchi Boulos with Bug Bus Piano, "Coconut Rhinoceros Beetle; complacency and denial, eating at us from the root up, even when we mean well, we still fail to see the issue: CRB! IT'S A PROBLEM!," 2026; The Future of Cool, "We All Sweat and It's All Good," 2024; Sean Connelly (as lei bidet), "Notes on Empire," 2020



Young Joon Kwak

Divine Dance of Soft Revolt (Anna, Travis, Me), 2024

Resin, glitter, wax pigment, mirrored glass, and steel

168 x 66 x 60 in. (426.7 x 167.6 x 152.4 cm)

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

Created with assistance from Charlie Roses, Brianna Aguilera, Ian Smith, and Jacky Perez



Marvin Astorga & Young Joon Kwak

Soft Revolt Jamz (Glittered), 2026

Two-channel audio, 24:40 min.

Courtesy the artists and Commonwealth and Council, Los Angeles

Performances by Johanna Hedva, Anna Luisa, Dorian Wood, and Xina Xurner



Oswaldo Maciá

Requiem for the Insects, 2026

Scent sculpture, oil on canvas, hand-blown glass, and 16-channel sound, 16:00 min.

Dimensions variable

Collection of the artist; courtesy the artist



Isabelle Frances McGuire

Symbolic Birth Cabin Unit (Partitions 1-3), 2026

Imitation logs, mudding, and plywood

48 x 96 x 12 in (121.9 x 243.8 x 30.28 cm) (each)

Collection of the artist; courtesy the artist



Satan in America and Other Invisible Evils: Experiments in Public Sculpture (Witches 1-3), 2026

Epoxy resin, epoxy clay, polylactic acid plastic, steel, synthetic hair, feather, fabric, and acrylic

68 x 19 x 16 in. (172.7 x 48.3 x 40.6 cm) (each)

Collection of the artist; courtesy the artist



Satan in America and Other Invisible Evils: Experiments in Public Sculpture (Demon, Crouch), 2026

Epoxy resin, epoxy clay, polylactic acid plastic, steel, and acrylic
Dimensions variable

Collection of the artist; courtesy the artist



Satan in America and Other Invisible Evils: Experiments in Public Sculpture (Demon, Splay), 2026

Epoxy resin, epoxy clay, polylactic acid plastic, steel, fabric, and acrylic
Dimensions variable

Collection of the artist; courtesy the artist



Kimowan Metchewais

A selection of untitled photographs, n.d.

Dye diffusion transfer prints (Polaroids)

3 1/8 x 3 1/16 in. (7.9 x 7.8 cm)

National Museum of the American Indian, New York



A selection of untitled photographs from the series *Hand Signs*, n.d.

Dye diffusion transfer prints (Polaroids)

3 1/8 x 3 1/16 in. (7.9 x 7.8 cm)

National Museum of the American Indian, New York



Antlers and suspenders Kimowan, n.d.

Paper, ink, glue, and graphite on paper

14 x 10 3/4 in. (35.5 x 27.2 cm)

National Museum of the American Indian, New York



Daisies, 2010

Paper, ink, acrylic paint, and adhesive tape on paper 29 x 23 in. (74.1 x 58.5 cm)

National Museum of the American Indian, New York



Dogwood, 2006

Paper, ink, graphite, and adhesive tape on paper 22 x 22 3/4 in. (55.8 x 55.3 cm)

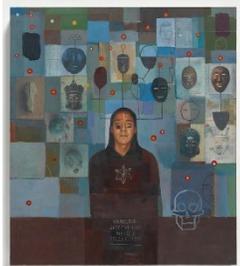
National Museum of the American Indian, New York



Night, n.d.

Paper, ink, and adhesive tape on paper 72 x 50 1/2 in. (182.5 x 128.3 cm)

National Museum of the American Indian, New York



Raincloud, 2010

Cotton canvas, paper, photographs, acrylic, and ink 32 x 28 x 1 1/2 in. (81.5 x 71.5 x 4 cm)

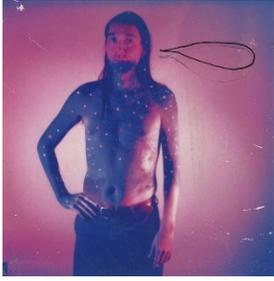
National Museum of the American Indian, New York



Roadside Flowers, n.d.

Paper, ink, graphite, and acrylic on paper 22 x 22.1 in. (56 x 56.2 cm)

National Museum of the American Indian, New York



Spotted Kimowan speaking bubble, n.d.
Paper, photographic paper, ink, and graphite on paper
11 x 8 1/2 in. (27.7 x 21.6 cm)
National Museum of the American Indian, New York



Untitled (AUG), 2003
Paper, ink, and adhesive tape on paper
30 x 30 in. (76 x 76 cm)
National Museum of the American Indian, New York



Untitled (JUL), 2003
Paper, ink, and adhesive tape on paper
28 x 28.5 in. (71 x 72.3 cm)
National Museum of the American Indian, New York



Without Ground, 2006
Paper, ink, adhesive tape, and acrylic on paper
40 3/4 x 39 3/8 in. (103 x 100 cm)
National Museum of the American Indian, New York



Nour Mobarak
Broad's Cast (Montage), 2024–26
Stereo digital audio; 4:09 hr.
Courtesy the artist and Miguel Abreu Gallery, New York



Recto Verso 1.1 (Coral Green), 2024–25
Epoxy resin and liquid pigment
36 x 30 x 1 1/2 in. (91.4 x 76.2 x 3.8 cm)
Collection of Robert R. Littman and Sully Bonnelly; courtesy Miguel Abreu Gallery, New York



Recto Verso 1.3 (Burgundy Orange), 2024–25
Epoxy resin and liquid pigment
36 x 30 x 1 in. (91.4 x 76.2 x 2.5 cm)
Collection of Alexander and Lianne Leventhal; courtesy Miguel Abreu Gallery, New York



Recto Verso 1.4 (Mycelium Azure), 2024–25
Epoxy resin, liquid pigment, and *Trametes versicolor* (turkey tail) mycelium
36 x 30 x 1 3/4 in. (91.4 x 76.2 x 4.4 cm)
Private collection; courtesy Miguel Abreu Gallery, New York



Recto Verso 1.5 (Blue Cherry), 2026
Epoxy resin and liquid pigment
36 x 30 x 1 1/2 in. (91.4 x 76.2 x 3.8 cm)
Collection of the artist; courtesy the artist, Miguel Abreu Gallery, New York, and Sylvia Kouvali, Piraeus and London



Recto Verso 2.3 (Brown Jade), 2024–25
Epoxy resin and liquid pigment
36 x 30 x 5/8 in. (91.4 x 76.2 x 1.6 cm)
Collection of the artist; courtesy Miguel Abreu Gallery, New York



Recto Verso 2.5 (Yellow Yellow) 2026

Epoxy resin and liquid pigment

36 x 30 x 1 3/4 inches (91.4 x 76.2 x 4.4 cm)

Collection of the artist; courtesy the artist, Miguel Abreu Gallery, New York, and Sylvia Kouvali, Piraeus and London



Recto Verso 3.1 (Purple Violet), 2024–25

Epoxy resin and liquid pigment

36 x 30 x 5/8 inches (91.4 x 76.2 x 1.6 cm)

Collection of Tommaso Fantoni; courtesy Miguel Abreu Gallery, New York



Recto Verso 3.4 (Mycelium Red), 2024–25

Epoxy resin, liquid pigment, and *Trametes versicolor* (turkey tail) mycelium

36 x 30 x 1 1/8 inches (91.4 x 76.2 x 2.9 cm)

Courtesy the artist and Miguel Abreu Gallery, New York



Reproductive Logistics 4, 2026

Epoxy resin, liquid pigment, *Trametes versicolor* (turkey tail) mycelium, dehydrated bodily fluids (blood, breast milk, semen), and plexiglass mirror

64 x 45 x 45 1/2 in. (162.6 x 114.3 x 16.5 cm)

Collection of the artist; courtesy the artist, Miguel Abreu Gallery, New York, and Sylvia Kouvali, Piraeus and London



Erin Jane Nelson

Angel Cam, 2025

Pigment print and found materials on glazed stoneware

20 x 28 x 16 in. (50.8 x 71.1 x 40.6 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York; and DOCUMENT, Chicago



Memory Cam, 2025

Pigment print and found materials on glazed stoneware
10 × 7 1/2 × 10 1/2 in. (25.4 × 19.1 × 26.7 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Bubble Cam, 2025

Pigment print and found materials on glazed stoneware
7 × 5 1/2 × 4 3/4 in. (17.8 × 14 × 12.1 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Bunny Cam, 2024

Pigment prints, gelatin silver prints, stainless steel, acrylic, and
mat board on glazed stoneware

11 × 9 × 15 in. (27.9 × 22.9 × 38.1 cm)

Collection of Abby Pucker; courtesy Abby Pucker



Mesa Cam, 2025

Pigment print and found materials on glazed stoneware
6 1/2 × 12 1/4 × 8 1/2 in. (16.5 × 31.1 × 21.6 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Sunflower Cam, 2025

Pigment print and found materials on glazed stoneware
25 × 24 × 18 in. (63.5 × 61 × 45.7 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Thistle Cam, 2025

Pigment print and found materials on glazed stoneware
22 × 11 × 13 in. (55.9 × 27.9 × 33 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Angel, 2025

Pigment print, found materials, and resin on glazed stoneware
11.5 x 14.5 in (29.2 x 36.8 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Angel Cam in the Arroyo, 2025

Pigment prints and resin on glazed stoneware
12 x 13 1/2 x 1 1/4 in. (30.5 x 34.3 x 3.2 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Carved Rose, 2025

Pigment print, carved oak, epoxy clay, and resin on glazed
stoneware

18 3/4 x 15 x 2 in. (47.6 x 38 x 5.1 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Cryptocrust, 2025

Pigment prints, resin, and epoxy clay on glazed stoneware
8 3/4 x 11 1/2 x 1 1/4 in. (22.2 x 29.2 x 3.2 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Datura, 2025

Pigment prints and resin on glazed stoneware
13 x 10 1/4 x 1 1/4 in. (33 x 26 x 3.2 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Garden, 2025

Pigment print, gelatin silver print, and resin on glazed stoneware
18 3/4 x 15 3/4 x 1 1/4 in. (47.6 x 40 x 3.2 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Lakes, 2025

Pigment prints and resin on glazed stoneware
14 1/2 x 17 1/4 x 1 1/4 in. (36.8 x 43.8 x 3.2 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Night Brush Day Puddle, 2025

Pigment prints, resin, and epoxy clay on glazed stoneware
16 1/4 x 25 3/4 x 1 1/2 in. (41 x 65.4 x 3.8 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Orchard, 2025

Pigment prints, resin, and epoxy clay on glazed stoneware
13 x 14 3/4 x 1 1/4 in. (33 x 37.5 x 3.2 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Rabbitbush, 2025

Pigment print and resin on glazed stoneware
12 1/2 x 10 x 1 1/4 in. (31.75 x 25.4 x 3.2 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Resting Place, 2025

Pigment print, gelatin silver prints, resin, and epoxy clay on glazed stoneware

19 1/4 x 14 3/4 x 1 1/4 in. (48.9 x 37.5 x 3.2 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Salt Cedar, 2025

Pigment print, epoxy clay, and resin on glazed stoneware
18 x 14 1/2 x 3/4 in. (45.7 x 36.8 x 2 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Sunflower Self, 2025

Pigment print and resin on glazed stoneware
9.25 x 12 in. (24.9 x 29.8 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Tongue, 2025

Pigment print, resin, and epoxy clay on glazed stoneware
16 1/2 x 17 1/2 x 1 3/4 in. (41.9 x 44.5 x 4.4 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Windfalls, 2025

Pigment print and resin on glazed stoneware
14 1/2 x 19 x 1 1/4 in. (36.8 x 48.3 x 3.2 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Woodpile, 2025

Pigment print, epoxy clay, and resin on glazed stoneware
12 1/2 x 9 3/4 x 1 1/4 in. (31.75 x 24.8 x 3.2 cm)

Collection of the artist; courtesy the artist; Chapter NY, New York;
and DOCUMENT, Chicago



Precious Okoyomon

Everything wants to kill you and you should be afraid, 2026

Stuffed fabric toys with taxidermied bird wings and rope
Dimensions variable

Collection of the artist; courtesy the artist, Gladstone Gallery, and
Mendes Wood DM



Pat Oleszko

Blowhard, 1995

Nylon and blower
Dimensions variable

Collection of the artist; courtesy the artist and David Peter
Francis, New York



Footsi, 1979

Video, black-and-white, and sound; 4:50 min.

Edition 1 of 3 + 1 AP

Courtesy the artist and David Peter Francis, New York



Malcolm Peacock

Five of them were hers and she carved shelters with windows into the backs of their skulls, 2024

Foam, cement mix, wood, synthetic hair, and six-channel audio;

54:38 min., looped

96 x 72 x 96 in. (243.8 x 182.9 x 243.8 cm)

Collection of the artist; courtesy the artist

Support for this artwork provided by Sibyl Gallery



NO IMAGE

Sarah M. Rodriguez

Coil, Gather, Leap, 2025

43 x 27 x 26 in. (109.2 x 68.6 x 66 cm)

Cast, carved, and welded aluminum

Collection of the artist; courtesy the artist and Babst Gallery



NO IMAGE

Cover/Cross, 2025

Cast, carved, and welded aluminum

42 x 35 x 45 in. (106.7 x 88.9 x 114.3 cm)

Collection of the artist; courtesy the artist and Babst Gallery



NO IMAGE

Disperse, 2025

Cast, carved, and welded aluminum

36.25 x 26.5 x 27.5 in. (92.1 x 67.3 x 69.9 cm)

Collection of the artist; courtesy the artist and Babst Gallery



NO IMAGE

Scent-Vane, 2025

Cast, carved, and welded aluminum

43 x 44 x 32 in. (109.2 x 111.8 x 81.3 cm)

Collection of the artist; courtesy the artist and Babst Gallery



Gabriela Ruiz

Exive II, July 2026
Performance
Gansevoort Street, New York
Courtesy the artist



Homo Machina, 2026
Fiberglass, foam, plaster, resin, aqua resin, plexiglass, mirror, plastic, LED street lamps, motor, monitors, speakers, and surveillance camera
Dimensions variable
Collection of the artist; courtesy the artist
Support for this artwork provided by Forum of Fountainhead Arts



Jasmin Sian

Diptych (left): *dovecote: bantam chicken with hibiscus, iba and gardenia, mom's garden, Philippines, 2024–25*
Ink, graphite, and cutouts on deli-bag paper
5 × 3 7/8 in. (12.7 × 9.8 cm); 11 7/8 × 10 1/2 in. (30.2 × 26.7 cm)
(framed)

Diptych (right): *dovecote: Mrs. Manok and Bugoy with gardenia, mom's garden, Philippines, 2024–25*
Ink, graphite, and cutouts on deli-bag paper
5 × 3 7/8 in. (12.7 × 9.8 cm); 11 7/8 × 10 1/2 in. (30.2 × 26.7 cm)
(framed)

Collection of the artist; courtesy the artist and Anthony Meier, Mill Valley



dovecote: a tree-pee in Bugoy's favorite spot with Mrs. Manok in mom's garden, Philippines, 2025

Gouache, lacquer ink, graphite, and cutouts on deli-bag paper
3 5/8 × 5 3/4 in. (9 × 14.4 cm); 10 1/2 × 10 1/2 in. (26.7 × 26.7 cm)
(framed)

Collection of the artist; courtesy the artist and Anthony Meier, Mill Valley



dovecote: Matsu and Hinoki at home foraging with broccolini, thyme, peonies, and a small gardenia bush, 2025

Gouache, lacquer ink, graphite, and cutouts on doughnut-bag paper
5 5/8 × 5 1/4 in. (14.3 × 13.3 cm); 10 1/2 × 10 1/2 in. (26.7 × 26.7 cm)
(framed)

Collection of the artist; courtesy the artist and Anthony Meier, Mill Valley



dovecote: Penny, Buddha and cardinals with wild texas sunflowers and weeds, 2024–25

Graphite, gouache, lacquer ink and cutouts on deli-bag paper
6 × 4 ½ in. (15.2 × 11.4 cm); 11 7/8 × 10 1/2 in. (30.2 × 26.7 cm)
(framed)

Collection of the artist; courtesy the artist and Anthony Meier, Mill Valley



if I had a little zoo: HRH Fennel and busy bumblebee, 2015

Ink, graphite, and cutouts on deli-bag paper, diptych
5 ¼ × 3 ¼ in. (13.3 × 8.3 cm) (each); 11 7/8 × 10 1/2 in. (30.2 × 26.7 cm) (framed, each)

Collection of the artist; courtesy the artist and Anthony Meier, Mill Valley



Mengmeng, most favorite cat in the world, 2026

Graphite, gouache and cutouts on biscuit wrapper
2 3/8 × 4 3/8 in. (6 × 11.1 cm); 10 1/2 × 10 1/2 in. (26.7 × 26.7 cm)
(framed)

Collection of the artist; courtesy the artist and Anthony Meier, Mill Valley



Spring dandelion and wild strawberries with Texas bayou ghost turtles, 2025

Ink, graphite and cutouts on fast-food bag paper
5 × 3 5/8 in. (12.7 × 9.2 cm); 10 1/2 × 10 1/2 in. (26.7 × 26.7 cm)
(framed)

Collection of the artist; courtesy the artist and Anthony Meier, Mill Valley



Venus, working horse, in a field of edible weeds in Central Park, 2025

Graphite, gouache, lacquer in and cutouts on pharmacy bag
5 1/2 × 3 in. (14 × 7.6 cm); 10 1/2 × 10 1/2 in. (26.7 × 26.7 cm)
(framed)

Collection of the artist; courtesy the artist and Anthony Meier, Mill Valley



Jordan Strafer

TALK SHOW, 2026

High-definition video, color, and sound; 27 min.

Courtesy the artist. Written and directed by Jordan Strafer; produce by Other Half Creative and Jordan Strafer. Executive producer: Cara Scott. Producer: Cody Boccia. Production coordinator: Tess Sahara. Assistant director: Achille Vanderhaeghen. Director of photography: Matheus Bas



Sung Tieu

System's Void, 2026

Steel pipes, video projection, and five-channel sound, 60 min., looped

Dimensions variable

Collection of the artist; courtesy the artist and Emalin, London



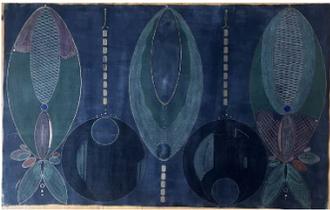
Johanna Unzueta

January, September 2024 Berlin, 2024

Indigo dye, pastel pencil, oil pastel, cut paper, and thread on watercolor paper

39 3/8 x 51 9/16 in. (100 x 131 cm)

Collection of the artist; courtesy the artist and Casey Kaplan Gallery

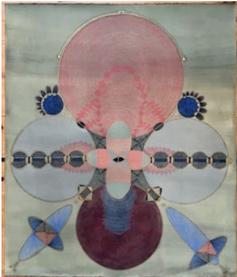


July 2023, November 2024 Berlin, 2024

Indigo dye, pastel pencil, oil pastel, cut paper, watercolor, and thread on watercolor paper

37 2/5 x 58 4/5 in. (95 x 152 cm)

Collection of the artist; courtesy the artist and Casey Kaplan Gallery

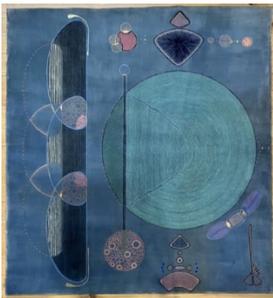


June 2024, February 2025 Berlin, 2025

Indigo dyes, turmeric, wild berries, pastel pencil, oil pastel, cut paper and watercolor on watercolor paper

51 3/5 x 43 3/4 in. (131 x 111 cm)

Collection of the artist; courtesy the artist and Casey Kaplan Gallery



January, June 2025 Berlin, 2025

Indigo dyes, wild berries, pastel pencil, oil pastel, cut paper, watercolor and thread on watercolor paper

55 1/8 x 51 9/16 in. (140 x 131 cm)

Collection of the artist; courtesy the artist and Casey Kaplan Gallery

6th Floor Galleries and Terrace



Kamrooz Aram

Arabesque Composition (Archipelago), 2025

Oil, oil crayon, and pencil on linen with artist frames

84 3/4 × 131 1/2 × 1 1/4 in. (215.1 × 334 × 3.2 cm)

Collection of the artist; courtesy the artist, Alexander Gray Associates, and Green Art Gallery

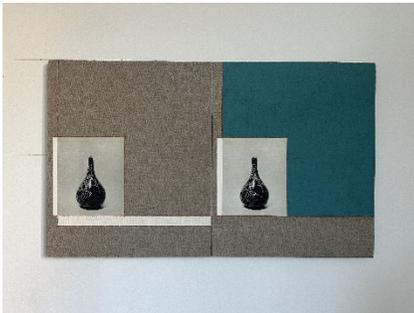


Beneath the Ruins, 2024

Oil, oil crayon, and pencil on linen

66 × 76 in. (167.6 × 193 cm)

Collection of the artist; courtesy the artist, Alexander Gray Associates, and Green Art Gallery



Descendants (Luster on Blue Glaze), 2025

Oil, pencil, and book pages on linen in two parts

24 × 40 in. (61 × 101.6 cm); 4 × 20 in. (61 × 50.8 cm) (each panel)

Collection of the artist; courtesy the artist, Alexander Gray Associates, and Green Art Gallery



Requiem for Perpetual Defeat, 2026

Walnut, textured glass, oil and colored pencil on linen, ceramic, and brass

21 7/8 × 53 7/8 × 7 7/8 in. (55.6 × 136.8 × 20 cm)

Collection of the artist; courtesy the artist, Alexander Gray Associates, and Green Art Gallery



Ash Arder

Broadcast #4, 2024

Wood, plastic crates, soil, brass, seeds, paper, speakers, mixer, drum machine, audio cables, and sound

31 × 90 × 41 in. (78.7 × 228.6 × 104.1 cm)

Collection of the artist; courtesy the artist



Consumables, 2023

Display refrigerator, solar-powered battery storage system, shea butter, butter, chocolate, plastic, and light

19 1/2 × 17 3/8 × 20 in. (49.5 × 44.1 × 50.8 cm)

Collection of the artist; courtesy the artist



CFGNY (Daniel Chew, Ten Izu, Kirsten Kilponen, and Tin Nguyen)

Continuous Fractures Generating New Yields, 2025

Wood, polyethylene sheeting, tempered glass, eight porcelain sculptures, and one soft sculpture

Dimensions variable

Collection of the artists

Commissioned by Contemporary Art Gallery, Vancouver



Nani Chacon

Our Gods Walk Above Us, 2026

Iron and steel

194 3/5 × 87 3/5 × 48 in. (493.2 × 222.6 × 121.9 cm)

Collection of the artist; courtesy the artist

Support for this artwork provided by Creative Capita. *Nani Chacon: Our Gods Walk Above Us* is part of Outside the Box programming, which is supported by a generous endowment from the Jacques and Natasha Gelman Foundation.



Our Gods Walk Among Us, 2026

Steel

189 1/2 × 136 1/4 × 97 in. (481.3 × 346.1 × 246.4 cm)

Navajo Nation Museum; courtesy the artist

Support for this artwork provided by Creative Capital; *Nani Chacon: Our Gods Walk Among Us* is part of Outside the Box programming, which is supported by a generous endowment from the Jacques and Natasha Gelman Foundation.



Our Gods Walk Below Us, 2026

Steel

181 3/4 × 124 1/3 × 48 in. (461.7 × 315.8 × 121.9 cm)

Collection of the artist; courtesy the artist

Support for this artwork provided by Creative Capital; *Nani Chacon: Our Gods Walk Below Us* is part of Outside the Box programming, which is supported by a generous endowment from the Jacques and Natasha Gelman Foundation.



Maia Chao

Scores for the Museum Visitor, 2026

Vinyl on wall

Dimensions variable

Collection of the artist; courtesy the artist



Mo Costello

Untitled (Cleveland Ave.), 2025

Gelatin silver print

11 1/2 x 9 1/2 x 1 1/4 in. (29.2 x 24.1 x 3.2 cm) (framed)

Collection of the artist; courtesy the artist and april april, Pittsburgh



Untitled (Moreland Ave., I), 2025

Gelatin silver print

11 1/2 x 9 1/2 x 1 1/4 in. (29.2 x 24.1 x 3.2 cm) (framed)

Collection of the artist; courtesy the artist and april april, Pittsburgh



Untitled (Moreland Ave., II), 2025

Gelatin silver print

11 1/2 x 9 1/2 x 1 1/4 in. (29.2 x 24.1 x 3.2 cm) (framed)

Collection of the artist; courtesy the artist and april april, Pittsburgh



Untitled (Peter St.), 2025

Gelatin silver print

11 1/2 x 9 1/2 x 1 1/4 in. (29.2 x 24.1 x 3.2 cm) (framed)

Collection of the artist; courtesy the artist and april april, Pittsburgh



Untitled (Readers), 2015-26

Comb-bound readers with text and image reproductions on paper, gelatin silver contact prints, self-inking stamps, toner, ink, foil tape, packing tape, glue, Airlife en Nasal Oxygen Cannula, Arby's Berry Bronco Sauce, coupons, door stop, Georgia Pacific Interstate Blue 2-Ply Single-Fold Auto Care Paper Wipes, Kodak Kodalith Ortho Film Type 3, Magnus speaker, paper towels, recalled footwear from J & J Flea Market and other found materials; contents include works by Beverly Buchanan, Michelle Cliff, Douglas Crimp, Christina Crosby and Janet R. Jacobson, HolLynn D' Lil, Samuel R. Delaney, Stuart Hall, Cheryl I. Harris, Hawthorne Drug Co, Jane Jacobs, Stephen K. Lucas, Ravi Malhotra, Marta Russell, Jean Stewart, and Katz Tepper

Dimensions variable
Collection of the artist; courtesy the artist and april april, Pittsburgh



Untitled (Riot), 2025

Gelatin silver print

9 1/2 x 11 1/2 x 1 1/4 in. (24.1 x 29.2 x 3.2 cm) (framed)

Collection of the artist; courtesy the artist and april april, Pittsburgh



Ali Eyal

Look Where I Took You, 2026

Oil on canvas

108 x 84 in. (274.3 x 213.4 cm)

Collection of the artist; courtesy the artist and François Ghebaly, Los Angeles and New York

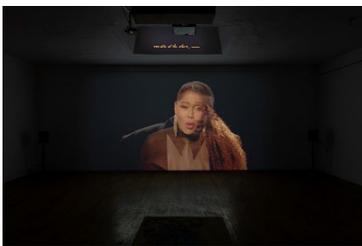


Sketches 1-10, 2026

Ink pastel on Japanese paper

Dimensions variable

Collection of the artist; courtesy the artist and François Ghebaly, Los Angeles and New York



Mariah Garnett

High-definition video, color, and sound; 55 min.

Courtesy the artist and Commonwealth and Council, Los Angeles and Mexico City

Created with support from The Industry, UC San Diego, The Foundation for Contemporary Art and The City of Los Angeles Department of Cultural Affairs

Contributions by Breanna Sinclairé, soprano; Christopher Paul Craig, tenor; and Nancy Mounir, co-musical director, arrangement, composer; Holland Andrews, vocalist, composer; Jessika Kenney, co-music director, vocalist, composer; yunia edi kwon, vocalist, violin, composer; Raphaël Khouri, lyrics; Todd Moellenberg, piano, lyric arrangement; Lewis Pesacov, sound recording; Nicolas Burrier, editor; Ignacio Genzon, cinematography; Jibz Cameron, producer; Neil Doshi, publication design

Jonathan González



magic hour—golden time, May 2026
Durational performance
Courtesy the artist



magic hour—golden time A. [Overlook] (2026), 2026
Chromogenic print
8.5 x 11 in (21.6 x 27.9 cm)
Collection of the artist; courtesy the artist



magic hour—golden time B. [Catwalk] (2026), 2026
Chromogenic print
8.5 x 11 in (21.6 x 27.9 cm)
Collection of the artist; courtesy the artist



magic hour—golden time C. [Heights] (2026), 2026
Chromogenic print
8.5 x 11 in (21.6 x 27.9 cm)
Collection of the artist; courtesy the artist



Kainoa Gruspe
early fires—when god arrived—before had england before even had Jesus,
2025
Fabric, wood stretcher; thread, strawberry guava wood, kiawe wood found at
Pu'uloa (Pearl Harbor), teak, cardboard box from firewood package, roofing
tar, paint, and zip ties
40 x 48 in. (101.6 x 121.9 cm)
Collection of the artist; courtesy the artist



he'e and leho forever / cones, 2025
Fabric, embroidery, teak, fossilized squid, niu and hau cordage, paint, and
cement paver from Hilton Hawaiian Village
70 x 37 in. (177.8 x 94 cm)
Collection of the artist; courtesy the artist



welcome to here—doorstops, 2025

Salvaged stone; kiawe wood, haole koa wood, and Douglas fir; and cement from property on O'ahu currently occupied by those who might have helped cause or are currently upholding extractive and imperialistic dominion, including military bases, golf courses, and hotel resorts

Dimensions variable

Collection of the artist; courtesy the artist



→*← (*starfish of doom*), 2025

Fabric, wood stretcher, silicone-based adhesive, paint, photograph, fishhooks from swordfish bill, nails, hau cordage, cowrie shells, and ironwood from Ala Wai Golf Course

56 x 48 in. (142.24 x 121.9 cm)

Collection of the artist; courtesy the artist

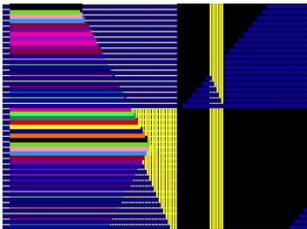


Samia Halaby

Bread, 1988

Kinetic painting programmed on a personal computer, transferred to digital, color, and silent; 0:31 min. Ed. 5 + 2 AP

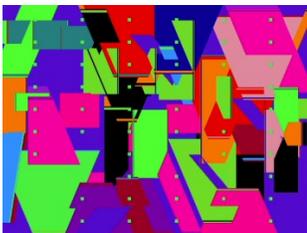
Courtesy the artist and Sfeir-Semler Gallery



Dark Weaver, 1989

Kinetic painting programmed on a personal computer, transferred to digital, color, and silent; 0:17 min. Ed. 5 + 2 AP

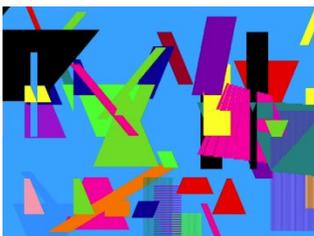
Courtesy the artist and Sfeir-Semler Gallery



Ebb Tide, 1987

Kinetic painting programmed on a personal computer, transferred to digital, color, and sound; 0:39 min.

Courtesy the artist and Sfeir-Semler Gallery



Flower, 1988

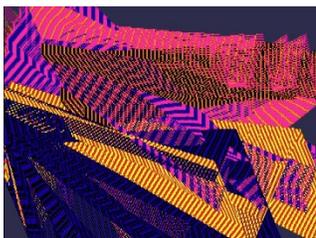
Kinetic painting programmed on a personal computer, transferred to digital, color, and sound; 0:34 min.

Courtesy the artist and Sfeir-Semler Gallery



Fold 2, 1988

Kinetic painting programmed on a personal computer, transferred to digital, color, and sound; 0:55 min. Ed. 5 + 2 AP
Courtesy the artist and Sfeir-Semler Gallery



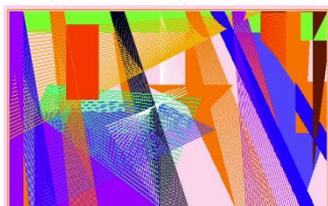
For Olga Rozanova, 1988

Kinetic painting programmed on a personal computer, transferred to digital, color, and sound, 1:58 min.
Courtesy the artist and Sfeir-Semler Gallery



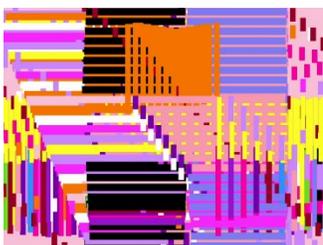
Land, 1988

Kinetic painting programmed on a personal computer, transferred to digital, color, and sound; 1:15 min.
Courtesy the artist and Sfeir-Semler Gallery



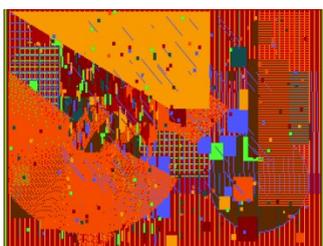
Lines 3, 1986

Kinetic painting programmed on a personal computer, transferred to digital, color, and silent; 2:05 min. Ed. 5 + 2 AP
Courtesy the artist and Sfeir-Semler Gallery



Weavings, 1987

Kinetic painting programmed on a personal computer, transferred to digital, color, and silent; 0:32 min. Ed. 5 + 2 AP
Courtesy the artist and Sfeir-Semler Gallery



Central Park 8, 1986

Kinetic painting programmed on a personal computer, transferred to digital, color, and sound; 3:47 min. Ed. 5 + 2 AP
Courtesy the artist and Sfeir-Semler Gallery



Raven Halfmoon

Sun Twins, 2023

Stoneware and glaze

78 x 48 x 28 in. (198.1 x 121.9 x 71.1 cm)

Collection of the artist; courtesy the artist and Salon 94, New York



Aziz Hazara

Moon Sightings, 2024

Archival pigment prints on paper

31 3/5 x 21 in. (80.3 x 53.6 cm) (each)

Collection of the artist; courtesy the artist and Experimenter Kolkata/Bomba



Margaret Honda

Film (Whitney Museum of American Art), 2026

Color balancing and neutral density polyester lighting gels

Dimensions variable

Collection of the artist; courtesy the artist and Galerie Molitor, Berlin

Margaret Honda: Film (Whitney Museum of American Art) is part of Outside the Box programming, which is supported by a generous endowment from the Jacques and Natasha Gelman Foundation.



Akira Ikezoe

Frog Stories Around Nuclear Power Plant, 2025

Oil on canvas

58 x 96 in. (147.3 x 243.8 cm)

Collection of the artist; courtesy the artist and Proyecto Ultravioleta, Guatemala City



Mole Stories Around Methane Gas, 2025

Oil on canvas

50 x 62 in (127 x 157.5 cm)

Collection of the artist; courtesy the artist and Proyecto Ultravioleta, Guatemala City



Robot Stories Around Solar Panels, 2025

Oil on canvas

58 × 96 in. (147.3 × 243.8 cm)

Collection of the artist; courtesy the artist and Proyecto Ultravioleta, Guatemala City



Mao Ishikawa

Untitled, 1986

From the series *Life in Philly, 1986*

Gelatin silver prints

20 × 24 in. (50.8 × 61 cm) (framed, each)

Courtesy the artist and Poetic Scape, Tokyo



Untitled, 1975-77

From the series *Red Flower (Akabanaa), 1975-77*

Gelatin silver prints

24 × 20 in. (61 × 50.8 cm) (framed, each)

Courtesy the artist and Poetic Scape, Tokyo



Cooper Jacoby

Estate (January 21, 2016), 2024

Thermoplastic, polarized polycarbonate, camera, LCD screen, speaker, electronics, acrylic, acrylic clear coat, and pan arm

15 3/4 × 7 7/8 × 9 7/8 in. (40 × 20 × 25 cm)

Collection of the artist; courtesy the artist and Fitzpatrick Gallery



Estate (July 10, 2022), 2026

Thermoplastic, polarized polycarbonate, LCD camera, screen, speaker, electronics, acrylic, clear coat, magnetic field viewing film, dead hard drive, magnets, motors, leather, painted steel, acrylic, aluminum, and polystyrene board

78 3/4 × 80 1/3 × 35 7/16 in. (200 × 204 × 90 cm)

Collection of the artist; courtesy the artist and Fitzpatrick Gallery



Mutual Life (24.2 years), 2025

Polished stainless steel, plastic teeth, electronics, wax, medium-density fiberboard, thermoplastic, acrylic, and acrylic clear coat

13 3/4 × 13 3/4 × 5 1/2 in. (35 × 35 × 14 cm)

Collection of the artist; courtesy the artist and Fitzpatrick Gallery



Mutual Life (76.4 years), 2026

Polished stainless steel, plastic teeth, electronics, wax, medium-density fiberboard, thermoplastic, acrylic, and acrylic clear coat
13 3/4 × 13 3/4 × 5 1/2in. (35 × 35 × 14 cm)

Collection of the artist; courtesy the artist and Fitzpatrick Gallery



Mutual Life (38.9 years), 2025

Polished stainless steel, plastic teeth, electronics, wax, medium-density fiberboard, thermoplastic, acrylic, and acrylic clear coat
13 3/4 × 13 3/4 × 5 1/2in. (35 × 35 × 14 cm)

Collection of the artist; courtesy the artist and Fitzpatrick Gallery



David L. Johnson

Rule, 2024-ongoing

Removed codes-of-conduct signs

Dimensions variable

Collection of the artist; courtesy the artist, Fanta-MLN, Milan, Theta, New York



Michelle Lopez

Pandemonium, 2025

High-definition digital video, color, and sound; 33 min.

Collection of the artist; courtesy of the artist and Commonwealth and Council

Commissioned by The Galleries at Moore, Philadelphia. Research and production funding provided by Guggenheim Fellowship, The Pew Center for Arts and Heritage Fellowship, The University of Pennsylvania University Research Foundation, The Sachs Program for Arts Innovation, and the Knight Art + Technology Expansion Fellowship. Production Collaborators: RAIR (Recycled Artist in Residency) Philly, Viola Composition: Joshua Hey; Violists: Emma Hey, Chrysyn Harp, and Veronica Jurkiewicz; Sound Design: Eugene Lew; Director of Photography (newspaper clipping scene): VR Koncepts; Tornado Machine: Michael Thron; Production Manager: Ella Konefal; Animation: Hadrien Palenca, Victor Torres; Director of Photography (concert scene): Catching On Thieves; Film Editor: Colin Nusbaum. Robotic sound: Steward platform with linear actuators, developed by UPENN Engineering, GRASP Lab (2017-25), Utleys, Proj 61; Installation, projection-mapping, screen design: Greenhouse Media



José Maceda & Aki Onda

Ugnayan, 1974/2026

Multichannel sound installation; 51 min.

Dimensions variable

Courtesy Aki Onda, UP Center for Ethnomusicology, Asian Cultural Council, and Rockefeller Archive Center



Agosto Machado

Anna May Wong (Altar), 2025

Textiles, costume jewelry, and pearls; Chinese embroidered shawl and shoes; human hair; Mahjong tiles; Chinese fingernail guards; Empois Chinois starch; plastic pagoda, makeup compacts; postcards; doll; matchbook; shoe box; photographs; business cards; antique sad iron; and other metal, paper, and plastic objects

66 1/2 x 20 x 16 1/2 in. (168.9 x 50.8 x 41.9 cm)

Collection of the artist; courtesy the artist and Gordon Robichaux



Downtown (Altar), 2024

Pins, matchbooks, mirror, and papier-mâché; plastic and metal objects; book (*Theater of the Ridiculous*), photograph, jewelry, banana-flavored straw packet New York City subway tokens; and original artworks by Arch Connelly, Thomas Lanigan-Schmidt, and Gilda Pervin

19 x 20 x 20 in. (48.3 x 50.8 x 50.8 cm)

Collection of Jane Hait



Ethyl (Altar), 2024

Jewelry, matchbooks, pins, and textile; plastic, metal, and ceramic objects; postcards, photographs, exhibition booklet, handmade feather butterfly, mask with glitter, coins, makeup compact; pearl, shell, glass, and plastic containers with additional ephemera; and original artworks by Peter Hujar, Thomas Lanigan-Schmidt, and Uzi Parnes

58 1/2 x 19 1/2 x 12 1/4 in. (148.6 x 49.5 x 31.1 cm)

Whitney Museum of American Art, New York; purchase, with funds from the Painting and Sculpture Committee and the Photography Committee 2025.60a xx



Shrine (Green), 2022

Jewelry, pins, coins, and textile; plastic, metal, papier-mâché, glass, and found objects; photographs, postcards, exhibition cards and announcements, memorial-service cards and programs, newspaper clippings, books, gong, zipper for Paul Bunyon, matchbook, paper collage party hat, handmade feather butterflies, coins, sugar packet, carved shells, feathers, handwritten note from 1999, cardboard with graffiti tags collected by Martin Wong; and original artworks by Grady Alexis, Rodney Allan Greenblatt, Bertha Halozan, Thomas Lanigan-Schmidt, Miguel "Mikie" Perez, Gilda Pervin, Chris Tanner, Kenneth A. Wilson, and Stewart Wilson

101 x 52 1/2 x 22 1/4 in. (256.5 x 133.4 x 56.5 cm)

Collection of Florencia Cherrñajovsky



Untitled (Mask), 1972-73

Plaster gauze, acrylic, and elastic cord

9 3/4 x 8 1/4 x 1 1/2 in. (24.8 x 21 x 3.8 cm)

Collection of the artist; courtesy the artist and Gordon Robichaux



Untitled (Self-Portrait), c. 1965

Acrylic on paper

18 x 12 in. (45.7 x 30.5 cm); 20 1/2 x 14 1/2 x 1 1/2 in. (52.1 x 36.8 x 3.8 cm) (framed)

Collection of the artist; courtesy the artist and Gordon Robichaux



Emilio Martínez Poppe

Philadelphia Housing Authority, South, 2024

96 x 59 x 1 in. (243.8 x 149.9 x 2.5 cm)

Philadelphia Department of Sanitation, North, 2024

58 x 60 x 1 in. (147.3 x 152.4 x 2.5 cm)

Philadelphia Department of Public Property, West, 2024

70 x 56 x 1 in. (177.8 x 142.2 x 2.5 cm)

Philadelphia Water Department, South, 2022

75 x 53 x 1 in. (190.5 x 134.6 x 2.5 cm)

From the series *Civic Views*, 2025

Polypropylene photographic prints subsurface mounted on acrylic and aluminum composite with aluminum frames, texts printed on aluminum composite, and steel scaffolding

Dimensions variable

Collection of the artist; courtesy the artist



Anna Tsouhlarakis

SHE MUST BE A MATRIARCH, 2023

Fiberglass, paint, adhesive, resin, plaster, plastic, wood, foam, metal, IKEA remnants, leather, deer hair, menstrual cups, prophylactics, and found objects

96 × 180 × 48 in. (243.8 × 457.2 × 121.9 cm)

Hood Museum of Art, Dartmouth College, Hanover, NH; purchased through the Virginia and Preston T. Kelsey 1958 Fund, the Julia L. Whittier Fund, the Acquisition and Preservation of Native American Art Fund, the Alvin and Mary Bert Gutman

Courtesy of Tilton Gallery

Theater



Joshua Citarella

DOOMSCROLL, 2026

Series of live-recorded podcast episodes

Courtesy the artist

Support is provided by the Marshall Weinberg Fund for Performance, endowed in honor of his parents Anna and Harold Weinberg who taught him the meaning of giving.

Little Island



Martine Gutierrez & Julio Torres

An as-yet-untitled theater production and performance, August 2026

Little Island, New York

Courtesy the artists