

2021
New Museum
Triennial

Soft
Water
Hard
Stone

**NEW
MUSEUM**

October 28, 2021–
January 23, 2022

The 2021 Triennial, “Soft Water Hard Stone,” arrives in a time of enduring uncertainty. The title of the exhibition invokes a Brazilian proverb, versions of which are found across cultures:

Água mole em pedra dura, tanto bate até que fura
Soft water on hard stone hits until it bores a hole

The proverb can be said to have two meanings: if one persists long enough, the desired effect can eventually be achieved; and time can destroy even the most perceptibly solid materials. The title speaks to ideas of resilience and perseverance, and the impact that a discrete gesture can have over time. It also provides a metaphor for resistance, since water—a constantly flowing and transient material—is capable of eventually dissolving stone—a substance associated with permanence, but also composed of tiny particles that can collapse under pressure.

In this moment of profound change, where structures once thought to be stable are disintegrating or on the edge of collapse, the 2021 Triennial is characterized by artists re-envisioning traditional models, materials, and techniques beyond established paradigms. Their works exalt states of transformation, calling attention to the malleability of structures, porous and unstable surfaces, and the fluid and adaptable qualities of both technological and organic media. Throughout the exhibition, artists address the regenerative capabilities of the natural world and our inseparable relationship to it, and grapple with entrenched legacies of colonialism, displacement, and violence. Their works look back toward overlooked histories and artistic traditions, while at the same time look forward to the creative potential that might give dysfunctional or discarded remains new life. It is through their reconfigurations and reimaginings that we are reminded not only of our temporality but of our adaptability—fundamental characteristics we share, and which keep us human.

“Soft Water Hard Stone” is the fifth edition of the New Museum Triennial, an exhibition series dedicated to presenting the work of emerging artists from around the world. The exhibition is curated by Margot Norton, Allen and Lola Goldring Curator, and Jamillah James, Senior Curator, The Institute of Contemporary Art, Los Angeles (ICA LA), with Jeanette Bisschops, Curatorial Fellow, and Bernardo Mosqueira, ISLAA Curatorial Fellow. Exhibition catalogue and visual identity designed by Pacific.

Lead Support for “Soft Water Hard Stone” is provided by the Friends of the Triennial:

Co-Chairs

Shelley Fox Aarons, Charlotte Feng Ford, Ken Kuchin,
and Toby Devan Lewis

Travel and Research Fund

Jerri and Steven Nagelberg

Friends

Alexandra Bowes, Peter Boyce II, James-Keith Brown and Eric G. Diefenbach, Maureen Carr and Walter Nollmann, Glori and Meir Cohen, Abbie and Patrick Dean, Dudley and Michael Del Balso, Sandra and Leo DelZotto, Rebecca and Martin Eisenberg, Judith and Paul Fried, Carol and Arthur Goldberg, Elaine Goldman, Christina Hribar, Tina Kim, Ahmet Kocabiyik, Jill and Peter Kraus, Lynn K. and Jules Kroll, Stanley Lumax, Lorraine and Edouard Malingue, Iris Marden, Carlos Marsano, Daniel Palacio, Tommie Pegues and Don Capoccia, Steven Pulimood, Almine Rech and Bernard Ruiz-Picasso, Debbie and Mitchell Rechler, Lisa Roumell and Mark Rosenthal, Sybille and Gregorio Schneider, Lyn and Sam Schwab, Susan and Kent Seelig, Tracey Serko, Amir Shariat, Michael Wise, Laurie and David Wolfert, Neda Young, Rosina Lee Yue, Margot and Scott Ziegler

Major support is provided by the Jacques and Natasha Gelman Foundation.

Support for this exhibition is provided by the Toby Devan Lewis Emerging Artists Exhibitions Fund.

Artist commissions are generously supported by the Neeson / Edlis Artist Commissions Fund.

Artist support is provided, in part, by Laura Skoler.

Additional support is provided by:

Danish Arts Foundation, FACE Foundation, Ford Family Foundation, Fundación Almine y Bernard Ruiz-Picasso para el Arte, Korea Arts Management Service, Mondriaan Fund, OCA: Office for Contemporary Art Norway, Phileas and con-tempus, Debbie and Mitchell Rechler, Judy Rechler, Royal Norwegian Consulate General in New York, SAHA Association, Tracey Serko, and Laurie Wolfert.

Funding for travel and research was generously provided by:

Adjara Group and Natia Bukia; Sunita and Vijay Choraria; Czech Centres; Danish Arts Foundation; FACE Foundation and the Cultural Services of the French Embassy; Dakis Joannou; The Kamel Lazaar Foundation, Tunis; OCA: Office for Contemporary Art Norway; Polish Cultural Institute; and VIA Art Foundation.

Education and community programs are supported, in part, by the American Chai Trust.

We gratefully acknowledge the International Leadership Council of the New Museum.

Special thanks to Bernard Lumpkin and Carmine Boccuzzi, Poncher Family Foundation, and Sunny Y. Goldberg.

Thanks to Barro, Buenos Aires and New York; Carlos/Ishikawa, London; ChertLüdde, Berlin; Empty Gallery, Hong Kong; Galerie Balice Hertling, Paris; Gallery Hyundai, Seoul; Garage Museum of Contemporary Art, Moscow; and The Sunday Painter, London.

Ace Hotel is the official hotel sponsor of the 2021 Triennial.

Support for the publication has been provided by the J. McSweeney and G. Mills Publications Fund at the New Museum.

2021
New Museum
Triennial

Facade Glass

**NEW
MUSEUM**

Samara Scott

b. 1984, London, United Kingdom

Gargoyle (Lonely Planet), 2021

Mixed-media installation on New Museum façade

Courtesy of the artist and The Sunday Painter, London

In her large-scale, amorphous installations, Samara Scott repurposes, juxtaposes, and combines non-traditional materials and everyday debris to transform them into vibrant, viscous abstractions. Her alchemical explorations repurpose and intermix the everyday substances that surround us, layering and collaging liquids like fabric conditioner, energy drinks, and hair gel with items such as old t-shirts, cigarette butts, and broken jewelry. Scott describes her work as being about “mutation, rot, and change, rather than preservation,” and adds, “If I’m trying to preserve anything, it’s this drift—seeing the seductive, stubborn materials transmute, regenerate, and recombine.”

Created for the 2021 Triennial, *Gargoyle (Lonely Planet)* (2021) is installed directly on the New Museum’s façade. For this work, Scott layers liquid latex and silicone with her signature array of flotsam and jetsam pressed up against the Museum’s tall glass windows. The shifting sunlight and the building’s interior lights become the work’s collaborators, fluctuating its transparency, opacity, color, and luminosity throughout the day. Scott’s accumulation and alteration of materials call attention to the madness of global production and consumer waste, as well as the creative potential to transmute and transcend the shattered remnants of failed systems that permeate our culture.

2021
New Museum
Triennial

All Floors

**NEW
MUSEUM**

Alex Ayed

b. 1989, Strasbourg, France

Untitled, 2021

Fishing device

Courtesy the artist and Galerie Balice Hertling, Paris

Untitled, 2021

Soap, marble, copper wire, and beetle

Courtesy the artist and Galerie Balice Hertling, Paris

Untitled, 2021

Asian hornet nest

Courtesy the artist and Galerie Balice Hertling, Paris

Untitled, 2021

Ginseng root

Courtesy the artist and Galerie Balice Hertling, Paris

Untitled, 2021

Soap, marble, fishing device, and Hispid fig

Courtesy the artist and Galerie Balice Hertling, Paris

Each work by Alex Ayed is evidence of a journey—collected components and subtle transformations referencing routes traveled and experiences had along the way. His poetic and playful objects and interventions are often foraged from his travels, and include items such as dried-out insects and plants, fragments of marble, soap, and bone, along with personal possessions. Each element carries particular significance and connects to larger histories of migration and trade, conquest and exploration. Throughout the museum, Ayed has planted his signature interventions in interstitial spaces where they might be least expected.

Jeneen Frei Njootli

Vuntut Gwitchin, b. 1988, Whitehorse, Yukon, Canada

Fighting for the title not to be pending, 2020

Beads

Courtesy the artist and Macaulay & Co. Fine Art,
Vancouver, B.C.

Jeneen Frei Njootli's work resists direct representation of their body; instead they employ modes of abstraction in sound, sculpture, performance, and photography that disconnect the viewer from a specific body or source in favor of something more amorphous or difficult to contain. In each gesture, Frei Njootli is testing the limits of visibility and asserting control over their self-image. *Fighting for the title not to be pending* (2020), composed of the artist's weight in beads, can be found in various cracks and corners throughout the museum. Bodies never fully constituted or visible, *Fighting* exists between presence and absence. In its resistance to documentation, Frei Njootli's practice alludes to what the artist refers to as the "legibility of Indigenous people in relationship to land," as well as the intricacies of cultural inheritance, loss, and reclamation.

2021
New Museum
Triennial

C
Lower
Level

**NEW
MUSEUM**

Hera Büyüktaşçıyan

b. 1984, Istanbul, Turkey

Infinite Nectar, 2019

Video, color, sound; 10:55 min

Courtesy the artist and Green Art Gallery, Dubai

In her work, Hera Büyüktaşçıyan brings to light ways in which memory, identity, and knowledge are shaped by deeply ingrained yet constantly evolving waves of history. Büyüktaşçıyan often references mythology and theology, as well as specific architectural structures, as the foundation for her works, closely observing their genealogies and the ways in which they shift and evolve over time.

In *Infinite Nectar* (2019), Büyüktaşçıyan recites a poetic text over images of various Sikh heritage buildings that were abandoned during the 1947 Partition of Indian and Pakistani Punjab. The artist focuses on the textures, architectural juxtapositions, and cracks within these spaces, overlaying them with animated mosaic-like stones, and caressing them with a fragmented marble hand. The work reflects on the mercurial layers of history, conflict, power dynamics, and urban transformations embedded in these sites, as well as the idea of a city as a body, subject to cycles of trauma and regeneration.

Jes Fan

b. 1990, Toronto, Canada

***Xenophobia*, 2018–20**

HD video, color, silent; 7:35 min

Courtesy the artist and Empty Gallery, Hong Kong

Jes Fan's interdisciplinary practice explores the concept of otherness, highlighting questions surrounding identity—such as race and gender—while also considering intersections with biology, bio-politics, and the pharmaceutical industry. His works incorporate organic substances including hormones, bodily fluids, and mold within industrial materials like glass, poured resin, or welded steel. Fan's research explores the complex and porous systems formed between biological agents and their surrounding environments, and seeks to complicate traditional hierarchies and divisions between organic and inorganic matter.

The title for *Xenophobia* (2018–20) is inspired by the name of a mysterious genus of aquatic sea snails. Xenophora are carrier shells that calcify free-floating objects in the water to their spines, thereby bringing foreign bodies into their own structure. The name Xenophora comes from two ancient Greek words and means “bearing foreigners.” Fan's title, *Xenophobia*, refers to a love of the foreign, a counter to the term xenophobia, fear of the foreign.

Xenophobia chronicles Fan's pursuit of eumelanin pigment, the molecule responsible for skin color found in both human and non-human bodies. Referencing the aesthetics of both microscopic imagery and autonomous sensory meridian response (ASMR) videos, *Xenophobia* includes actions such as dissecting squids and bursting their ink sacs, harvesting fungi with scalpels, and locating bodily moles. The work also includes close-ups of bulbous tumors protruding from faces in the medical paintings by Qing Dynasty painter Lam Qua. In this work, Fan presents an absurdist investigation and fetishization of the molecule responsible for centuries of racial othering, suggesting how this molecule in fact exists within all of us.

Jeneen Frei Njootli

Vuntut Gwitchin, b. 1988, Whitehorse, Yukon, Canada

Epistemic leghold trap, 2020

Video, color, sound; 4:06 min

Courtesy the artist and Macaulay & Co. Fine Art, Vancouver, B.C.

Jeneen Frei Njootli's work resists direct representation of their body, instead employing modes of abstraction in sound, sculpture, performance, and photography that disconnect the viewer from a specific body or source in favor of something more amorphous or difficult to contain. The artist's performances, using voice with amps, effects pedals, and other objects, exist in the moment, and are documented by the sound equipment left behind. An earlier series of body prints made by the artist pressing against large plates of steel, leave faint impressions of beads given by family members left on their skin. The surface is unstable, the grease marks and the metal reacting to environmental conditions. In each gesture, Frei Njootli is testing the limits of visibility and asserting control over their self-image.

In *Epistemic leghold trap* (2019), hands gently hold a long, delicately interwoven chain made of black glass beads. The footage of the hands moving downwards repeats as we hear sounds of snippets of conversation, echoing gunshots, and a voice that softly sings. As with another work included in this exhibition, *Fighting for the title not to be pending* (2020), Frei Njootli incorporates beads in direct relationship to the body itself. Beads hold rich meaning and significance in the history and culture of the Vuntut Gwitchin, the First Nations community to which the artist belongs. The intercut footage denies a distinct narrative or view of a body fully constituted, a gesture of refusal and protection. In its resistance to documentation, Frei Njootli's practice alludes to what the artist refers to as the "legibility of Indigenous people in relationship to land," as well as the intricacies of cultural inheritance, loss, and reclamation.

2021
New Museum
Triennial

G Ground Floor

**NEW
MUSEUM**

Arturo Kameya

b. 1984, Lima, Peru

Who can afford to feed more ghosts, 2021

Clay powder and acrylic on wood; steel, electronics, found objects, and ceramics

Courtesy the artist and GRIMM, Amsterdam/New York

In his paintings, sculptures, and installations, Arturo Kameya experiments with new ways of narrating historical events by weaving, overlapping, and recombining different versions of the same story. Within these echoes and dissonances, the artist points to the existence of contradictory perspectives, the natural plasticity of histories, and the ways in which certain issues can reappear as if cutting across time and space. Kameya often reworks personal memories of his childhood in Peru and the objects that bear witness to historical events as a method of commenting on political and social issues in his country.

Who can afford to feed more ghosts arises from the friction between two particular events in Peru. The first is the story of Sarah Ellen Roberts, a British woman accused of witchcraft who, after immigrating to Peru, died in 1913 and was buried in the city of Pisco. Eighty years later, a self-proclaimed “vampirologist” announced on a popular talk show that Roberts was going to resurrect within a few days. The rumor soared, and countless viewers watched Roberts’s grave live on television the day that the prediction was said to come true, but nothing happened. The second story is about Jaime Rolando Urbina Torres, mayor of the Tantar District in Peru, who was arrested for flouting lockdown and breaking curfew during the COVID-19 pandemic in May 2020. When Torres was caught drinking with friends in a wood workshop, he was found by police lying inside a coffin pretending to be dead, and photos of this absurd scene went viral. In *Who can afford to feed more ghosts*, Kameya reflects on these two bizarre stories of death, resurrection, and media manipulation and creates a dinner for the dead, a tradition in his Japanese-Peruvian family.

Amy Lien and Enzo Camacho

b. 1987, United States and b. 1985, Manila, Philippines

***waves move bile*, 2020**

Mixed-media installation, light and audio programming

Courtesy of the artists and 47 Canal, New York

Working collaboratively for over a decade, primarily in sculpture and installation, Amy Lien and Enzo Camacho critically examine entrenched legacies of colonialism, displacement, and global capitalism. Using modest materials including rice paper, lights, and both synthetic and organic detritus, their works appear simultaneously vulnerable in their mercurial state yet monumental in feeling and scale.

Waves move bile (2020) is an installation of five internally illuminated sculptures and a multi-channel sound track. The sculptures' forms are based on a monument created by French sculptor Louis Botinelly that depicts an allegorical figure for the *Colonies d'Asie* (Colonies of Asia) as a nude, supine woman surrounded by the material spoils of colonial conquest. The monument sits opposite to one representing the *Colonies d'Afrique* (Colonies of Africa) at the entrance to a grand staircase that ascends to the central train station in Marseille, France. With *waves move bile*, Lien and Camacho have taken this colonizer's representation of an Indochinese woman and transformed her into a multiplied ghostlike presence inspired by the figure of a self-segmenting woman from Southeast Asian folklore. Referred to as the *Mananangaal* in the Philippines and the *Ahp* in the former French colony of Cambodia, this folkloric spirit is commonly depicted as a glowing, disembodied floating head with exposed organs. Traditionally representing ideas of otherness or suspicion, Lien's and Camacho's spirits are instead powerful reminders of resilience and survival in the face of colonial history, racism, and violence.

2021
New Museum
Triennial

Floor 2

**NEW
MUSEUM**

Evgeny Antufiev

b. 1986, Kyzyl, Russia

Untitled, 2021

Wallpaper

Left to right:

Untitled, 2017

Bronze, paint

Untitled, 2017

Brass

Untitled, 2021

Viscose, cotton, silk, and polyester textile; poplar wood, embroidery, amber, and mixed mediums

Untitled, 2020

Bronze, patina, agate, and mixed mediums

Untitled, 2021

Yellow bronze, amber, patina, and mixed mediums

Untitled, 2021

Poplar wood, bronze, and mixed mediums

All works courtesy the artist and Emalin, London

Evgeny Antufiev's works playfully upend material hierarchies and systems of value, blending ancient iconographies with kitsch motifs, and traditional materials like bronze, wood, and stone with fake marble and duct tape. Antufiev approaches his subjects and modes of display with irreverence and humor—cast-bronze vessels often seem crudely constructed and bear the marks of the artist's fingerprints, with grinning faces that stare blankly as if mocking themselves. His works belong neither to the past nor the present, but rather concoct an incongruous fusion of historic, mythological, and pop-cultural references from ancient art history, video games, and cartoons.

For his installation for the 2021 Triennial, Antufiev has focused on the mask, a recurring symbol in his practice. The artist has said, "For me, a mask is a magic item. It transforms you into another being... I'm interested in how a symbol can be plastic, sculptural, and volumetric, and yet flow infinitely from one to another, while maintaining its aura." In many of the works included, masks proliferate and multiply atop one another, a trope that is echoed in the wallpaper backdrop Antufiev designed. The wallpaper image is based on a marble Roman sarcophagus depicting muses from the third century AD, in which headless figures—seemingly decapitated due to the natural wear that the sarcophagus suffered over time—carry hollow masks of manifold identities and dispositions.

Alex Ayed

b. 1989, Strasbourg, France

Left to right:

Untitled (Sail II), 2020

Untitled (Sail IV), 2020

Opposite wall:

Untitled (Sail V), 2020

Found textiles over canvas

All works courtesy the artist and Galerie Balice Hertling, Paris

Each work by Alex Ayed is evidence of a journey — collected components and subtle transformations referencing routes traveled and experiences had along the way. His poetic and playful objects and interventions are often foraged from his travels, and include items such as dried-out insects and plants, fragments of marble, soap, and bone, along with personal possessions. Each element carries particular significance and connects to larger histories of migration and trade, conquest and exploration.

In recent years, Ayed has been working with non-human collaborators, including pigeons, chickens, goats, plants, and wind. *Untitled (Sail II, IV, and V)* are part of a series of works Ayed created that is inspired by seafaring. During the past year, Ayed has been in the process of building a boat and fantasizing about setting sail. The artist has said, “I think there are great possibilities for sea travel — and the wind is free, it’s for everyone.” *Untitled (Sail II, IV, and V)* are found, heavily weathered sails stretched over canvas, literally painted by the wind. In a time marked by increased reliance on the digital world, these works remind us of the powerful, yet invisible, and unpredictable natural forces around us.

Hera Büyüktaşçıyan

b. 1984, Istanbul, Turkey

Nothing further beyond, 2021

Industrial carpet, metal, and wood

Courtesy the artist and Green Art Gallery, Dubai

In her work, Hera Büyüktaşçıyan brings to light ways in which memory, identity, and knowledge are shaped by deeply ingrained yet constantly evolving waves of history. Büyüktaşçıyan often references mythology and theology, as well as specific architectural structures, as the foundation for her works, closely observing their genealogies and the ways in which they shift and evolve over time.

Nothing further beyond (2021) traces the layers of history that underlie a specific architectural ruin—the Arch of Theodosius, built by emperor Theodosius in AD 395—now situated in one of Istanbul’s bustling squares. The columns came to be known as “the weeping columns” for the teardrop-like pattern adorning them; however, Büyüktaşçıyan later discovered that these shapes were actually meant to represent the club of the divine Roman hero, Hercules, known for his strength and conquests. The gate symbolically points to the Pillars of Hercules, which, according to myth, were installed by the demi-god in the far West to mark the end of the known world and guard it from sea monsters. Inscribed with the Latin phrase *Non Plus Ultra* (“Nothing Further Beyond”) the Pillars drew the border of Western civilization, labelling everything further as “other.”

In her sculptural installation, Büyüktaşçıyan emulates the profound compression of narratives present in the ruins, and foregrounds the tensions hidden within the history. Büyüktaşçıyan’s carpets resemble geological strata as well as undulating waves, suggesting a fluidity and softness to the artifacts and histories embedded within our everyday surroundings.

Gaëlle Choisne

b. 1985, Cherbourg, France

Temple of love – Love to love, 2021

Mixed mediums

Courtesy the artist; Nicolleti, London; and Air de Paris, Romainville

Produced with the support of Lafayette Anticipations —
Fondation d'entreprise Galeries Lafayette À L'oeuvre!
Residency Program

French-Haitian artist Gaëlle Choisne refers to her practice as “creative instability.” Building on ideas of *métissage* (the mixing of culture) from Martinican writer Édouard Glissant and bricolage (construction through items at-hand) from French anthropologist Claude Levi-Strauss, Choisne incorporates a variety of diverse materials and techniques. Her sprawling, encompassing installations address the transformative potential of collective experiences and ways of making and knowing that have been silenced or marginalized. Playing simultaneously with transparency, fluidity, and enchantment, Choisne creates works that resist specific classification, and instead exalt ambiguous or hybrid states. As the artist has said, “I think the fluid quality in my work in its approach to using different media is an attitude against colonization, against categorization and classification, against the idea of being pure blood or pure shape.”

Temple of love – Love to love (2021) is the eighth iteration of a series of environments inspired by Roland Barthes's book, *A Lover's Discourse: Fragments* (1977), in which the French philosopher explores the elusive phenomenon of love. Choisne proposes the installation as an “inclusive ecosystem around the notion of love,” combining organic and industrial materials, multiple detailed visual, olfactory, and sound components, and repurposing the printed crates that shipped her artwork overseas. Choisne considers this work as a site with its own dynamics where new forms and rituals might arise beyond the constructs that typically guide and limit aesthetic experiences in museums. *Temple of love – Love to love* (2021) was planned as a space for unexpected encounters, congregation, and refuge — one that elevates ideas of care, healing, and the potentiality of love as a form of resistance and transgression.

Jeneen Frei Njootli

Vuntut Gwitchin, b. 1988, Whitehorse, Yukon, Canada

***Ache*, 2019**

Concrete, cotton, leather, steel, ratchet strap, wolf fur, and paws

McMichael Canadian Art Collection, Kleinburg, Ontario Canada. Purchase, BMO Financial Group, 2020

***Fighting for the title not to be pending*, 2020**

Beads

Courtesy the artist and Macaulay & Co. Fine Art, Vancouver, B.C.

Jeneen Frei Njootli's work resists direct representation of their body; instead they employ modes of abstraction in sound, sculpture, performance, and photography that disconnect the viewer from a specific body or source in favor of something more amorphous or difficult to contain. The artist's performances, using voice with amps, effects pedals, and other objects, exist in the moment, and are documented by the sound equipment left behind. An earlier series of body prints made by the artist pressing against large plates of steel, leave faint impressions of beads given by family members left on their skin. The surface is unstable, the grease marks and the metal reacting to environmental conditions. In each gesture, Frei Njootli is testing the limits of visibility and asserting control over their self-image.

Ache (2019) joins two concrete-dredged parkas trimmed with wolf fur and leather fringe at the sleeves. Suspended from a black metal rod, the work cuts a blanched, ghostly figure in space. *Fighting for the title not to be pending* (2020), composed of the artist's weight in beads, can be found in various cracks and corners throughout the museum. Bodies never fully constituted or visible, *Fighting* and *Ache* exist between presence and absence. In its resistance to documentation, Frei Njootli's practice alludes to what the artist refers to as the "legibility of Indigenous people in relationship to land," as well as the intricacies of cultural inheritance, loss, and reclamation.

Goutam Ghosh

b. 1979, Nabadwip, India

Left to right:

***Trails*, 2020**

Gouache on plywood

Private Collection, Oslo

***Court*, 2020**

Ink, gouache, and chart paper on plywood

Collection James Keith Brown and Eric Diefenbach

***Batasha*, 2020**

Gouache on plywood

Private Collection, Oslo

Goutam Ghosh translates influences ranging from geology, mathematics, philosophy, and religion into works in painting and moving image. Ghosh's process is invested in both the rational and alchemical, or magical, exchange of material and knowledge, and the transformative possibilities found in non-representational painting.

Court (2020) resulted from the artist's trip to the Great Rann of Kutch salt marsh in Gujarat, India on the border of Pakistan. The marsh has been the site of geopolitical tensions between the two countries as well as issues of shared access, conservation, and flooding. Painted in gouache and ink on untreated plywood, *Court*'s loose system of glyphs, blotches of color, and scrawled marks grounded by a red pattern of stars appear as a notational language—a message not intended to be understood.

His paintings and recent films share an interest in the shifting balance of the natural world and preserving different forms of knowledge and information from the past. Ghosh avoids meaning and symbolism by engaging abstraction, using saturated colors and simple repeated forms and lines.

Trails (2020) and *Batasha* (2020) depart from the expansive space of *Court*, appearing as closed systems with a simpler palette and mark making. In each, the majority of the painting is contained within a framing shape or band of color, with irregular marks enclosed within, or existing on, the perimeter of the dominant form. Ghosh's approach to the many disciplines informing his work offers an open-ended experience, allowing an intuitive reading—through the lens of abstraction—of the rigid systems of knowledge structuring our consciousness.

Kahlil Robert Irving

b. 1992, San Diego, CA, United States

Routes&Roots[(SaintLouis«NewYork (returnflight))] MEMORY MASSES, 2021

Glazed and unglazed ceramic; enamel; vintage and constructed decals; black, blue, green, opal, orange, and silver luster

Courtesy the artist

Special thanks to Avo Samuelian and Hector Manuel Gonzalez, and John and Alison Ferring

Kahlil Robert Irving's ceramic sculptures assemble the material history of a place, piece by piece. Referencing the global industrialization of ceramics and the impact of colonialism and appropriation on the medium, his work is a critical rejoinder to the conventions of craft and decorative arts in contemporary America.

The objects in the ten-part installation on view were developed over time and influenced by St. Louis, an important site of Black cultural production throughout history and today, and where the artist is based. Irving builds his elaborate, tabletop assemblages from glazed and unglazed ceramics, some parts resembling detritus or found objects—plastic soda bottles, takeout containers, cigarette boxes, newspaper clippings—but wholly composed of clay. The works are often overlaid with image transfers, photographs, text fragments, and memes culled from social media and news feeds to connect each piece to the present. The discrete elements in each object appear partially submerged in a tangle of clay and concrete, as if they are artifacts unearthed, stranded in layers of street and earth, subject to geological time.

Bronwyn Katz

b. 1993, Kimberly, South Africa

***Xãe*, 2021**

Mild steel, wire, steel wool, and cardboard

Courtesy the artist and Blank Projects, Cape Town

Working primarily in sculpture, installation, and performance, Bronwyn Katz investigates relationships between form, memory, and language. Interested in how materials and land can carry residual information from past experiences, Katz creates many of her works from found objects that bear the marks of their previous use. Repurposing and reconfiguring materials such as the foam and wire that compose mattresses found on the streets of Johannesburg and Cape Town, and everyday products such as metal scourers and steel wool, Katz's forms transcend the banality of their content.

The title of Katz's work *Xãe* (2021) comes from an imagined creole language the artist developed based on her ongoing research in lost or partially-erased languages. Created for the 2021 Triennial, *Xãe* is inspired by Driekopseiland, a petroglyph site close to the city of Kimberley in South Africa, where Katz was born. Located in the bed of the Riet River, these rock engravings are believed by local communities to have been made to appease the river as part of rituals asking for rain. The region around Kimberley is known for having some of the largest hand-dug holes in the world, consequences of intensive diamond mining since the nineteenth century. Conversely, Katz sees Driekopseiland as "a great example of an intervention in a place that is not extractive," and a part of the "histories and memories of the region that precede colonization and capitalism's violent exploitation of the earth." With *Xãe*, Katz extends the material possibilities of an everyday cleaning and polishing product—one that is soft, fine, and flexible, yet equally durable, coarse, and abrasive.

Ann Greene Kelly

b. 1988, New York, NY, United States

Left to right:

Untitled (Shirt), 2020

Plaster, wood, plastic, brick, fabric, aluminum cans, colored pencil, and paper

Collection Cathy and Jonathan Miller

Homesick Nightgown, 2020

Colored pencil on paper

Valter Cassanaro Collection

Untitled (Glass Table), 2020

Colored pencil on paper

Courtesy the artist and Chapter NY, New York

Untitled (Polka Dot Sofa), 2021

Wood, fabric, plaster, tins, paper, colored pencil, and resin

Courtesy the artist; Michael Benevento, Los Angeles; and Chapter NY, New York

Untitled (Column), 2021

Steel, fabric, plaster, plastic, graphite, and resin

Courtesy the artist; Michael Benevento, Los Angeles; and Chapter NY, New York

Ann Greene Kelly's sculptures and drawings consider the intimate and reciprocal relationships between the human body and the everyday items, architectures, and environments that surround it. For her sculptures, Kelly collects and alters found objects, combining vernacular items such as mattresses and furniture with plaster, stone, and other sculptural materials. Her unique combinations imbue her objects and drawings with a sense of affection and understanding that is both distinctive and familiar.

For the 2021 Triennial, Kelly has assembled a group of new drawings and sculptures that combine references to the body, the urban landscape, and domestic space. *Untitled (Column)* (2021) and *Untitled (Polka Dot Sofa)* (2021) have a simultaneously enclosed and porous quality with the repeated polka dots in their fabric gouged out like holes. A grey brick structure emerges from the child-sized sofa as if it were breaking through the upholstery's skin, and the column reveals legs of a figure on tiptoe hidden within. Other works included merge bodies and clothing with architectural motifs, such as *Untitled (Shirt)* (2020), which incorporates Kelly's signature brick-like pattern in plaster, as well as bricks lodged into the work's torso; and the drawing *Homesick Nightgown* (2020), which depicts a dense cluster of buildings with repetitious windows aglow on the flowing fabric of a dress. Within this selection of works there is a constant push and pull between perceptibly solid and fluid forms, which can seem to be simultaneously static and in perpetual motion.

Angelika Loderer

b. 1984, Feldbach, Austria

Untitled (ribbons), 2021

Sand and metal

Courtesy the artist and Sophie Tappeiner, Vienna

This work was produced in collaboration with *Phileas* and with the generous support of legero united | con-tempus.eu

•
phileas

A Fund for Contemporary Art

legero united

Initiator of con-tempus.eu

Angelika Loderer's works extend sculptural possibilities, using traditional art-making materials and techniques in unconventional ways. For her pieces she has cast underground mole tunnels, turning their burrowed negative spaces into positive aluminum forms; incorporated mushroom mycelium on prints that grow and change over time; and transformed ephemeral substances into durable ones by casting snow and ice in bronze. For Loderer, "Each material comes with its own set of conditions limiting the possibilities of what one can do with it. I work within these given frameworks and attempt to stretch or subvert them."

Untitled (ribbons) incorporates molding sand, an auxiliary product employed in casting bronze, which is composed of tiny crystals, yet when moist and pressed tightly, can appear to be solid. With this work, Loderer plays with the tension between these states of solidity and flux, drawing attention to the inherently instable nature of what might appear everlasting. The pressed-sand forms evoke stability yet teeter precariously on thin metal structures hanging from the ceiling, suggesting that the slightest interruption might cause the sand particles to disperse. In her embrace of chance and use of secondary materials, Loderer's works question notions of hierarchy and value, and exalt states of transience.

Ima-Abasi Okon

b. 1981, London, United Kingdom

Put Something in the Air: The E-s-s-e-n-t-i-a-l Mahalia Jackson Blowing Up DJ Pollie Pop's Chopped and Screwed Rendition of Wagner's Ride of the Valkyries — Military-Entertainment Complex Dub [Jericho Speak Life!]*(free of legacy)*, 2017

Brass, acoustic sound underlay, artist's jewelry, and polyurethane varnish on board

Arts Council Collection, Southbank Centre, London

Ima-Abasi Okon's sculptural installations perform direct interventions to the architecture of exhibition spaces, shifting their physical and psychological dimensions. Her works reflect upon the syntax of exhibition-making by considering a vocabulary of symbols embedded within strategies of making and the display of objects. These alterations highlight the systems surrounding the production of art and the contexts in which it is viewed, complicating conventions surrounding an object's categorization, origin, and value.

This installation by Okon comprises a painting coated in red mahogany polyurethane varnish that hangs above two polished brass ventilation grilles. Embedded within the walls of the Museum, Okon's grilles appear to be linked to the gallery's ventilation system, yet it is unclear whether they facilitate or obstruct the flow of air into the space. Small pieces from the artist's inherited gold jewelry collection are linked seamlessly to the grilles, instilling the work with a certain impossibility as these items refuse to be consumed by the walls of the museum. The objects in Okon's installation perform as something that they are not, provoking viewers to take a closer look at the work on view, the surrounding environment, and their own preconceptions.

Christina Pataialii

b. 1988, Auckland, New Zealand

Left to right:

Night Drills, 2021

Acrylic and house paint on drop cloth canvas

Footsteps in the Dark, 2021

Acrylic and house paint on drop cloth canvas

Both works courtesy the artist and McLeavey Gallery,
Wellington

Painter Christina Pataialii incorporates various techniques to develop the surfaces of her works. Using tools and brushes, she makes marks, erases, and scrapes to layer colors and motifs with lingering ambiguity. The space of the paintings is intermediary—neither deep nor flat—a technique Pataialii uses to introduce visual tension into the work. The images in the paintings do not readily reveal themselves, as they appear cropped from a larger scene.

A nod to her father's work as a house painter throughout her childhood, Pataialii employs latex paint and canvas drop cloths, materials associated with the profession. Her palette of muted pinks, browns, and greens invokes the colors often painted on public housing, where she and many other working-class, migrant families lived in New Zealand in the 1970s and 1980s. Recurring motifs of work boots and picket fences can be found in *Footsteps in the Dark* and *Night Drills*, telegraphing the artist's interest in how the conditions of labor and class constitute one's identity and relationship to a place or community.

Thao Nguyen Phan

b. 1979, Ho Chi Minh City, Vietnam

Becoming Alluvium, 2019

Single-channel video, color, sound; 16:40 min

Produced and commissioned by Han Nefkens Foundation in collaboration with Joan Miró Foundation, Barcelona; WIELS Contemporary Art Centre, Brussels; and Chisenhale Gallery, London

Courtesy the artist and Galerie Zink Waldkirchen, Oberpfalz

Artist and filmmaker Thao Nguyen Phan draws inspiration from literature, philosophy, and folklore to create works that give voice to the rich and turbulent history of her native Vietnam. Her films combine both official and unofficial accounts to explore the deep-seated effects of colonialism and exploitation of natural resources that afflict her country.

Phan's film, *Becoming Alluvium* (2019), continues her ongoing research into the history of the Mekong River and the many cultures that it nurtures. The work references stories about the Mekong including *The Gardener* (1913) by Indian poet Rabindrath Tagore, which speaks to a unity between the human and natural worlds; and *L'Amant (The Lover)* (1984) by French author Marguerite Duras, which recounts the author's coming-of-age in French-occupied Indochina (present-day Vietnam). In the final chapter of the film, Phan retells an allegorical Khmer folktale about a princess who insists on obtaining jewelry fashioned from monsoon dew, and after realizing the futility of her ambition, is transformed into the dew, evaporating into the vast Mekong. Phan combines documentary-style footage of the river and its verdant banks with animated illustrations she hand-painted over nineteenth-century engravings by French explorer Louis Delaporte that depict his expedition to find the source of the Mekong. Through her combinations of these literary tales, lyrical video footage, and animations, Phan reflects on the multilayered environmental and social conditions that have affected the river, as well as its capacity to regenerate and continuously transform.

Nickola Pottinger

b. 1986, Kingston, Jamaica

Left to right:

bark never fright moon, 2021

Raw pigments and oil pastel on paper pulp

mek moon meditation, 2021

Raw pigments, oil pastel, and flocking on paper pulp

caan cut it off an thro it weh, 2021

Raw pigments and oil pastel on paper pulp

All works courtesy the artist

Nickola Pottinger's wall reliefs combine elements of drawing, collage, and sculpture. She makes her own paper pulp with cardboard and various papers found at home, and often incorporates torn parts of earlier works, broken ceramics, and organic material into the base, before drawing graphic compositions in pigment and oil pastel on the heavily textured and layered surfaces. The works are often large format and intensely gestural, owing to Pottinger's background as a dancer. Operating at this scale, she builds the surface as an extension of her body, hiding as much content as she reveals in the process.

Bark never fright moon (2021) and *mek moon meditation* (2021) are inscrutable and mysterious, resembling fragments found in the present, from either the past or future. Language is also used as material in Pottinger's work; her titles, such as *caan cut it off an thro it weh* (2021), use Jamaican Patois which connects the objects to a specific place and personal history, yet add another layer of abstraction. The recycling and transformation of materials, and the artist's rejection of hierarchies in the work, lends an unstable quality, as nothing—including the imagery used—is easily identifiable.

Rose Salane

b. 1992, New York, NY, United States

60 Detected Rings (1991–2021), 2021

Silkscreen on matte board, metal detected rings

Courtesy the artist and Carlos/Ishikawa, London

Rose Salane incorporates different methods, metrics, and epistemological systems to develop speculative studies about items found in public spaces, which she refers to as “power objects.” Understanding these objects as inexhaustible channels of information, Salane uncovers evidence of personal stories embedded within each that inform greater social and historical narratives. With a focus on cities and systems within built environments, Salane unearths the polyphonic layers of history rooted within these sites, challenging ideas of universalism and dehumanization that characterize the information age.

60 Detected Rings (1991–2021) (2021) features sixty rings found over the past thirty years by metal-detector enthusiast Jill Benedict on the beaches of Atlantic City. After acquiring this set of rings at an estate sale in Queens, the artist created a system for categorizing and archiving information about each. Beneath each ring, Salane notes its respective material properties and melt value, the year it was found by Benedict, the metal detector’s reading upon its finding, and interpretations by intuitive readers in Atlantic City about the ring’s previous owners. Atlantic City, first established as a health resort, has the largest concentration of casinos on the East Coast. The legalization of gambling in the 1970s did little to generate economic growth; even through cycles of urban degeneration and recovery, segregation and exclusion continue to define the city. In assembling the archive of rings, Salane offers a way to reinterpret the city and its history through a set of rituals and truths that are both site- and object-specific.

Blair Saxon-Hill

b. 1979, Eugene, OR, United States

Emergency Contact, 2021

Squeegee, water hose, paint rollers, pompom, tablecloth, pantyhose, plastic lemon juicer, hats, wigs, boxing glove, tulle, flipper, yoga mat, sports webbing, leather strap, wind chime, plastic pearls, streamers, broom, medical inflation bulb, vacuum hose, wicker trivet, photogravure book page, bucket handle, rug, wood planer, glove, string, plastic, basket, microphone, ostrich feather, mophead, exercise tubing, brush, jump rope, metal, wood, foam, resin, Hydrocal, cement, Foamcoat, and acrylic gouache

Courtesy the artist and Nino Meier, Los Angeles

Taking a non-hierarchical approach to materials, Blair Saxon-Hill produces assemblages and collages from disparate, ordinary objects found at hardware stores, antique shops, and in and around her studio in southeast Portland. Her practice challenges ideas of value, allowing a complex materiality and informal portrait of a post-industrial city to emerge. Saxon-Hill embraces everyday items, worn by use and wear, following the generation of artists who repurposed found and scavenged materials after the late 1960s, including Noah Purifoy, Betye Saar, and Ed Kienholz, among others.

Emergency Contact (2021) is a frieze of characters comprising various domestic household objects. There is a sense of anxiety in the figures: the bodies are in the throes of anticipation or becoming. Her figures are often seen interrelating to one another, with their component parts vacillating between their intended use and implied signification — a vintage Everlast sparring glove may become a tongue, or a lemon juicer an eye. The work's lengthy material list becomes an index of process — the searching and finding, ideation and transformation. A sense of improvisation carries over to the installation of the work, imbuing the figures with an unfixed quality and sense of their own time.

Amalie Smith

b. 1985, Copenhagen, Denmark

***Clay Theory*, 2019**

Stereoscopic 3D film, color, sound; 18 min

Courtesy the artist

Film Credits:

Camera, interviews, cut, and grading: Amalie Smith

Music and sound: Simon Brinck

Camera assistant: Vasiliki Riala

Camera assistant no. 2: David Stjernholm

Subtitles: Jennifer Russell

Voices speaking:

Minik Rosing, Professor of Geology at the University of Copenhagen, Denmark

Jacob Wamberg, Professor of Art History at Aarhus University, Denmark

Jeanette Varberg, Archaeologist and Curator at the National Museum of Denmark

Used with permission:

“Adagio del settimino” by Beethoven, played by Gruppo Ocarinistico Budriese, Italy

“Foraminifera genetics (...)” animation and music by Maciej Komosinski, Poland

Thank you:

Cyprus Museum, Nicosia, Cyprus

Nicky the Robot and Ali Tayari, Institute For the Future, University of Nicosia, Cyprus

Pancyprian Gymnasium, Nicosia, Cyprus

Ultralydsklinikken, Copenhagen, Denmark

Andre Zivanari and Maria Mina, Point Center for Contemporary Art, Cyprus

AIR Antwerp, Belgium

Supported by:

Danish Arts Foundation

Point Centre for Contemporary Art,

Kunsthal Aarhus

Creative Europe

Amalie Smith’s videos and installations investigate past histories to shed light on both present and future conditions. Her works link science, philosophy, and mythmaking to explore the ever-intertwined relationships between humans, technology, and the natural world. Writing occupies a central role throughout her practice, and Smith has also published eight hybrid fiction books in addition to her visual work.

Her stereoscopic 3D film *Clay Theory* (2019) delves into the profound connections that exist between humans and the earth. The title is borrowed from chemist Graham Cairns-Smith’s theory that life on Earth originated with clay that may have acted as a precursor to genetic human material. The film focuses on a group of terracotta figurines from the Cypriot Bronze Age that were once thought to have been alive. Smith speaks to geologist Minik Rosnig, archaeologist Jeanette Varberg, and art historian Jacom Wamberg about the relationships between the human body and clay, and the plausibility that the Cypriot figures might have been precursors of artificial life.

Yu Ji

b. 1985, Shanghai, China

Flesh in Stone-Rema Rema, 2021

Cement, sand, and metal

Courtesy the artist and Sadie Coles, London

2021
New Museum
Triennial

Floor 3

**NEW
MUSEUM**

Haig Aivazian

b. 1980, Beirut, Lebanon

All of Your Stars Are but Dust on My Shoes, 2021

Video installation, color, sound; 17:30 min

Courtesy the artist

Through video, installation, and sculpture, Haig Aivazian constructs counter narratives of resistance to historical enactments of power, aggression, and the lasting influence of colonialism. Aivazian explores the infrastructure and relationships found in institutions, sports, and geopolitics through the lens of culture and technology, and the ways in which power operates in the everyday and impacts people and space.

In All of Your Stars Are but Dust on My Shoes (2021)

Aivazian considers issues of surveillance and control in Lebanon. The video compiles found footage and Aivazian's own documentation of the October 17, 2019 uprisings in Lebanon, as well as video taken in Paris and New York. The protests were in response to rising unemployment and poverty, corruption, and the government's taxation and restriction on basic goods and utilities. The failure of the power grid and resultant shutoffs in Lebanon are at the center of the work, along with an informal history of the use of light—or lack thereof—as a surveillance and counter-protest tool of police and the military. Used in tandem with curfews, the methods of surveillance currently employed by the state have a colonial origin. Aivazian's video moves across sites and time through jump cuts and tonal shifts to illustrate cycles of conflict and resistance. At its conclusion, a defiant chant, "All of the authorities are but dust on my shoes," echoes—a rallying cry of the people against forces seeking to control their movements and quell dissent. *All of Your Stars* navigates the complexities of protest yet demonstrates the capacity and persistence of citizens to speak back to power.

Krista Clark

b. 1975, Burlington, VT, United States

Annotations on Shelter 3, 2021

Concrete, tent, extension cord, and work light

Courtesy the artist

Krista Clark incorporates new and repurposed materials that proliferate urban construction sites, as well as those that evoke displacement. She overlaps, stacks, drapes, stuffs, and props these materials against one another, reflecting the complex and often compromised relationships between the body and the built environment. She approaches industrial mediums such as poured concrete, wood, and fiberglass insulation with a particular sensitivity, isolating them from their accustomed contexts and layering and recombining them to construct new forms.

In *Annotations on Shelter 3* (2021), a vibrant orange tent encompasses a concrete slab, which is propped up against the wall and illuminated by a work light. The sturdy slab becomes precarious in this position, with only the tent's taught fabric seemingly holding it in place. *Annotations on Shelter 5*, also included in the exhibition, incorporates fuzzy pink fiberglass insulation within a contrastingly smooth poured concrete framework. Neither material is entirely what it seems: the fiberglass appears to be soft, but contains tiny glass shards that can pierce; and the concrete, once liquid, has now transformed to a solid through an alchemical process. With these works, Clark contrasts and collapses material hierarchies between temporary and permanent, fluid and fixed, soft and hard.

Krista Clark

b. 1975, Burlington, VT, United States

Annotations on Shelter 5, 2021

Concrete, fiberglass, plastic, and bungee cords

Courtesy the artist

Kate Cooper

b. 1984, Liverpool, United Kingdom

Somatic Aliasing, 2021

Video installation, color, sound; 8:13 min

Courtesy the artist

Produced in collaboration with Theo Cook

Sound design produced in collaboration with Joeri Woudstra

Thanks to: Marian Van Bodegraven, Rahila Haque and Dr.

Katherine Brougham

Funding: Mondriaan Funds, Netherlands America Foundation (NAF)

Kate Cooper exposes how new visual languages might complicate divisions between our physical and virtual selves. She deploys CGI (Computer Generated Images), a technology typically used in commercial production and often associated with representations of enhanced productivity and idealized bodies. Cooper's works seek to penetrate the surface of this digital membrane, peeling away its immaterial layers to get to the structures inside. She manipulates hyperreal, simulated bodies, transforming their forms so that they might appear uncomfortable and vulnerable.

Created for the 2021 Triennial, *Somatic Aliasing* (2021), depicts simulated X-rays of bodily fragments in perpetual motion, which move in and out of focus as sounds of clicks, whirs, and repeated fast paced steps rustle by. The work evokes "stimming," a term used to describe repetitive and stimulating movements or sounds, and reminds viewers of their own bodies as they respond to the images and sounds on screen. Cooper is interested in how, when used as a coping mechanism, stimming might be a strategy of refusal in a society marked by physical exhaustion. With *Somatic Aliasing*, Cooper investigates how her images perform in ways that resist the exploitative systems that created them and how our bodies react in response. Her work invites us to pierce the digital material that invisibly surrounds and invades our experiences, proposing alternative ways of existing with technologies often used to constrain us.

Tomás Díaz Cedeño

b. 1983, Mexico City, Mexico

1000 años, 2019

Concrete sculpture installation, floor water pump, glazed stoneware ceramic, aluminum, and hoses

Courtesy the artist

Tomás Díaz Cedeño spent his formative years traveling with his mother by car across the split mountains of the Trans-Mexican Volcanic Belt, a landscape cut in half for the extraction of gravel. Díaz Cedeño's practice focuses on exploring the embedded histories within the landscape and its social and economic complexities. His sculptures originate in drawings that become molds for casting, and frequently incorporate organic materials such as thorns, seeds, leathers, and furs, alongside industrial chains and concrete. His works juxtapose and transform these materials and highlight the complex relationships that exist between the natural world, the body, industry, and the urban environment.

1000 años (2019) consists of five hanging, poured concrete sculptures connected by an irrigation system that sends drops of water down the chains and concrete to pool into ceramic bases. The forms are reminiscent of stalactites, mineral formations that hang from the ceilings of caves that are formed by dripping water and can take up to a thousand years to grow four inches. Díaz Cedeño's concrete stalactites call to mind a kind of cave formation that might take shape from the underside of the gallery architecture, millimeter by millimeter, existing in a state of gradual yet persistent transformation over thousands of years.

Jes Fan

b. 1990, Toronto, Canada

Left to right:

***Networks (for Rupture)*, 2021**

***Networks (for Expansion)*, 2021**

Borosilicate glass, silicone, and phycomyces zygospor
liquid culture

Both works courtesy the artist and Empty Gallery, Hong Kong

Jes Fan's interdisciplinary practice explores the concept of otherness, highlighting questions surrounding identity—such as race and gender—while also considering intersections with biology, bio-politics, and the pharmaceutical industry. His works incorporate organic substances including hormones, bodily fluids, and mold within industrial materials like glass, poured resin, or welded steel. Fan's research explores the complex and porous systems formed between biological agents and their surrounding environments, and seeks to complicate traditional hierarchies and divisions between organic and inorganic matter.

Created specifically for the 2021 Triennial, *Networks (for Rupture)* and *Networks (for Expansion)* (2021) continue Fan's *Networks* series (2020—ongoing). Interconnected lattices of borosilicate glass tubing, these works hold a strain of black mold, *phycomyces zygospor*, which is a common household mold capable of asexual reproduction. For this work, Fan creates an environment in which his live liquid culture of black mold spores can thrive. As the organisms multiply, the culture becomes increasingly cloudy, transforming independently throughout the course of the exhibition while the sculpture is in situ.

Harry Gould Harvey IV

b. 1991, Fall River, MA, United States

Continual Conflagration, 2021

C-print, carved walnut from the Newport Mansions, and MDF

Courtesy the artist and Bureau, New York

Harry Gould Harvey IV

b. 1991, Fall River, MA, United States

Left to right:

An Appeal To The Young After Kropotkin Maquette For A Thought Form, 2021

Colored pencil, charcoal, Xerox copy, and *Time Life* mailer on matte board, carved walnut from the Newport Mansions, and MDF

A monument to the families that have nothing to offer the state but their children, 2021

Two stripped and charred church doors from Providence, RI, casting wax, candles, lead organ pipes, job-site heaters from Fall River, MA, scrap metal from Whole Foods, steel angel from New Bedford, MA, cast white bronze, and colored pencil on Xerox copy

St. Michael Of The Apocalypse Slaying The Instinctual Serpent, 2021

Colored pencil, charcoal, Xerox copy, and *Time Life* mailer on matte board, carved walnut from the Newport Mansions, and MDF

All works courtesy the artist and Bureau, New York

Harry Gould Harvey IV's sculptures, drawings, and installations are inspired by the histories, cultures, and architecture of the artist's native Fall River, a small post-industrial city in Massachusetts. Harvey's structures and frames are often made using salvaged, neo-Gothic architectural elements and wood from abandoned Gilded Age mansions or churches near their hometown, which they strip, char, re-furnish and re-sculpt. Through an amalgam of cast bronze elements, hand-molded and partially-melted red wax, found photographs, and minutely detailed symbolic and diagrammatic graphite drawings, Harvey's works bear the traces of their labor, and reflect the complex layers of history, power, violence, and failure embedded within their material origins.

Created for the 2021 Triennial, the works included in this installation are emblematic of Harvey's practice of deconstructing, reassembling, and recontextualizing institutional artifacts. *A monument to the families that have nothing to offer the state but their children* (2021) includes two charred church doors and organ pipes connected to two embellished job-site heaters. The work references Marcel Duchamp's *Door, 11 Rue Larrey* (1927), in which the French conceptual artist hired a carpenter to create a wooden door, complicating distinctions between the role of the artist and the maker and questioning the notion of authorship. Harvey conceived this installation as a reminder of the Great Fall River fire of 1828, which was accidentally started by a group of mill workers as a reflection on the potential for destruction and reconfiguration as forms of renewal.

Clara Ianni

b. 1987, São Paulo, Brazil

Labor Drawing (New Museum), 2021

Graphite on paper

Courtesy the artist and Vermelho, São Paulo

In her drawings, videos, sculptures, and performances, Clara Ianni gives visual form to how power dynamics entrenched in legacies of colonialism and political violence dictate everyday actions and movement within architectural and urban space. Her research reflects on how seldomly perceived yet significant forms of oppression and forgotten histories reverberate in the present, identifying processes of alienation and silencing. Through the critical expansion of these fissures, Ianni amplifies previously suppressed narratives.

Created for the 2021 Triennial, *Labor Drawings (New Museum)* (2021) is a group of cartographic line drawings charting the commutes of participating New Museum staff. The New Museum serves as the meeting point for the many individuals who contribute work toward the Triennial exhibition, recording their movements through the urban landscape, different modes of transportation, and New York City's infrastructure and history. Alongside her drawings, Ianni displays information regarding participants' positions at the museum and commute. Only a few participants answered a question about their income, which is why this information is not included. *Labor Drawings (New Museum)* follows a previous project of Ianni's titled *Class Drawing* (2014–present), in which the artist charted the commutes of domestic workers in Brazil alongside those of their employers. Ianni's minimal and carefully hand-drawn lines give form to the multilayered social, economic, and historical relationships that inform conditions of labor, privilege, and exclusion. Articulating both objective and subjective data, Ianni addresses the relationships between participants' individual experiences and larger social and political contexts.

Laurie Kang

b. 1985, Toronto, Canada

***Great Shuttle*, 2020–21**

Flex track, steel studs, airline cable, hardware, unfixed and continually sensitive film, photograms, spherical magnets, silicone, thread, cast aluminum anchovies, lotus root, perilla leaf, and cabbage leaf

***Root*, 2020–21**

Cast aluminum

All works courtesy the artist and Franz Kaka, Toronto

In Laurie Kang's photographs, sculptures, and installations, time is a medium to be manipulated, stretched, and suspended. Her alchemical compositions on unfixed photographic paper are subject to shifts in light and environmental changes, existing in a state of perpetual transformation. These works also evoke the powerful yet mercurial qualities of the inner-workings of the body itself—the organs, cells, tissues, pressure points, and complex networks constantly working in concert to keep us alive. Her works exalt the potential for chance encounters and highlight the porous relationships between our surroundings and ourselves.

Kang's *Great Shuttle* (2020–21) is an architectural-scale work that divides the exhibition space with flexible track and steel studs affixed with unprocessed photographic film. Kang sees her walls as "imaginative guts of an architecture or space, rife with sediments and layers of time, memories, affects... They're continually sensitive soft scaffolds." Alongside *Great Shuttle* is *Root* (2020–21), an enlarged cast aluminum lotus root—a popular ingredient in Korean cuisine, and a biological form whose structural integrity undergirds its ability to thrive under hydrostatic pressure. In Kang's coalescence of the perishable with the industrial, she encourages viewers to reflect on ideas of impermanence, decay, the inherently unfixed yet resilient nature of culture, and the interconnectedness of all things.

Sandra Mujinga

b. 1989, Goma, Democratic Republic of the Congo

***Pervasive Light*, 2021**

Three-channel video installation, color, sound; 16:15 min

Courtesy the artist, Croy Nielsen, Vienna, and The Approach, London

Perception and representation are central to Sandra Mujinga's artistic practice, which spans video, sound, installation, and performance. Her work often considers visibility within a social context, specifically the lived experience of Blackness. Mujinga continues this exploration in *Pervasive Light*, a three-channel video, showing images of a cloaked figure emerging in and out of total darkness, and a propulsive soundtrack composed by the artist. The gestures within the videos shift between degrees of light and shadow, slipping beyond the frames of the installation's three screens. The subject on screen remains unidentifiable, alternately present and invisible, refusing the direct gaze of a viewer. Mujinga considers how Black bodies can harness invisibility for safety and posterity. She often cloaks subjects' bodies and uses digital video effects, like green screen, to achieve a spectral presence. The movements of the figure in *Pervasive Light*—shimmering against the black background—register as intermittent, liquid textures and on-screen marks. Unable to be fully captured or seen, Blackness as a state of being becomes both a field of projection and a space of autonomy.

Iris Touliatou

b. 1981, Athens, Greece

Untitled (Still Not Over You), 2021

Ceiling light fixtures foraged from defunct offices in Athens, fluorescents, joints, electric circuit, cables, and outlets
Courtesy the artist

For her works, Iris Touliatou alters and recombines found objects in ways that refuse their intended functions yet conjure responses both distinct and familiar. In her practice, she embraces ideas of disappearance and chance, and the reciprocal relationships that exist between her works and their viewers and environments. As the artist has said, “Much of this temporality I am drawn to is in scales and forms that we cannot sense or predict—the short-lived, occasional, unconstrained, unrepeatable overlaps with the planetary, the ceaseless, the cyclical—like the turning seasons, day and night, the tides.”

Touliatou’s *Untitled (Still Not Over You)* (2021) is the newest installment of an ongoing series of works by the artist, in which she creates sculptural installations from found fluorescent bulbs that have been discarded from factories and offices around Athens, Greece. Found in various stages of abandon and ruin, she collects, maintains, and reassembles aging lights, which range in strength and hue. Throughout the course of the exhibition, the lights will flicker and produce a crackling sound as they slowly lose power, and at times—almost hauntingly—spring back to life. Touliatou’s quivering abstractions call attention to her medium’s indeterminate nature, and despite its failing infrastructure, its ability to persist.

Ambera Wellmann

b. 1982, Lunenburg, Nova Scotia, Canada

Strobe, 2021

Oil and mixed mediums on canvas

Courtesy the artist and Company Gallery, New York

In Ambera Wellmann's paintings, boundaries dissolve between bodies, landscapes, interiors, and exteriors, merging with one another to produce cycles of movement that have neither beginning nor end. At times brutal and disorienting and in other moments playful and tender, her works maneuver through shifting states of transfiguration.

For the 2021 Triennial, Wellmann has produced a new large-scale, panoramic painting that evokes the grandeur of an eighteenth-century European history painting, yet also refuses a singular narrative, protagonist, or individual focal point. Viewers become enveloped in scenes of bodies intermingling and fleeing, fiery skies, scorched earth, an empty sink, and flowers that seem to be arising from the ashes. Wellmann's painting offers a resonant take on the cycles of tumult, uncertainty, persistence, desire, and hope that characterize our current moment; and attests that divisions between one another and our surrounding environments are less distinct than they may seem.

Yu Ji

b. 1985, Shanghai, China

Flesh in Stone Ghost #8, 2021

Cement, iron, plaster, wood, concrete, rocks, and wooden tables

Flesh in Stone-Rema Rema, 2021

Cement, sand, and metal

Both works courtesy the artist and Sadie Coles, London

Yu Ji's works engage with the intimate and reciprocal relationships between our bodies and the built environments we create. In her sculptures, installations, and performances, she employs architectural materials such as cement, metal, wood, and sand, which are juxtaposed and merged with one another into striking combinations. Her works mine the tension and exchange between these materials, combining the organic and industrial, the ephemeral and monumental, solid and fluid states.

For her *Flesh in Stone* series (2012–ongoing), Yu Ji presents abstracted and isolated bodily fragments sculpted from urban materials that reflect an interdependence between the built environment and our own corporeal shells. *Flesh in Stone Ghost #8* (2021) depicts a figure wrapped in plaster, sitting atop a cluster of wooden tables with its leg dangling through a hole. In *Flesh in Stone-Rema Rema* (2021), also in this exhibition, a truncated torso rests on the floor against a wall with a fragment (perhaps of itself) upon its head. The broken figures reference fragments of ancient sculptures, but through their material also carry the weight of industrialization, connecting past and present forms of monumentality, and speaking to ideas of inevitable decay and transformation.

2021
New Museum
Triennial

Stair btw 3 & 4

**NEW
MUSEUM**

Gabriela Mureb

b. 1985, Rio de Janeiro, Brazil

Machine #3: belt (small), 2013–21

Engine, belt, pulleys, and aluminum

Courtesy the artist and Central Galeria, São Paulo

Untitled (grease), 2017

Grease, engine, reduction gearbox, and iron

Courtesy the artist and Central Galeria, São Paulo

Working in performance, video, kinetic sculpture, and sound, Gabriela Mureb foregrounds physical experiences of continuity, rhythm, and repetition. Her works incorporate antique engines and other altered mechanics that reflect our bodies' daily movements, as well as their eventual decline. By appropriating industrial technology—originally intended to foster enhanced productivity—to create relatively futile, cyclical machines, Mureb questions the meaning and value of these systems. Her motors' whirrs, squeaks, taps, and drones infiltrate and resound in exhibition spaces and implicate the viewers' bodies in response.

In Machine #3: belt (small) (2017), a belt spins rapidly around two identical pulleys with parallel axes, producing a droning buzz. Further up the stairs, in *Untitled (grease) (2017)*, a metal cylinder smeared with grease rotates slowly. Both works labor steadily, yet toward no end: the wheels and belt rapidly rotating, and the grease lubricating the column with no apparent function, perhaps reflecting the seemingly ceaseless yet draining hyper productivity that characterizes the social dynamics of our time.

2021
New Museum
Triennial

Floor 4

**NEW
MUSEUM**

Nadia Belerique

b. 1982, Toronto, Canada

***HOLDINGS*, 2020–ongoing**

Plastic barrels, stained glass, copper, lead, etched glass, acrylic sheeting, rainwater, paint, steel, various found objects, photographs, and wood

Courtesy of the artist and Daniel Faria Gallery, Toronto

Working in photography, sculpture, and installation, Nadia Belerique expands on photographic strategies of framing, aperture, depth, and the distance between objects and their representations. Her works commonly address tenuous relationships between interiors and exteriors, private and public, exposed and contained. Collaging and piecing together found objects, photographs, and stained glass, she layers their intrinsic histories and functions to transform them into something else entirely.

Belerique's architectural installation *HOLDINGS* (2020–ongoing) incorporates industrially-produced, milky-white plastic barrels used to economically send cargo across seas. These barrels were often used by the artist's own family and community in Toronto to ship food, goods, and gifts to and from their relatives who lived in the archipelago of the Azores in Portugal. As the barrels are continually reused, they bear traces of the substances that they carried previously and remind us of their potential for future use and reuse, as well as our desire to preserve and contain. In *HOLDINGS*, each barrel becomes a frame or vessel for compositions of liquids, photographs, and object assemblages outfitted with lens-like, stained-glass coverings. The translucency of the glass and barrels creates a porous wall that Belerique's objects can be looked at and through, the shifting light and shadows changing their compositions throughout the day.

Gabriel Chaile

b. 1985, San Miguel de Tucumán, Argentina

Mamá Luchona, 2021

Clay, metal frame, eggs, bricks, and pigments

Courtesy the artist; Barro, Buenos Aires and New York; and ChertLüdde, Berlin

In his sculptures, Gabriel Chaile expands on the lexicon of images and objects from pre-colonial cultures in northwestern Argentina, where he is from. At the core of his artistic practice is a criticism of the stereotypes and categories used to control, oppress, and annihilate forms of living that deviate from Eurocentric models. Chaile transmutes shapes of indigenous objects that were plundered and gathered in anthropological museums to create his own hybrid forms with reverence and humor. Rather than “preserving” the objects of his ancestors, as if they belonged to a past that would never return, his works evidence how these cultures and visual forms are unquestionably alive, and how social issues of the present connect to a long history of anti-colonial resistance.

Created for the 2021 Triennial, *Mamá Luchona* (2021) is imagined by Chaile as the mother of all of his previous sculptures. The work is based on a form found in Condorhuasi ceramics (c. 400 BC–AD 700, Catamarca, Argentina), which the artist has long admired and described as being “in between two states, as if they are about to become something else.” The title comes from an expression used in different regions throughout Latin America to refer both to single mothers who strive to take care of their children and, pejoratively, to young mothers who don’t give up their right to pleasures and parties. Recurring symbols of life and fertility in the artist’s work, eggs adorn the sculpture’s body, as if they were an arsenal of ammunition that might be ejected to attack. With *Mamá Luchona*, Chaile portrays a powerful and painful process of transformation, and the formative situations through which one learns how to fight for the life they want.

Cynthia Daignault

b. 1978, Baltimore, MD, United States

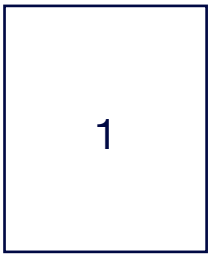



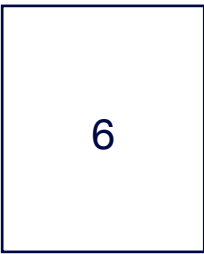
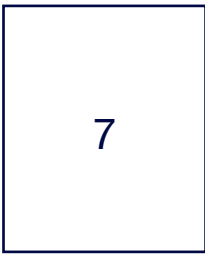

***As I Lay Dying*, 2021**

Oil on linen; seven parts

Courtesy the artist

Cynthia Daignault's paintings often comprise multiple panels, each part presenting another piece of a confounding history. Addressing a dark chapter in time or projecting towards an uncertain future, the specter of violence, catastrophe, or trauma inflects her work. Recent pieces have explored climate change and environmental disasters, recasting the theory of the sublime in landscape or historical painting through a contemporary lens; while others have considered the complex representation and fraught public legacies of notable women. Daignault's cinematic paintings, rendered in a single color and installed side by side, capture fleeting yet cataclysmic moments and situate the viewer in the middle of their unfolding tension.

For *As I Lay Dying* (2021), a new seven-panel painting produced for the 2021 Triennial, the Baltimore-based artist focuses on the remaining survivors of the Civil War: "witness trees" in the American South. Daignault's inquiry into witness trees began with her 2019 series *Elegy*, depicting trees overlooking the Arlington National Cemetery, a military cemetery established during the Civil War on the grounds of Robert E. Lee's former estate acquired after the fall of the Confederacy; and the Angel Oak in Charleston, South Carolina, a five-hundred-year-old tree said to be haunted by the ghosts of lynching victims. Magnificent and sprawling in scale, these trees inspire awe but are also symbols of generational trauma that still resonates, forever entwined with the racist terror and bloodshed that transpired on their shared soil. The banality of the tree imagery underlines the subtle ways in which violence can permeate the everyday, often evading recognition or address. Interested in the ways in which the past continues to animate the present, Daignault's meditation on histories of violence critiques complicity and passively bearing witness as history repeats itself.

   	 
<div data-bbox="192 416 513 577"></div> <div><div><div><div>Kang Seung Lee b. 1978, Seoul, South Korea</div><div><div><div>1</div><div><i>Untitled (Harvey), 2020</i> Graphite on paper Courtesy the artist and Commonwealth & Council, Los Angeles</div></div><div><div>2</div><div><i>Untitled (Keith Collins at Prospect Cottage), 2021</i> Graphite on paper Courtesy the artist and Commonwealth & Council, Los Angeles</div></div><div><div>3</div><div><i>Untitled (Poppy Seed Pods from Prospect Cottage), 2019</i> Graphite on paper Courtesy the artist and Commonwealth & Council, Los Angeles</div></div><div><div>4</div><div><i>Julie Tolentino (Archive in Dirt), 2019–ongoing</i> Living cactus, soil, ceramic pot, and saucer Courtesy the artist and Commonwealth & Council, Los Angeles</div></div><div><div>5</div><div><i>Untitled (Garden), 2018</i> Twenty-four-karat Nishijin gold thread on <i>Sambe</i>, ceramic (California clay, soils from Derek Jarman’s Garden, Nam San, Tapgol Park), pebbles from Dungeness and Tapgol Park, metal parts, and dried plants from Derek Jarman’s Garden Courtesy the artist and Commonwealth & Council, Los Angeles</div></div><div><div>6</div><div><i>Untitled (Pebble from Prospect Cottage), 2018</i> Graphite on paper Courtesy the artist and Gallery Hyundai, Seoul</div></div><div><div>7</div><div><i>Untitled (Pebble from Tapgol Park), 2018</i> Graphite on paper Courtesy the artist and Gallery Hyundai, Seoul</div></div></div></div></div></div>	

Kang Seung Lee focuses on the intersection of history and visual culture, centering under-recognized or marginalized narratives. Lee researches and repositions queer archives and collections, connecting distinct geographies and experiences to forge new sites of knowledge. The genealogies represented in Lee’s work manifest in a variety of media—often drawing—to represent and translate received information from disparate sources, and to keep certain legacies alive.

In the drawings and objects here, Lee pays homage to three figures whose lives and work have had lasting implications: Harvey Milk, the first openly gay elected politician, who championed gay rights in San Francisco; British filmmaker Derek Jarman, whose influential studies of cultural, religious, and literary icons helped establish the New Queer Cinema of the 1990s; and Korean artist and activist Oh Joon-Soo, who publicly challenged stigma surrounding people living with HIV/AIDS.

The embroidered tapestry, *Untitled (Garden)* (2018), combines twenty-four-karat-gold thread; *Sambe*, a hemp material used in Korean funereal rites; and organic material sourced from Jarman’s garden and Tapgol Park in Seoul, a place of historical and social significance to the local gay community. Lee spent time at Jarman’s garden, located at the filmmaker’s former residence Prospect Cottage in Kent, United Kingdom, and maintained by his longtime partner Keith Collins. Lee’s detailed graphite drawings of pebbles collected from both Prospect Cottage and Tapgol Park become an extended exploration of materials from two different contexts that are unified by Jarman and Oh’s shared experiences as artists, activists, and their eventual deaths from AIDS-related illnesses. *Julie Tolentino (Archive in Dirt)* (2019–ongoing) is an unexpected living archive, a plant propagated from a cactus owned by Harvey Milk, given to Lee by artist Julie Tolentino. Whether slowly, methodically nurturing a plant grown from clippings passed down through generations, or translating research, recollections, and interactions into delicate objects invested with extraordinary care and detail, Lee becomes a filter for these respective legacies, his hand evident in each work.

Tanya Lukin Linklater

Alutiiq, b. 1976, Kodiak, AK, United States

An amplification through many minds, 2019

Video, color, sound; 36:32 min

Courtesy the artist and Catriona Jeffries Gallery, Vancouver

Multidisciplinary artist and choreographer Tanya Lukin Linklater focuses on Indigenous forms of knowledge production through movement and oration. *An amplification through many minds* (2019) is a performance for video in three parts recorded at the University of California (UC), Berkeley and the San Francisco Museum of Modern Art, who commissioned the work in 2019. Lukin Linklater first visits the storage of the Phoebe A. Hearst Museum of Anthropology to survey various Alutiq and Unangan objects in its collection. She spends time with the materials, viewing and handling bags, tobacco cases, and baskets housed together in storage cabinets while discussing the items' uses and significance to their respective communities. The work is silent for the first fifteen minutes as scrolling text narrates the interaction, providing additional personal context, and connecting these objects, dislocated from their sites of origin, back to their history.

Later, three dancers are seen sliding along museum walls, conforming their bodies to the architecture, or interacting with each other in slow, deliberate gestures and moments of stillness. The final act of the video features dancers moving through the Indigenous collections storage areas at UC Berkeley Kroeber Hall, recently the subject of a renaming campaign owing to the eponymous anthropologist's unethical treatment of Indigenous subjects and remains. *An amplification* reveals the ongoing problem of museum collecting practices related to cultural objects, a persistent reminder of colonialism and the dispossession of Indigenous people. In effect, Lukin Linklater's and the dancers' bodies become repositories, or archives, of not just the performance itself, but also of these histories, marking the site of interaction with objects that are often hidden from view after they are extracted from their heirs and makers.

Brandon Ndife

b. 1991, Hammond, IN, United States

Left to right:

Pinched, 2021

Cast insulation foam, resin, AquaResin, earth pigments, glue, Birchwood, metal hardware, enamel paint, oil paint, rubber, and ceramic bowls and plates

Ripe Today, Finally, 2021

Cast insulation foam, resin, AquaResin, earth pigments, glue, Birchwood, metal hardware, enamel paint, oil paint, and rubber

All works courtesy the artist and Bureau, New York

Brandon Ndife's sculptures represent domestic objects and architectural remains in processes of decay. In his works, fragments of furniture and other household items are situated in a murky mix of moldy protuberances and sprouting plants that simultaneously attract and repel. Carefully sculpting his structures and incorporating unique casting techniques, Ndife uses a blend of natural and synthetic materials to craft colors and textures that uncannily resemble items that are decomposing, withering, and sprouting new growths. For Ndife, who has a particular interest in seventeenth-century Flemish still-life and vanitas paintings, decay in these works is "an allegory for the transience of life."

For the 2021 Triennial, Ndife created a series of new works that have likewise succumbed to ecosystems of their own. His entropic sculptures point to longer and slower timescales that defy a consumer society that produces elements to be quickly discarded, and instead embrace the transformative processes essential to natural cycles of deterioration and rebirth. Creating these earthy, putrefying, hybrid forms from mass-produced, ready-to-assemble furniture, he exalts the role of abjection to counter ideas of normativity and sterility, producing allegorical assemblages of post-catastrophic metamorphosis.

Brandon Ndife

b. 1991, Hammond, IN, United States

Left to right:

Pistachio, 2021

Cast insulation foam, resin, AquaResin, earth pigments, glue, enamel paint, oil paint, and rubber

Market Fare, 2021

Cast insulation foam, resin, AquaResin, earth pigments, glue, enamel paint, oil paint, and rubber

All works courtesy the artist and Bureau, New York

Erin Jane Nelson

b. 1989, Neenah, WI, United States

Left to right:

A Gut, A Lake, A Cell, A Sky, 2021

Pigment prints, latex, and eco epoxy on glazed stoneware

Pollinator's Dilemma, 2021

Pigment prints, butterfly, found photograph, and eco epoxy on glazed stoneware

Freezing my eggs on a melting planet, 2021

Pigment prints and mixed mediums on glazed stoneware

All works courtesy the artist, Chapter NY, New York, and DOCUMENT, Chicago

Erin Jane Nelson's ceramics hold different levels of information conveyed through collected organic elements and collaged, found, or archival photographs. The photographs in Nelson's work have been a vehicle for introducing intimate themes of family, religion, and personal history. Using the representational lure of photographs, Nelson invests craft-oriented forms of ceramics and textiles with associative qualities, leading the viewer in unexpected directions. Works such as *A Gut, A Lake, A Cell, A Sky* (2021) vacillate between the microscopic and the universal, the speckles of glaze reminiscent of cultures under a microscope. Its deep blues and mushroom-like protrusions growing from the surface situate the work in earth and water. *Pollinator's Dilemma* (2021) incorporates snapshots of coastal land, while its title alludes to the role of pesticides, industrialization, and climate change in diminishing bee and other pollinator populations.

Combining the visual languages of craft and photography, Nelson's objects inhabit both personal and political terrain. The fraught history of the American South—from the Transatlantic slave trade, to the Civil War, to the region's role in the oil industry—contributes to its present status in the public imagination and Nelson's speculative explorations of its future. She foregrounds overarching concerns about the climate crisis, particularly its impact on the Gulf Coast, and the area's shifting sociocultural landscape and the implications for the country at large. Nelson's use of organic materials from the region—clay, pigments, and natural elements—combined with the tactility of the works—built by hand and slowly developed over time—ground the artist's major concerns in a physical immediacy, a welcome pause in an increasingly overwhelming world.

Gabriela Mureb

b. 1985, Rio de Janeiro, Brazil

Machine #4: stone (ground), 2017

Engine, stone, and aluminum

Private Collection, Peru

Working in performance, video, kinetic sculpture, and sound, Gabriela Mureb foregrounds physical experiences of continuity, rhythm, and repetition. Her works incorporate antique engines and other altered mechanics that reflect our bodies' daily movements, as well as their eventual decline. By appropriating industrial technology—originally intended to foster enhanced productivity—to create relatively futile, cyclical machines, Mureb questions the meaning and value of these systems. Her motors' whirrs, squeaks, taps, and drones infiltrate and resound in exhibition spaces and implicate the viewers' bodies in response.

Machine #4: stone (ground) (2017) consists of a small motor that activates an aluminum rod that repeatedly hits a stone in a steady staccato. Over time, the rod will eventually bore a hole in the stone, creating a fine powder that accumulates and dissolves into the surrounding atmosphere. Depending on the duration of the work's display, this hole will alter the stone's weight, potentially causing it to topple over. The work was inspired by the popular Brazilian proverb, "Soft water on hard stone, hits until it bores a hole," a saying that speaks to ideas of perseverance and transformation, and which, in turn, inspired the title for this exhibition. While it is one of the smallest works included in the show, the piece provides a potent metaphor for ideas surrounding determination, reciprocity, and revolution, as the motor steadily hums.