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Lehman College Art Gallery

**A** LEHMAN COLLEGE  
**ART GALLERY**

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Lehman College Art Gallery

This catalog is published on the occasion of the exhibition *Alien Nations* organized by Lehman College Art Gallery, February 7 to May 6, 2017.

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**Covers**

**Front** Carla Gannis. *Re(presented) Oct 09 [Tortoise Shell Glasses]*, 2012  
Digital pigment print, edition of 5, detail. Courtesy of the artist

**Back** Richard Deon. *The Quick Response Squadron* (sortie formation), 2017  
Four planes, each Coroplast, Signfoam, acrylic, vinyl graphic applique,  
and aluminum rod, 26 x 96 x 162 inches, each glider, 4 total. Courtesy of the artist

**Opposite** Tricia Wright. *Late Mirror Stage, Lamp Shadow*, 2013, detail  
Acrylic on canvas, 48 x 36 inches. Collection of the artist

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**Curators of the Exhibition**

Bartholomew F. Bland, Executive Director of the Lehman College Art Gallery, has conceptualized and organized more than 60 exhibitions.

Yuneikys Villalonga, independent art critic and curator, contributes to *Art Experience New York*.

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Kevin Ritter  
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## Lehman College Art Gallery

Always free to the public, Lehman College Art Gallery has been serving the interests of our diverse audience from the Bronx and greater New York City since 1984. The gallery specializes in thematic group exhibitions that bring together famous artists with emerging talents. Education is an integral component of the Gallery's programming and provides the basis of community outreach—from young students to senior citizens.

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*Alien Nations* opened Thursday, March 23, 2017, from 5 to 8 pm, and it featured the food performance *Takeout Banquet* by Alison Kuo.

Visitors and food preparers were all a part of this performance—a ballet of conversation and connection with others—active, impromptu, and nourishing.

Opening visitors placed orders for takeout food. Their aims —

- to eat good food
- to dine convivially
- to welcome those who brought the food  
—often immigrants, who may never have attended an art show opening.



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All people today feel the impact of isolation within crowded communities, the absence of face-to-face communication, and the bytes and metadata of unbounded technology. Political upheavals around the globe spawn issues of dislocation and disappearing resources that crisscross countries and continents, and reach deeply into the psychology of the individual, stirring fear. *Alien Nations* at Lehman College Art Gallery explores the ways artists convey people's feelings of alienation and, at times, their mental and physical separation from the societies to which they belong.

Artists often voice awareness of a troubling environment and in this exhibition 18 artists examine our sense of being "plugged in" to a technology-drenched society, where nonstop instant communication and thousands of online "friends" can fragment our identity and make us uncertain about our place in a shifting world. In the pages that follow you see a broad range of media — painting, photography, sculpture, installation, video, and performance documentation by emerging and established artists whose work shows people struggling in today's social disorder. They combine diverse materials and

Visitors at the Opening of *Alien Nations*, February 7, 2017, and on next page



intriguing ways and with a high degree of craft and concern for aesthetic beauty. Their powerful work, satirical, metaphorical, or personal, documents acute states of psychological anxiety and the despair of their subjects, as well as their own engagement with today's social issues.

All the works in *Alien Nations* explore contemporary forms of alienation—be they personal or collective, self-inflicted or enforced by others, drawn from real, historical models or from imagined creations. Nari Ward uses colorful, hand-dyed shoelaces in *Angelic Troublemakers* to comment on social protest in the nation's conversation; Lalla Essaydi's beautiful image in *Bullet Revisited #26* is an ironic contrast to war's violence.

Hernan Bas's video, *All By Myself*, shows a man-who, isolated, retreats into self-pleasuring narcissism. Katy Grannan photographs glamorous, unnamed women whose faces are undercut with a sense of life's despair.

The theme of the "faceless figure" that runs through *Alien Nations* appears in works by Carla Gannis, whose photographs show us the anxious psychological state. In *Re(presented) Mar 25 [Block Head]* and other prints, she pixilates the human face swamped out of existence by a sea of digital information. Cecilia Mandrile highlights the malleability of the self in *One Other (The Desert Inside)*, as her faceless doll fruitlessly stares into a plate emblazoned with another staring face that cannot be seen or mirrored back. Likewise, Tricia Wright's *Late Mirror Stage* monochromatic mirror paintings are incapable of reflecting the viewer, suggesting both the pointlessness of vanity and a profound abnegation of self. In her photography series *Walk*, Suzette Bross shows segmented, disembodied feet—selfies in which individual identity is swept away.

Several of the artists use images to show language can bring us feelings of disjointed isolation. Meg Hitchcock discourages us from reading her image *Prayer Cloth #2* by ignoring punctuation and spacing in the sentences she forms. Our perception of being lost in translation, of meaning rendered meaningless, is echoed by Lothar Osterburg in *City of Towers*, prints that show prideful builders of a tower punished by suddenly speaking a myriad of languages, which renders them incomprehensible to one another.

With irony and humor, other artists ridicule military threats, vague or real. Mona Hatoum's photograph *Over My Dead Body* shows her face in profile, a tiny toy soldier sitting on her nose. The artist's angry, alienating glare makes war seem small and powerless, even something laughable. In the Gallery's Rotunda, the four planes in Richard Deon's *The Quick Response Squadron*, circle aimlessly, despite the crosshairs of bomb targets that line the wall. We intuit the ominous bomb blast, too, in Lisa Alonzo's *Waste/Repetition* and *Repetition/Waste* that present the 2011 nuclear disaster at the Fukushima Power Plant, but her "bomb blast" rings incongruously look like the sugar roses that are piped onto a birthday cake.

Immigrating, seeking elusive opportunity in an unknown place, brings real dislocation and isolation that provides more matter for the artists. In *DeFence*, Patricia Cazorla and Nancy Saleme create a slatted fence, painting its surface with images of migrant laborers toiling in fields, their harvest, not for them, will be laid upon a dining table to be enjoyed by privileged others. Alison Kuo's video *Takeout Banquet* looks at the immigrant experience with food from another perspective—working with fast food. In *Theories of Freedom: Golden Landscape*,

Scherezade Garcia paints inner tubes with cheering travel symbols, ironically speaking to the plight of desperate refugees voyaging to an unknown place on flimsy rafts. Jesse Chun's *Blueprints #1-25* presents the ghostly outlines of immigration and passport applications that we instantly recognize as symbols of demanding bureaucracy.

The subjects of *Alien Nations* hearken back to the ancient, ironic Chinese curse, "May you live in interesting times." Our times are turbulent, dangerous, and certainly interesting. The Lehman College Art Gallery recognizes that art has transformative power to promote awareness, provoke dialogue, and inspire action. Art has the power to shift public sentiment and begin conversations about our most pressing social issues. We hope the artists of *Alien Nations* create this conversation with our visitors and begin to unpack today's moments of anxiety.

Bartholomew F. Bland, Executive Director, Lehman College Art Gallery  
Yuneikys Villalonga, independent critic and curator

2017



Jessie Chun. *Landscape #10*, 2014, detail  
Pigment print, edition of 3, 30 x 60 inches  
Courtesy of the artist



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### **Repetition/Waste**

2016, Acrylic and molding paste piped on panel, 55 x 46 x 3 inches each, detail

Lisa Alonzo fills her color-saturated images with a sense of the ominous. Black-and-white concentric circles, mirror images of each other, suggest rounded targets as well as the radiating energy of a bomb blast. Both works were inspired by the nuclear disaster at Japan's Fukushima Daiichi Nuclear Power Plant in 2011 that was caused by an earthquake. The social dislocation that followed continues today. Despite these deeply disturbing associations, the "bomb-blast rings" look like the frosted sugar roses that are piped onto a birthday cake, but Alonzo made them here, not with frosting but with a thick palette of paint. From a distance, her two panels appear as sinister scenes of domestic destruction. Up close, their cheerful and colorful detail mesmerizes.



**Repetition/Waste**

2016



**Waste/Repetition**

2016, Acrylic and molding paste piped on panel, 55 x 46 x 3 inches

Courtesy of Claire Oliver Gallery



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**All By Myself**

2014, Single-channel video projection, b/w, silent duration: 1 minute, 30 seconds  
Edition of 10, AP 1/2.  
Above, detail  
Courtesy of Lehmann Maupin Gallery

Bas humorously engages with the single person, an unenvied state that may come from a sense of societal alienation, and resulting in a turning towards self-pleasuring narcissism. His video fades in and out, making the figure of himself, its protagonist, a shadowy presence who defiantly faces the corner of the wall, a variation on the “dunce” posture traditionally demanded by dissatisfied classroom teachers. Here, though, the lone figure strokes, touches, and seemingly “makes out” with his own body. Playing with the ideas of “to thine own self be true” and Oscar Wilde’s famous *bon mot*, “to love oneself is the beginning of a lifelong romance,” Bas creates a work that extols self-comfort and a refusal to engage others, and that anticipates the isolation and self-centeredness that are the hallmarks of many online and social media interactions.



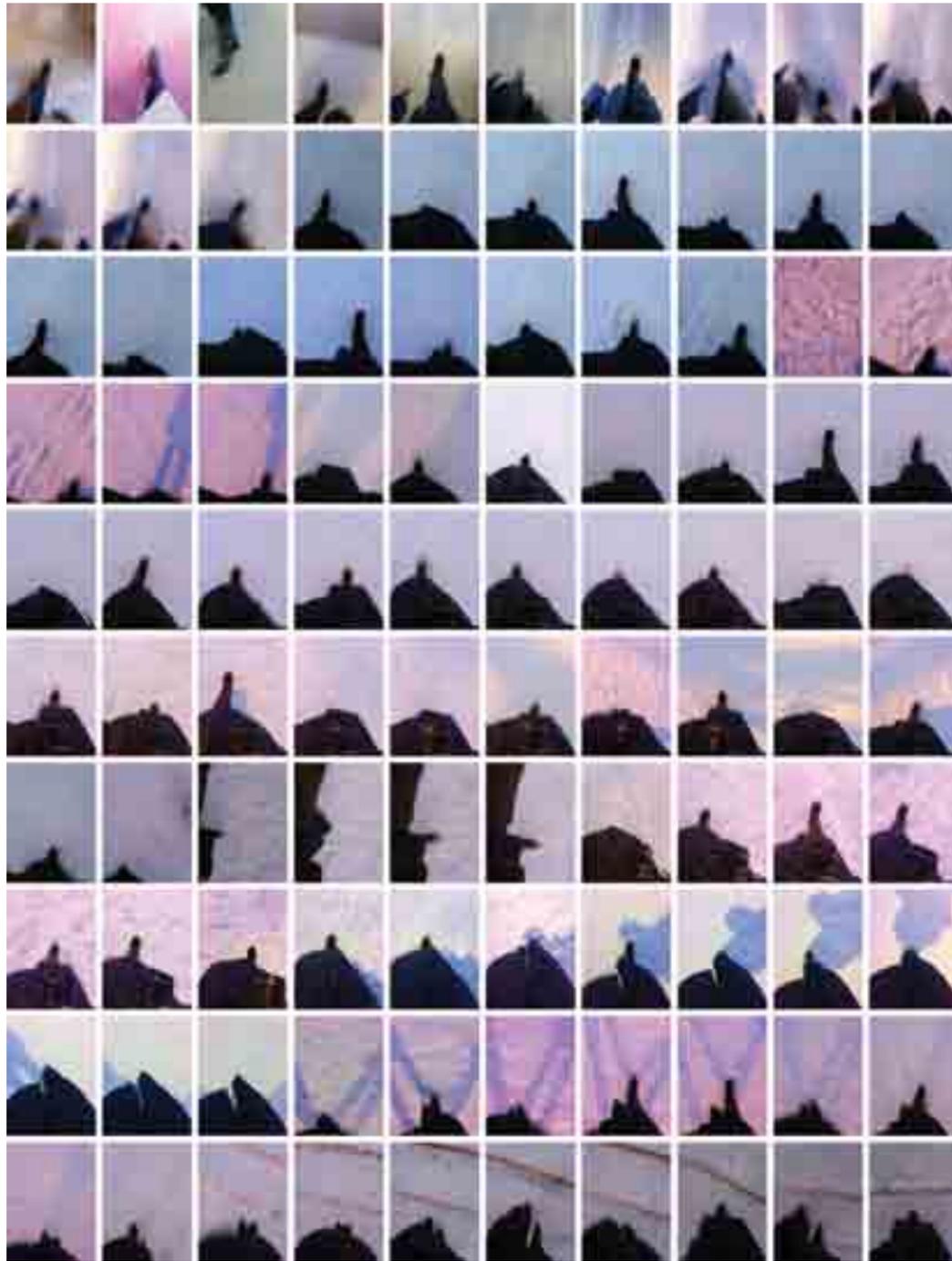
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Walk 3/12/14

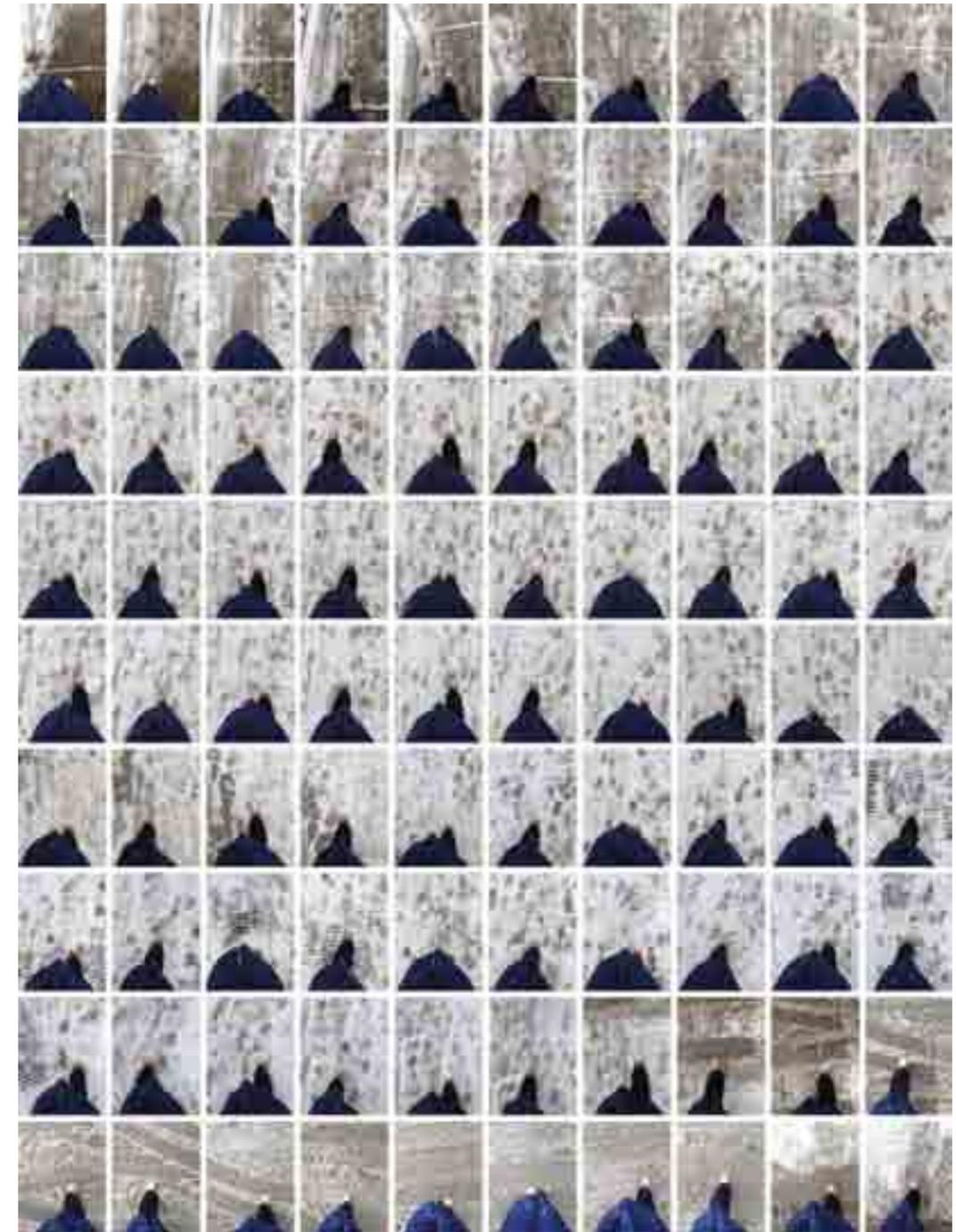
Stud Horse Point, Utah, 2014 (2:41:16-3:12:34 pm)  
Photographs, 45 x 34 inches  
Above, detail

Bross's series shows segmented, disembodied feet—the images a bursting stream of quickly taken selfies. The photographs obliterate individual identity, just as they function as distancing portraiture. Focusing on the solitary nature of walking as a creative act, the artist shows this most universal of movements as both alienating and comforting. The solitary walk traditionally invites reflection, as well as engagement—activities now increasingly interrupted by the vibrating call of the ubiquitous cell phone and other digital technologies. In these photographs, walking—the hallmark of the urban-loving *flâneur*—is broken into a fragmented experience, while its propulsive forward movement empowers.



Walk 1/20/13

Snowstorm, Tuileries Garden, Paris, 2014 (5:35:21-5:56:46 pm)  
Photograph, 45 x 34 inches



Walk 2/5/14

Astor Street, Snowstorm, Chicago, 2014 (9:11:40-9:12:38 am)  
Photograph, 45 x 34 inches

Courtesy of Geary Contemporary



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**DeFence: The Installation**

2015, Handwritten table settings, objects (glass, ceramic and aluminum), chandelier and table, size variable, 78 3/4 x 23 5/8 x 27 1/2 inches (table)

**DeFence**

2010, Charcoal pencil, ink, permanent markers, liquid silver leaf and acrylic on handmade wooden fence, 72 x 144 x 3 inches

Collection of the artists

Immigration, migrant labor, and the subsequent sense of dislocation and isolation infuse Cazorla's and Saleme's *DeFence*. They have created a slatted fence and painted its surface with images of migrant laborers who toil in fields that contrast with surrounding lush greenery. The artists suggest that the laborers' harvest is not for them, but rather to be enjoyed by privileged others at an adjoining dining table. The table, which appears luxurious but formal and cold, is laid with plates and cutlery decorated with an unique and unreadable handwriting that Saleme draws from her Latin-Arabic heritage. She uses script to depict hidden sentiments and secrets in a public setting, and her words carry bits of phrases that act as diaries, lamentations, or unsent letters, traces of nostalgia that all migrants carry with them.



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**Landscape #8 (Top)**

2014, Pigment print, edition of 7, 20 x 30 inches

**Landscape #10**

2014, Pigment print, edition of 3, 30 x 60 inches

**Landscape #15 (Opposite)**

2013, Pigment print, edition of 3, 51 x 40 inches



Sublimely verdant, Chun's landscapes could be inspired by the paintings of 19th-century British artist J.M.W. Turner or Thomas Cole, "Father of the Hudson River School." Careful examination, however, reveals the strangely pixilated nature of Chun's three prints that are embedded with wavy lines that are reflective of the design of national currencies. Abstracted into landscapes, their country of origin is not apparent. In fact, Chun based her bucolic images on the design of another crucial political document — the passport — most nations issue to their citizens. Though her pieces suggest both a nation's natural beauty and corresponding nationalism, ultimately these works recognize the alienating division that comes from the artificial borders drawn between countries by their governments.



**Blueprints #1 - 25 (Grid View)**

2016, Twenty-three layered pigment prints on blueprint vellum paper  
11 x 8 1/2 inches each, edition 1/3  
Above, detail

Chun's *Blueprints #1 - 25* show the ghostly outlines of immigration and passport applications from around the world. Layered upon each other are boxes, dashes, and lines that are stripped of their locators and specificity to become a welter of shapes we can instantly recognize as symbols of a grinding and alienating global bureaucracy. The evocative grids that mutely and relentlessly demand our personal information provoke our instant anxiety.

Courtesy of the artist



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**The Quick Response Squadron (sortie formation)**

2017, Four planes, each Coroplast, Signfoam, acrylic, vinyl graphic applique, and aluminum rod  
26 x 96 x 162 inches, 43 lbs each glider, 4 total  
Above, detail of the installation in the Lehman College Art Gallery Rotunda  
Courtesy of the artist

A vague military threat that Deon renders both ridiculous and ominous characterizes *The Quick Response Squadron*. Four planes circle overhead in endless roundelay, without direction. Deon shows a life-size male figure he derives from a prototype seen in 1950s' American history textbooks, which he merges with the form of a World War II airplane. The stiff conformity of both the men and the planes suggests the proverbial "Man in the Gray Flannel Suit," who is subsumed by the nonproductive activity of office politics. Like that misdirected man the planes circle aimlessly, despite the crosshairs of bomb targets that line the wall. For them the purpose of the mission is not apparent. Deon suggests the target is irrelevant or undefined. Is this mission a closely held secret or a casual mistake?



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**Bullets Revisited #26**

2014, Photograph, three panels, 24 x 20 inches each  
Courtesy of Edwynn Houk Gallery

Essaydi, raised in Morocco and Saudi Arabia, now lives in the United States, where she portrays the lives of women in today's Islamic society. In *Bullet Revisited #26*, the artist creates a scene where both the figures and the background are covered in shimmering bullet cases that at first appear as opulent chased bronze but are really reminders of the violence and war today's society experiences. Her reference to war contrasts with the beauty of her images. In this photograph a sensuous figure, immersed in her own concerns, turns her face towards the wall. She rejects the gaze of the viewer as does the male figure, also alone in a corner, who is presented by Hernan Bas in his video, *All By Myself*.

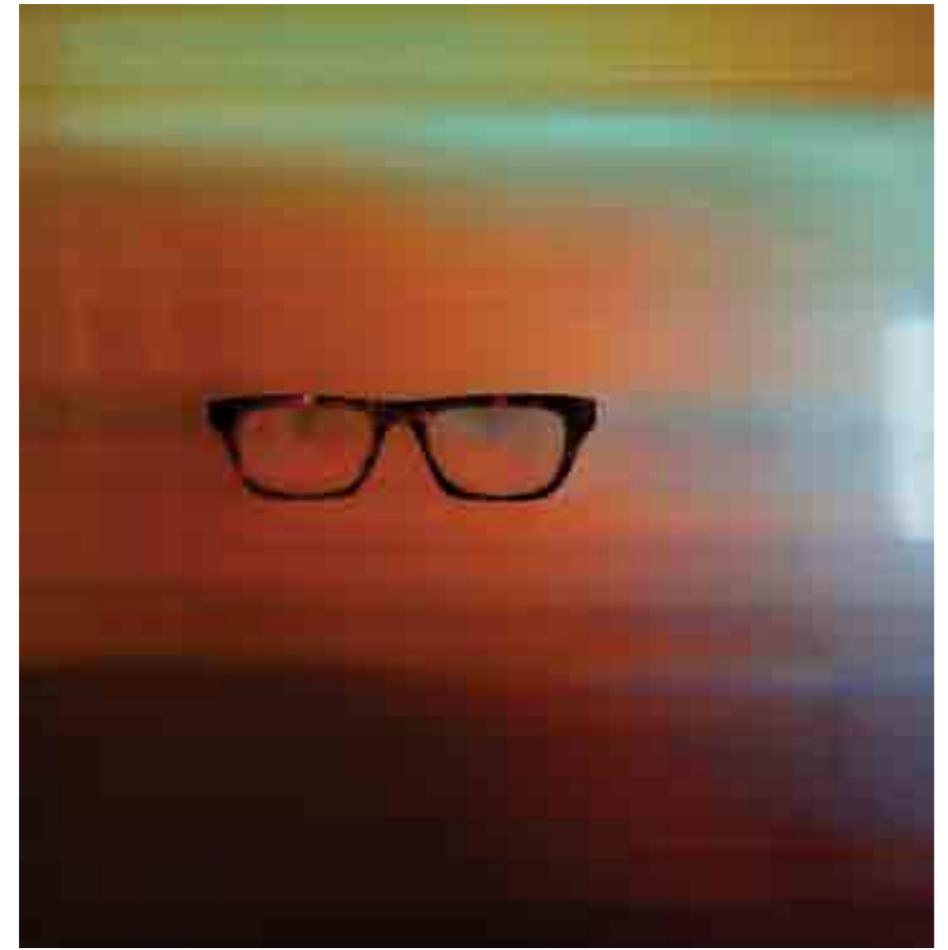


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**Re(presented) Nov 23 [Orange and Yellow]**

2012, Digital pigment print, edition of 5, 42 x 43 inches

Portraiture is the traditional vehicle for the rich and the great to assert their identity and their power—the face and stance of the person painted on canvas reassured the sitter and the viewers who looked for likenesses of their leaders. But the figures in Gannis’s photographs literally dissolve, dissipated in a sea of a thousand selfies, which seem to render portraiture strangely meaningless. Like the overexposed movie star, an individual’s soul is threatened — stolen or lost — by the always observing eye of the camera lens which documents. “Big Brother” now comes in a very small package.



**Represented Oct 09 (Tortoise Shell Glasses)**

2012, Digital pigment print, edition of 5, 42 x 43 inches

**Re(presented) Mar 25 [Block Head]**

2012, Digital pigment print, edition of 5, 42 x 43 inches

Moving from the broad social spectrum to an anxious interior psychological state, Gannis, in *Re(presented) Mar 25 [Block Head]*, depicts the human face literally pixilated out of existence—obliterated in a sea of digital information. For Gannis the disappearance of the face—invisible, eradicated, or in some way blocked from view—is the manifestation of alienation. Gannis, a professor at Pratt Institute’s Department of Digital Art, embraces technology in her work and queries what digital communication is doing to our interior selves and to our exterior relationships.



**Re(presented) May 06 [Doppleganger]**

2012, Digital pigment print, edition of 5, 12 x 12.5 inches

**Re(presented) Jan 24 [Headphones Version 2] (Opposite)**

2011, Digital pigment print, edition of 5, 12 x 12.5 inches

**Re(presented) Nov 27 [Smart Phone] (Opposite, Bottom)**

2012, Digital pigment print, edition of 5, 12 x 12.5 inches

Courtesy of the artist



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**Theories of Freedom: Golden Landscape**

2010-2017, Inner tubes in a variety of sizes, dipped in gold paint (sprayed), blue acrylic, safety ties, and airport tags, dimensions variable

Above, detail

Courtesy of the artist

Pointed social commentary can be appealing to the eye. Garcia creates beautiful art from a modest object—the inner tube. Her deeply poignant installation made from inner tubes, sprayed in gold paint and painted with waves and hand-painted travel tags, looks bright and cheerful but actually speaks to the high toll paid by desperate refugees who may lose their lives or undergo frightening hardship as they voyage to a new place on the most flimsy of rafts.



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**Anonymous, Modesto, CA, 2012**

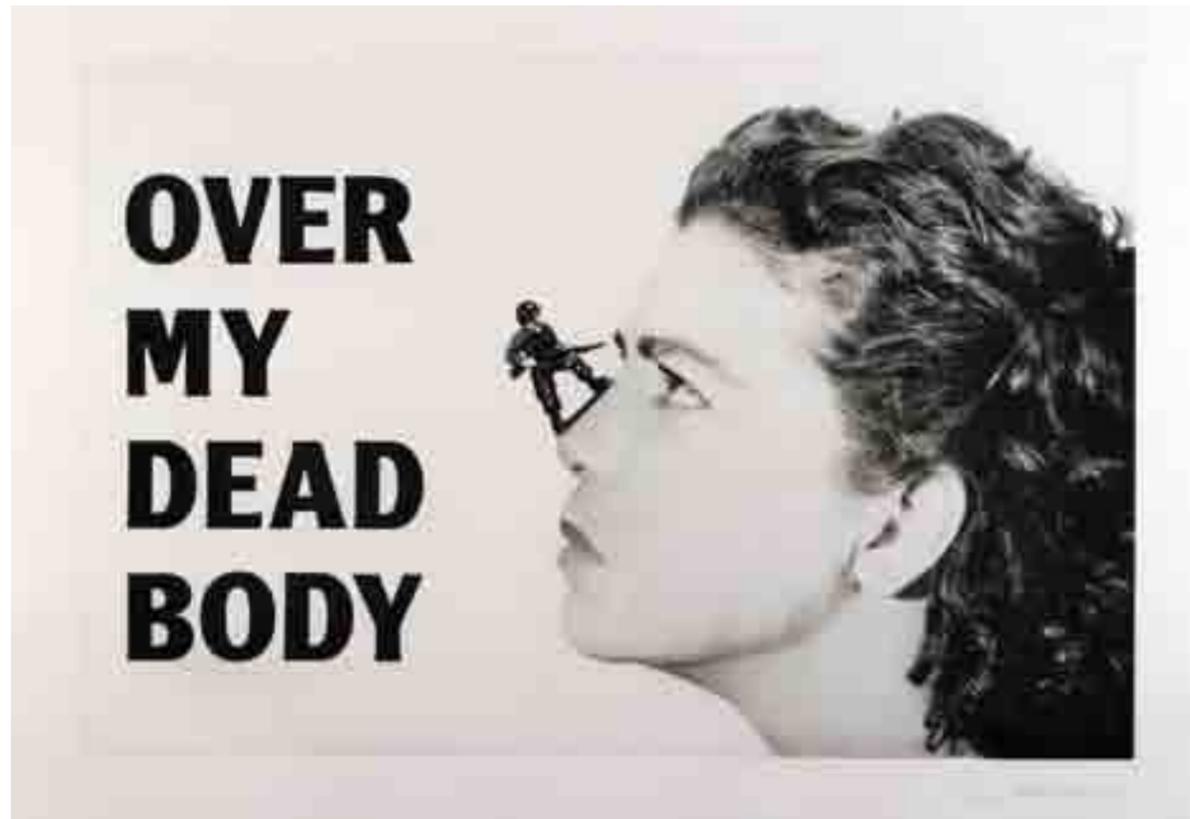
2012, Archival pigment print on cotton rag paper mounted to Plexiglas  
Edition 2 of 3, 39 x 29 inches

**Anonymous, Los Angeles, 2008**

2010, Archival pigment print on cotton rag paper mounted to Plexiglas  
Edition 3 of 3, 26 1/2 x 19 inches

Grannan depicts unnamed women who stand alone against blank white backgrounds beneath the blinding California sun. They present facades of addled glamour undercut by a strong sense of life's despair. Though the artist's empathy for these lost women comes through, the unrelenting eye of her camera also reveals their psychological distress and places them in a blank landscape that is isolated from society and, by extension, the American Dream.

Courtesy of Salon 94



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**Over My Dead Body**

2005, Heliogravure, MOH-05-PR-005, 27 x 39 1/4 inches, edition of XXXV  
Courtesy of Alexander and Bonin

Hatoum's *Over My Dead Body* is a humorous take on the idea of the military threat. Hatoum photographs her face in profile, a tiny toy soldier sitting on her nose. The artist's angry glare makes the terrors of war seem small and powerless, even something to laugh at, in the face of individual determination. The image also slyly plays on ideas of gender. The male soldier, a universal symbol of aggression and protection, is rendered powerless and ridiculous by a scowling female visage.



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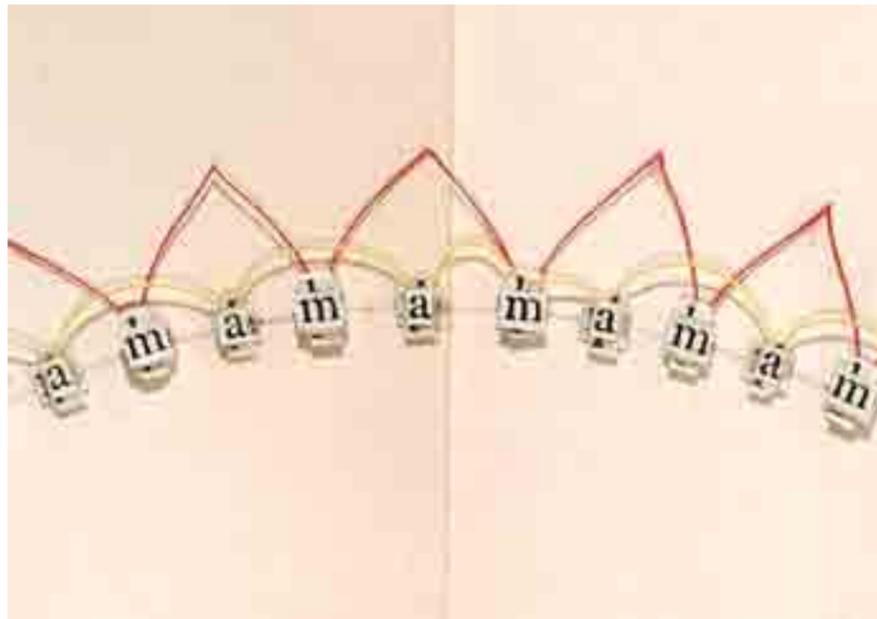
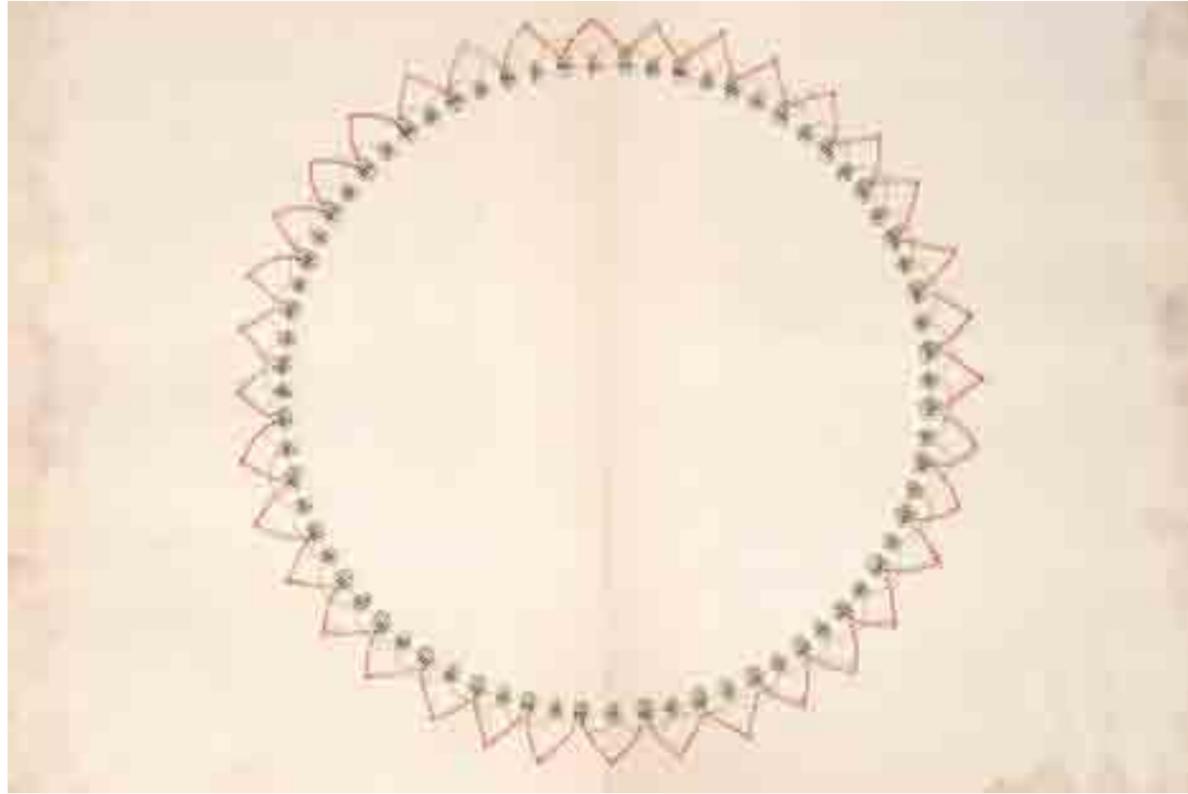
**Prayer Cloth No. 2: A Prayer to Yamantaka**

2016, Letters cut from the Bible  
30 x 22 1/4 inches

**Prayer Cloth No. 3: Prayer for the State of Israel**

2016, Letters cut from the Koran  
22 1/2 x 17 1/2 inches

Several of the artists in *Alien Nations* look at how language can create a sense of disjointed isolation and distance. In *Prayer Cloth No. 3: Prayer for the State of Israel*, Hitchcock forms an image of a Jewish prayer cloth by cutting out thousands of letters from the Koran — religious-based text works that literally dissect the Word of God. She discourages her audience from reading the actual text because she does not punctuate or space the strange sentences she forms, tempting the viewer to pick out stray legible phrases, isolated from their broader context. Hitchcock's work gives new meaning to the idea "lost in translation."



**61 Mantras**

2016, Letters cut from the Bible and threads from Tibetan prayer flags, 14 x 18 inches

**Red Lotus Mantra (Opposite)**

2016, Letters cut from the Bible, threads from Tibetan prayer flags and pages torn from the Bible  
9 1/2 x 12 1/2 inches  
Opposite below, detail

Courtesy of Studio 10 Gallery



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**Takeout Banquet, March 23**

2017, Performance at the Lehman College Art Gallery, March 23  
Chinese takeout menus, \$250 cash

Kuo is a New York-based artist, originally from Texas, who has become known for her performances revolving around food. Her *Takeout Banquet* performance allowed participating visitors at the *Alien Nations* opening reception to place their own orders for takeout food, interact with other guests as orders were negotiated, and meet the people who delivered the food — often immigrants who may never have attended an art show opening. Kuo's process of bringing people together included visiting each of the participating restaurants before the opening to explain her project and to welcome the delivery people to take part. The interactive quality of this performance sparked unexpected conversations which were continually monitored by the artist. The standard rituals of a contemporary art opening were disrupted and transformed into an interactive and ultimately nourishing experience.



**Takeout Outtake**

2017, Digital video, 5:45 minutes

Kuo's video looks at the immigrant experience from another "food perspective" — making and creating the "fast food," so sought after by the people of their new country. Rather than focus on the grinding labor necessary to produce the vast quantities of consumable food generated by fast-food workers, often immigrants, on the lowest socio-economic rungs of society, Kuo — through closeups, slow motion, and stunning colors— sensualizes the typically mundane experience of seeing and tasting fast food. The artist demonstrates exceptional ability to find an almost erotic beauty in the ordinary staples of daily life.

Courtesy of the artist



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**Silence Between Hands (El silencio en las manos)**

2000-2013, soft sculpture, suitcases, breathing machine. 13 x 15 x 12 inches  
Installation with suitcases, variable dimensions

Mandrile tops a pile of suitcases with a fragile-looking, swaddled “child-doll.” In this figure she aims to create a symbol of transience and immigration, but also of gentle care. The figure does not connote help or hope. It is a ghostly figure, a fading silkscreen, and a harbinger of death. Though its wire arms are skeletal, the artist does suggest “a breath” of hope in the figure’s mechanical inhaling. The viewer is called on to activate the sculpture by pressing its sternum, which starts a labored breathing that lasts only a few seconds. The artist shows that our own agency can provide dramatic change for the most vulnerable members of society. Mandrile suggests that tender care can resuscitate life in the lifeless.



**One Other (The Desert Inside)**

2007-2014, Soft sculpture, screen-print transferred image onto plate, handmade carrying bag  
65 x 32 x 14 inches  
Above, detail

Mandrile highlights the thematic thread of the “faceless figure” that runs through the works in *Alien Nations*. Facelessness symbolizes the malleability of a fragile self-identity. In *One Other*, a faceless child stares fruitlessly into a plate emblazoned, in turn, with a staring face that cannot be seen or mirrored back. In Mandrile’s hands, human identity becomes a void. The child sits on a cloth that can be rolled up and used as a carryall, so is the symbol of a figure constantly on the move — or on the run. If geography is destiny, Mandrile questions how the nomad claims an identity. Does the sense of self shift as does the geography over which the nomad travels?

Collection of the artist



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**City of Towers**

2015, Gum print on Arches watercolor paper, mounted, 40 x 30 inches

“Lost in translation,” meaning made meaningless, is echoed in Osterburg’s *City of Towers* series, which shows a rising landscape (clearly inspired by Pieter Bruegel the Elder’s *Tower of Babel*) in which the prideful builders of a tower designed to reach the heavens are punished by suddenly speaking a myriad of languages, which render them incomprehensible to one another. This biblical alienation is given an Expressionist science-fiction aesthetic complete with a dirigible similar to the famed 1927 German film *Metropolis*, which envisions a nightmarish and alienated view of the future.



**The Tower: In the Clouds**

2015, Photogravure on Somerset White, edition of 12, 16 x 15 inches



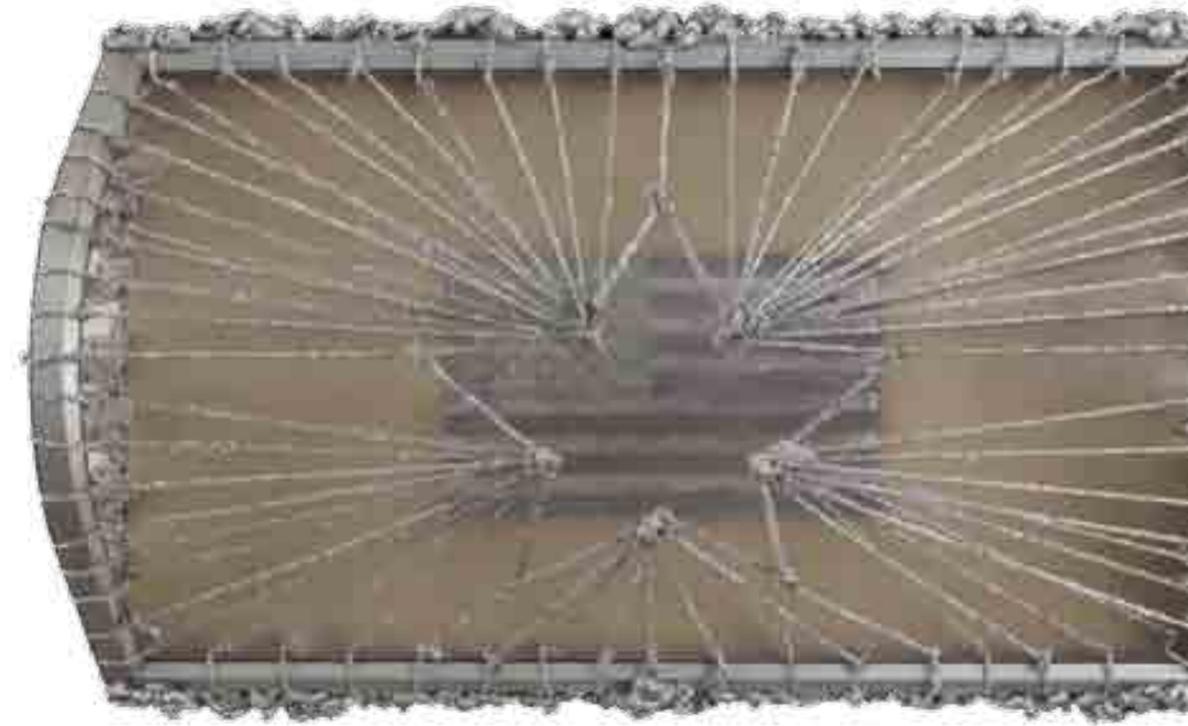
**Return to the Tower**

2015, Photogravure on Somerset White, edition of 8, 34 x 28 1/2 inches

Courtesy of Lesley Heller Workspace



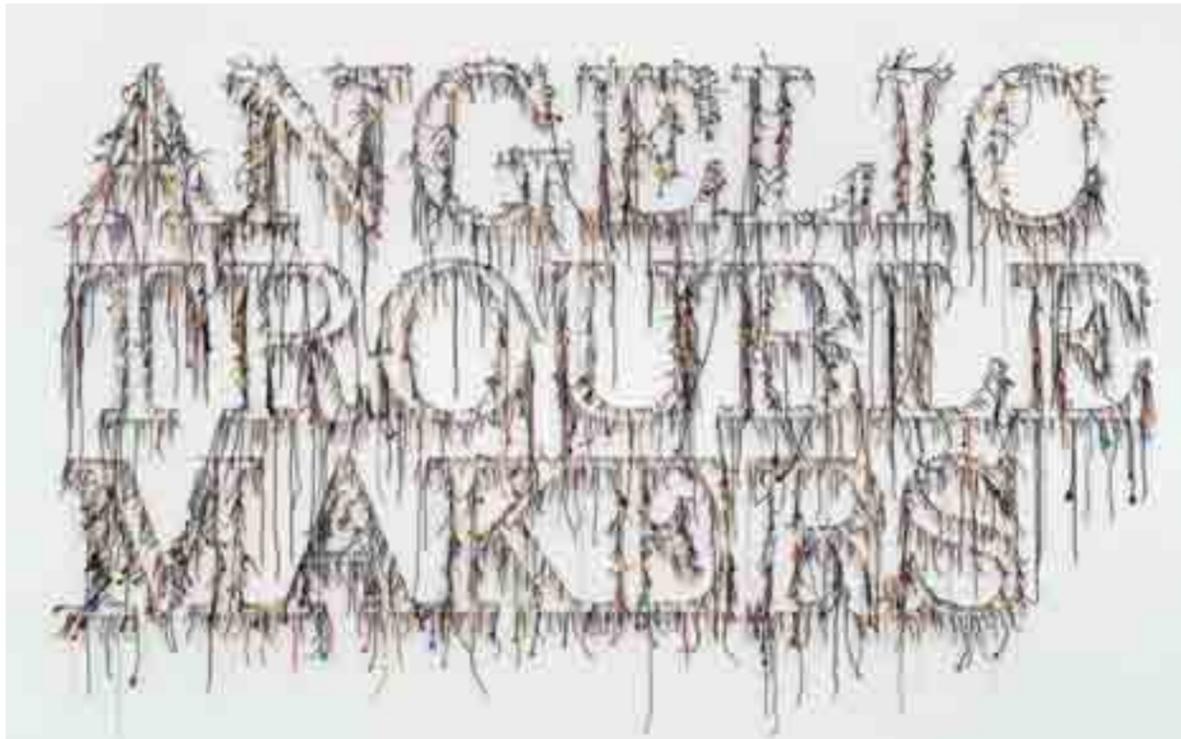
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**Great Reburn**

2012, Plexiglass, aluminum, linen, flag ash, gesso, and aluminet shade cloth  
40 x 64 x 17 inches  
Above, detail

Ward shows a monochromatic image of the American flag encased in Plexiglas, and so beyond touch. The aluminum lines suggest barbed wire to keep the viewer away from the flag which literally becomes “hands off.” The encasement suggests the flag is precious but contested and protected as well, but from what and whom? As the title references, Ward created the work from the ash of an actual burned American flag which in his newly created artwork may mean the idea of America is like a phoenix rising from the ashes, however compromised. Ward tips his hat to the stillness and monochromatic aspect of Pop Artist Jasper Johns’s famous White Flag (1955), another work imbued with mixed emotions that swirl around patriotism

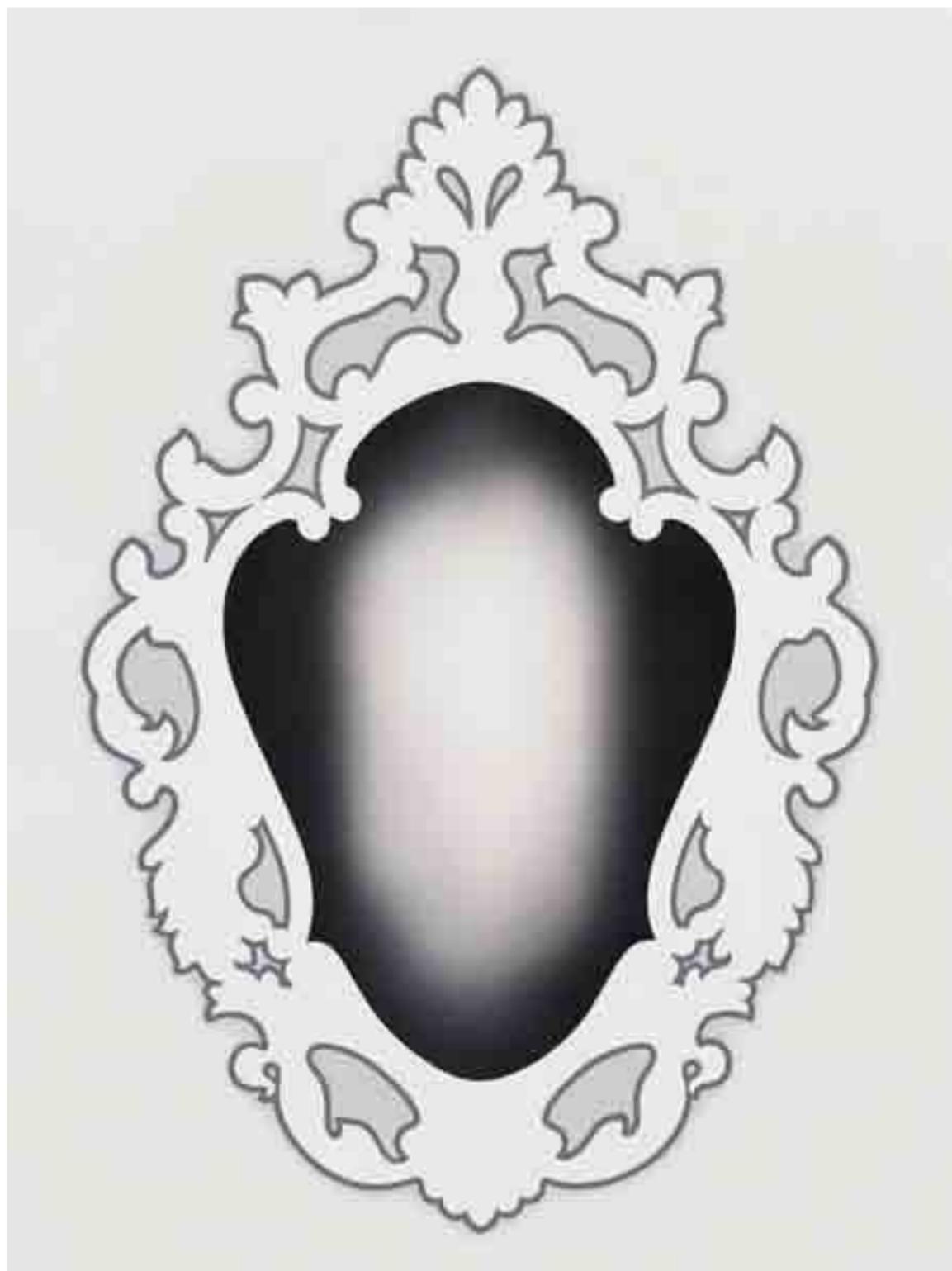


### Angelic Troublemakers

2016, Shoelaces, 108 x 163 x 3 1/2 inches

Martin Luther King said that “the arc of the moral universe is long, but it bends towards justice.” Ward reminds us, with the phrase *Angelic Troublemakers*, that people who are often “angelically,” or morally in the right are frequently perceived as “troublemakers,” threatening to upset the social order. Ward uses shoelaces, modest objects, and painstakingly drills and inserts them into hundreds of holes, which makes the work appear like giant embroidery. His work is a reflection on dramatic social change that is the product of joint, systematic and prolonged effort.

Courtesy Lehmann Maupin Gallery

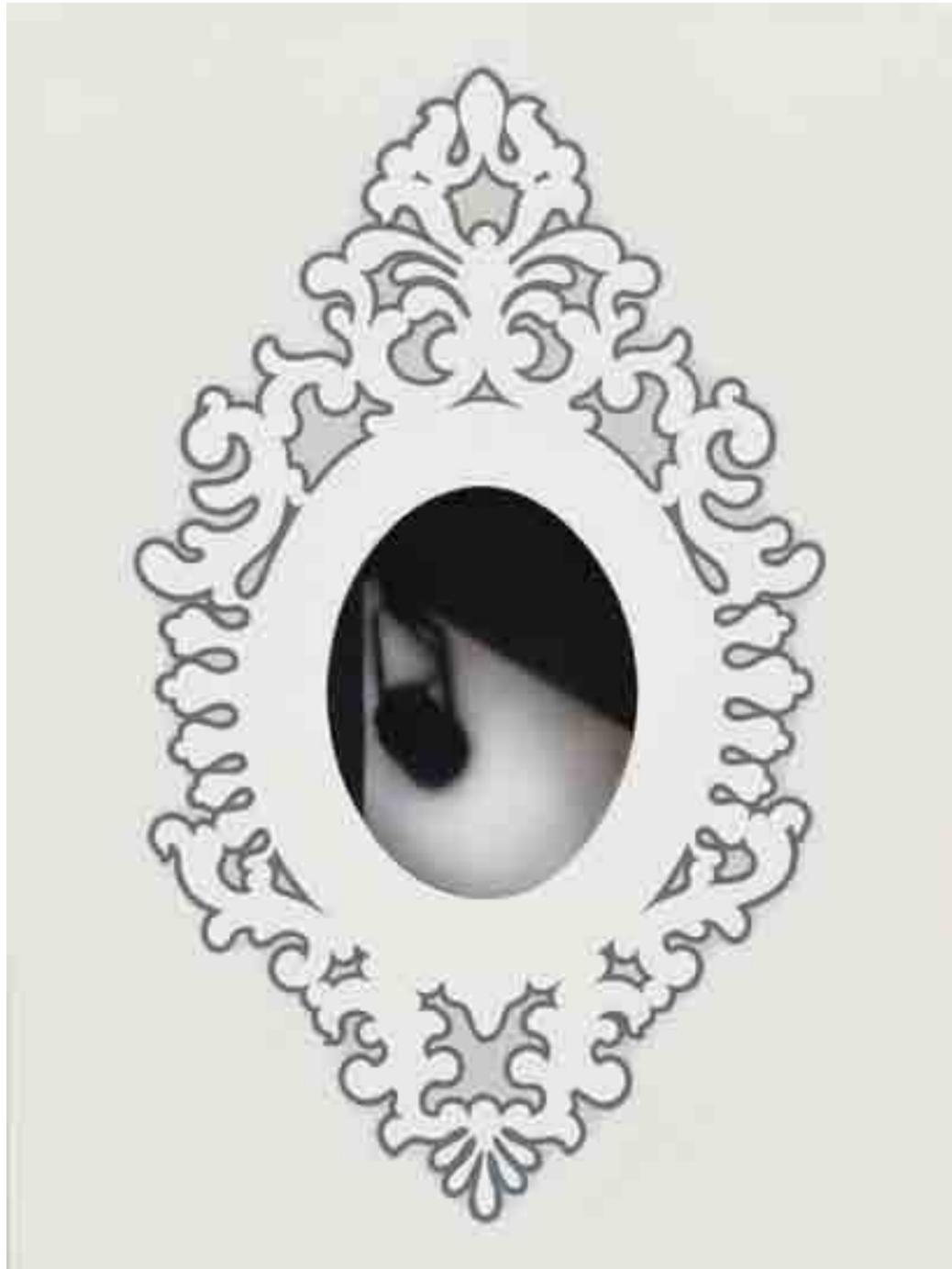


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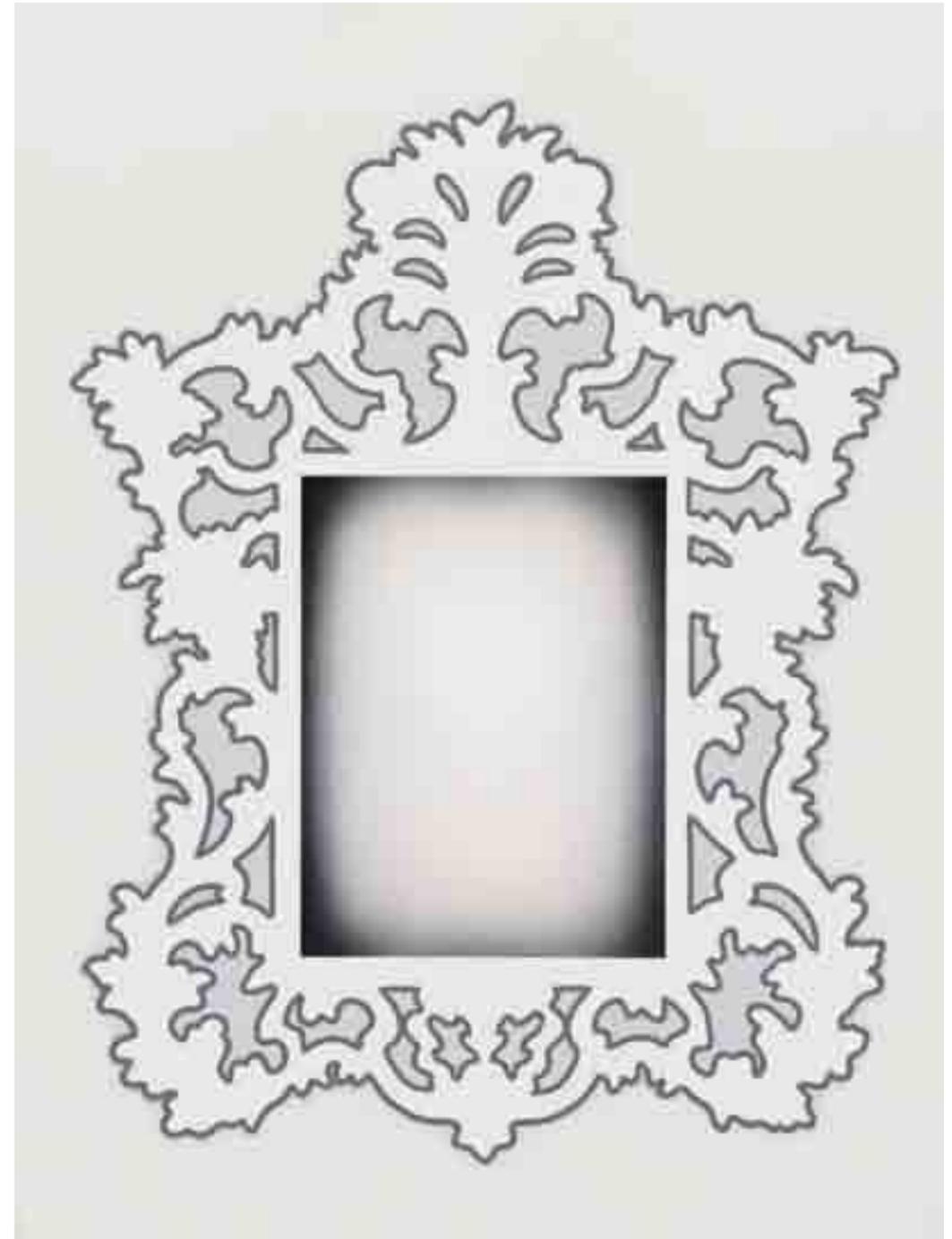
**Late Mirror Stage, Patch of Light**

2013, Acrylic on canvas, 48 x 36 inches

In her *Late Mirror Stage* series, Tricia Wright creates a group of monochromatic baroque mirror paintings that are incapable of reflecting the viewer peering into them. Her work suggests both the pointlessness of vanity and a profound psychological abnegation of self. The viewer's own identity is challenged because one of our key signifiers of personal identity — our reflection — is erased. Wright's work, beautiful and bleak, acts as a contemporary *memento mori* ("remember you have to die").



**Late Mirror State: Lamp Shadow**  
2013, Acrylic on canvas, 48 x 36 inches



**Late Mirror Stage, Patch of Light II**  
2013, Acrylic on canvas, 48 x 36 inches

Collection of the artist

