

Is it morning for you yet?

58th Carnegie International

- Sept. 24, 2022–Apr. 2, 2023
- Various Galleries
- Label Texts

Scaife Gallery 1

Louise E. Jefferson

b. 1908 in Washington, DC; d. 2002 b. in Litchfield, CT

Uprooted People of the USA, 1945

lithograph

Courtesy of Amistad Research Center, New Orleans, LA

Louise E. Jefferson was an artist, illustrator, photographer, author, cartographer, and one of the founders of the Harlem Artists Guild. She was the artistic director of Friendship Press, the publishing branch for the National Council of Churches. Created around the end of World War II, this map charts the mass movement and dislocation of people across the United States, deliberately or by force, due to factors such as the search for work, the “Japanese Relocation Centers,” and “Mexican Migration.” Using the presumed objectivity of the cartographic format, Jefferson manifests an imaginary picture of a country that had yet to extend civil rights to all its people. that had yet to extend civil rights to all its people.

Thuraya Al-Baqsam

b. 1951 in Kuwait City; lives in Kuwait City

Freedom for All Political Prisoners in Chile, 1974

poster

Courtesy of the artist

Joong Seop Lee

b. 1916 in Pyeongannamdo; d. 1956 in Seoul

Family in Paradise (Number 50), 1950–52

Fairyland (Number 57), 1950–52

People Reading the Newspaper (Number 84), 1950–52

incising and oil on metal foil on paper

The Museum of Modern Art, New York, Gift of Arthur McTaggart

Considered one of Korea’s most important 20th-century artists, Joong Seop Lee was born and raised during the Japanese colonial occupation of the peninsula and was educated in both Korea

and Japan, graduating from art school in 1944 just prior to the end of World War II. He married the same year and had his first son in 1947 (the same year Korea gained its independence) and his second in 1949. With the start of the Korean War in 1950, he and his family fled south to Busan, and after struggling to make ends meet, his wife and children left for Japan in 1952.

Deeply saddened by his separation from his family and living in abject poverty, Lee made work informed by his tumultuous surroundings that would end in the division of the Korean peninsula and foretell of the emergent geopolitical order and alignments that shaped 20th-century Asia. These three works, in which the artist used the foil lining saved from cigarette packages, are typical of a body of work often discussed in relation to letters and drawings he longingly sent to his family in Japan. The works were purchased by American diplomat Arthur McTaggart, who was stationed in Seoul and later donated them to New York's Museum of Modern Art in 1956.

Yolanda López

b. 1942 in San Diego, CA; d. 2021 in San Francisco, CA

Free Los Siete, 1969

black offset lithograph

Oakland Museum of California, All Of Us Or None Archive, Gift of the Rossman Family

Yolanda López made *Free Los Siete* to bring attention to the 1969 arrest and trial of six Latino youths from the San Francisco Mission District, known as Los Siete de la Raza, who were accused of killing a local police officer. This event sparked widespread protests among Latinx communities, who experienced police targeting and abuse, and led to the founding of grassroots newspaper *Basta Ya!* (Enough!), where the poster was published.

Võ An Khánh

b. 1939 in Ninh Quới; d. 2023 in Bạc Liêu

Extra-curriculum Political Science Class, 1972

Office of Central Propaganda Department in Mangrove Jungle, 1971

Agent Orange spread in Ca Mau mangrove forest, 1969–70

archival pigment inkjet prints

Collection of Post Vidai

Võ An Khánh captured these documentary photographs while traveling with a guerilla unit of the Northern Vietnamese Army stationed in the Mekong Delta and Ca Mau peninsula. They depict bare, defoliated mangrove trees impacted by the spread of Agent Orange; masked revolutionaries

protecting their identities from each other in case of capture; a victim of US bombing being carried to an improvised operating room in a swamp; and a meeting of the National Liberation Front's Propaganda Department, which Khánh took from above. Khánh often climbed the trees of the mangrove forest to capture his images. He stored film in a metal ammunition box using rice as a natural desiccant and developed his photographs in natural light.

Margarita Azurdia

b. 1931 in Antigua; d. 1998 in Guatemala City

The Coming of the Goddess, 1970–74

wood with polychrome and plaster with feathers, twine, and horsehair
Smith College Museum of Art, Northampton, MA;
Gift of Margarita Azurdia, 1995.8.2

La Libertad, 1970–74

wood with polychrome and plaster with string, clay, horsehair, and metal hooks
Smith College Museum of Art, Northampton, MA;
Gift of Margarita Azurdia, 1995.8.1

Margarita Azurdia was a cross-disciplinary artist and poet as well as the founder of the experimental performance group, Laboratorio de Creatividad (1982–85). Her geometric abstract paintings augment details of textile patterns, and she made marble sculptures that invited audience participation for the 3rd Bienal de Arte Coltejer in Medellín (1972), wrote poetry, and created performances that, according to critic and curator Rozina Cazali, “explored the body’s expressive potential and were based on non-traditional practices and improvisation technique.” *The Coming of the Goddess* and *La Libertad* are related to a larger body of work called *Homenaje a Guatemala* (Tribute to Guatemala). Made by local artisans after drawings and instructions by the artists, these works are early examples of contemporary artists working with fabricators to create new works. *Homenaje a Guatemala* was shown only once in an open field in 1974 during a tumultuous period in the Guatemalan Civil War (1960–96).

Margarita Azurdia also went by multiple pseudonyms, including Margot Fanjul, Margarita Rita Rica Dinamita, and Anastasia Margarita.

Park Rehyun

b. 1920 in Jinnampo, d. 1976 in Seoul

***Dawn*, 1971**

***Retrospection*, 1971**

viscosity prints (artist proofs)

The Elizabeth Foundation for the Arts' Robert Blackburn Printmaking Workshop *Retrospection* and *Dawn* are prints that exemplify Park Rehyun's singular approach to abstraction. Although she studied ink wash painting in Japan, she would innovate from this tradition to better capture a modernizing Korea in transformation. Her practice would bring this training in dialogue with international artistic developments as well as indigenous craft and objects of cultural heritage from around the world, including those from Korea and indigenous peoples of North America. The prints on display were produced during Park's time as an artist-in-residence at New York's Robert Blackburn Printmaking Workshop—renowned for working with established American artists as well as those from around the world—where she learned from master printmakers. Notably, these works bear a formal resemblance to the ink wash painting with which she represented Korea at the 1967 São Paulo Biennial. According to New York printmakers with whom Park worked, she returned to Korea shortly after producing these two prints. The artist would employ both printmaking and ink wash painting techniques in her compositions, until her untimely passing from cancer in 1976.

Antonio Martorell

b. 1939 in Santurce; lives in La Playa de Ponce

Ernesto Cardenal

b. 1925 in Granada; d. 2020 in Managua

***Frontispiece*, 1971**

***Salmo 5 (Psalm 5)*, 1971**

***Salmo 16 (Psalm 16)*, 1971**

***Salmo 21 (Psalm 21)*, 1971**

***Salmo 21 (Psalm 21)*, 1971**

***Salmo 43 (Psalm 43)*, 1971**

***Salmo 48 y Salmo 22 (Psalm 48 and Psalm 22)*, 1971**

***Salmo 78 (Psalm 78)*, 1971**

***Salmo 130 (Psalm 130)*, 1971**

***Nuestra Señora de Solentiname (Carta de Ernesto Cardenal) (Our Lady of Solentiname (Letter from Ernesto Cardenal))*, 1971**

woodcut and ink on paper

Courtesy of the artists

In 1979, the Sandinista National Liberation Front appointed Ernesto Cardenal as Nicaragua's Minister of Culture, following the ousting of the Somoza family. Cardenal was a poet, artist, politician, and priest known for, among many things, spreading the teachings of liberation theology, an approach to Christianity that focused on social justice and the liberation of oppressed peoples and which was particularly popular in Central America throughout the 1960s and 80s. Inspired by Cardenal's 1964 book *Salmos* (The Psalms of Struggle and Liberation), Puerto Rican artist Antonio Martorell created the eponymous woodblock print series, interpreting Cardenal's writing through images. The last print in the series is a letter Cardenal wrote to Martorell after he sent the print series to him, expressing gratitude and admiration for the artist's work.

Doan Ket Dance Collective

1983–86, New York, NY

Selection of ephemera, 1980–85

mixed media

Courtesy of Hallie Wannamaker

Doan Ket (Vietnamese translation for “solidarity”) was a short-lived collective founded in 1983 in New York by Gloria Nazario, a Puerto Rican dancer and political economist, and Hallie Wannamaker, a dancer and educator. Together, they organized workshops in Seboruco, Puerto Rico, collaborating with local communities through movement-based workshops to protest the US military occupation of Vieques, where the navy had a munitions depot and conducted bombing exercises, and the contamination of Seboruco by US industries. They were associated with socially engaged workshops at El Taller Latino Americano, coalitions such as Dancers for Disarmament and Trabajando, and were separately and collectively engaged with other artistic, activist, and aid groups working in Central America and the Caribbean. In 1984, Doan Ket was invited by the Sandinista Cultural Workers' Association to create a cultural solidarity brigade to Nicaragua, where they performed in hospitals, cultural centers, and daycare centers around Managua and taught at the National School of Dance.

Carlos Cañas

b. 1924 in San Salvador; d. 2013 in San Salvador

***Sumpul*, 1984**

oil on canvas

Museo de Arte de El Salvador

Carlos Cañas' *Sumpul* responds to the 1980 massacre at the Sumpul River in Chalatenango, El Salvador, a significant event in the Salvadoran Civil War (1979–92). The painting, rendered in

dark blues and purples, depicts an unidentifiable heap of slain victims. It is one of the most well-known artworks in Salvadoran art history for its overwhelming illustration of grief.

Rosa Mena Valenzuela

b. 1913 in San Salvador; d. 2004 in San Salvador

La Guerra es un Fuego Oscuro, 1984

La Cuna, 1984

mixed technique on paper

Museo de Arte de El Salvador

Rosa Mena Valenzuela's paintings *La Cuna* and *La Guerra es un Fuego Oscuro* were both made during the Salvadoran Civil War (1979–92). In the early 1960s, the artist incorporated scraps of fabric with threads which became a signature material that, in combination with cut paper and her forceful lines, created a layered and complex language of abstraction.

Claes Oldenburg

b. 1929 in Stockholm; d. 2022 in New York, NY

Artists' Call Against US Intervention in Central America, 1984

poster (offset lithograph)

Collection of Doug Ashford

Drawing on his pop sensibility and skill for rendering everyday objects as larger-than-life public works and playful soft sculptures, artist Claes Oldenburg's poster for *Artists' Call Against US Intervention in Central America* wryly depicts a group of people toppling a banana statue, as if it were a monument of a corrupt and typically male leader. Fruit has featured in Oldenburg's other works, but this specific invocation recalls the term "banana republic," which has been used to describe the ways US corporations, such as United Fruit (now Chiquita Brands International), cozied up with the ruling business, political, and military elites of Central American countries. These forces in power controlled access to the primary economic sector of plantation agriculture and enabled the economic exploitation of the large, impoverished working class.

According to artist Doug Ashford, a New York organizing member and part of Group Material, *Artists' Call* was a nationwide mobilization of writers, artists, activists, artist organizations, and solidarity groups that began in New York in 1983. Group Material's summer 1982 exhibition, *Luchar! For the People of Central America*, was an early galvanizing point that kicked off over 200 exhibitions, concerts, and other public events over one year. Ashford continues: "These

events increased awareness of our government's involvement in state terrorism across the hemisphere, linked the notion of aesthetic emancipation to revolutionary politics, and provided concrete resources for the cultural workers and public intellectuals in the region and in exile. Thousands of dollars were raised and sent to cultural organizations that were part of the moment for self-determination in the region.”

Abdul Hay Mosallam Zarara

b. 1933 in Dawaymeh; d. 2020 in Amman

International Women's Day, 1985

Hiroshima-Nagasaki, US Human Rights for the People of Japan, 1986

From the Central American Struggle series, 1985

Death in the Square Massacre of Santiago, 1985

acrylic on sawdust and glue

Sharjah Art Foundation Collection, UAE

This selection of paintings by Abdul Hay Mosallam Zarara speaks to his commitment to anti-imperialist struggle and the solidarities between such movements. This presentation reflects on the nuclear bombings of Hiroshima and Nagasaki, American interventions in Chile and in Central America, as well as the importance of approaching the fight for women's freedom within a global context. Underscoring ties between his paintings and that of international writers, works shown here feature words from poet Pablo Nerudo's *Los Enemigos* (The Enemies) and Samora Machel's opening speech at the First Conference of Mozambican Women in March 1973, two years before Machel became Mozambique's first President. Further, the artist's characteristically bold style and use of humble materials convey his desire to cultivate a broad audience for his work, which at its core fought to raise awareness for the liberation of Palestine and the preservation of its cultural traditions and history.

Philomé Obin

b. 1892 in Cap-Haitien; d. 1986 in Cap-Haitien

Crucifixion de Charlemagne Péralte pour la Liberté (The Crucifixion of Charlemagne Péralte for Freedom), 1970

oil on masonite

Milwaukee Art Museum, Gift of Richard and Erna Flagg M1991.139

Philomé Obin's *Crucifixion de Charlemagne Péralte pour la Liberté* (The Crucifixion of Charlemagne Péralte for Freedom) depicts the body of Haitian revolutionary Charlemagne Péralte who was allegedly assassinated by the US Marines. Referencing the ubiquitous photograph of Péralte that the Marines staged, captured, and distributed throughout Haiti as a threat to other revolutionaries, the image inadvertently positioned him as a martyr in the fight against US occupation (1915–34). Obin's painting reframes this event through the "Cap-Haitien" school of painting he founded, reclaiming Péralte's image on Haitian terms.

Rini Templeton

b. 1935 in Buffalo, NY; d. 1986 near Mexico City

Notebook No. 19, 1979–80

Notebook No. 28, 1982

Notebook No. 37, 1982

Notebook No. 52, 1984

Notebook No. 20, 1980

Notebook No. 33, 1983

ink on paper

Comité 68 Pro Libertades Democráticas / Casa de El Hijo del Ahuizote

In her life and art, Rini Templeton was dedicated to documenting struggle, traveling throughout the United States, Cuba, and Central America to create images of protests, mass actions, and everyday life. During the day, Templeton made quick pencil sketches documenting what she saw, then worked late into the night to build up her images with thick strokes of India ink and correct them with liquid paper. When the image was complete, she made photocopies, distributing the pages to people in shared struggle. Templeton also worked as a graphic designer and art director for political journals such as *Punto Crítico*, *El Grito Del Norte*, and *New Mexico Review* and founded print workshops in Havana and Mexico City, teaching others to compose image and text to create the most impactful messages possible. In 1980, she was invited by Ernesto Cardenal and the Sandinista government to teach graphic composition in Nicaragua.

Susan Meiselas

b. 1948 in Baltimore, MD; lives in New York, NY

The Life of an Image: The Mask, 2022

installation comprised of the following components

**Youths practice throwing contact bombs in forest surrounding Monimbo, Nicaragua, 1978
on cover of *The New York Times Magazine*, July 30, 1978**

tear sheet

Practice near Monimbo, Nicaragua, 1978

c-print

**Interview with Justo, excerpt from 'Pictures From a Revolution' (dir. Susan Meiselas, Alfred
Guzzetti and Richard P. Rogers), 1991**

single-channel video (color, sound); 1:23 min.

Cover from Mainichi, Japan, 1979

tear sheet

Traditional Mask used in the Popular Insurrection, Monimbo, Nicaragua, 1978

c-print

Cover from *GEO* volume 1 charter issue, USA, January 1979

tear sheet

**Interview with Iliana, excerpt from 'Pictures From a Revolution' (dir. Susan Meiselas, Alfred
Guzzetti and Richard P. Rogers), 1991**

single-channel video (color, sound); 1:07 min.

Courtesy of the artist

During the Nicaraguan Revolution (1978–79), photographer Susan Meiselas documented the Sandinista Liberation Front (FSLN) as they fought to replace 43 years of the Somoza family's dictatorship. Among the photographs she captured were Sandinista fighters donning masks from indigenous communities, as a way of hiding their identities from the National Guard. Such masks continue to be used today in current struggles against the government of Daniel Ortega. Here Meiselas presents two of the original photographs, alongside a series of tear sheets that show how their images circulated globally, and two excerpts from her 1991 film *Pictures From a Revolution*, that capture interviews she conducted with two of the figures she had photographed ten years later.

Felix Gonzalez-Torres

b. 1957 in Guáimaro; d. 1996 in Miami, FL

Forbidden Colors, 1988

acrylic on panel

The Museum of Contemporary Art, Los Angeles; Purchase with funds provided by the Ruth and Jake Bloom Young Artist Fund

In this work comprised of monochromes, Felix Gonzalez-Torres employs the power and poetry of abstraction to stake a position in the arena of public discourse, while holding space for the innumerable and unnamed ways that human beings overpopulate the labels we take up as our politicized selves. In an excerpt from a text that lays out his approach, the artist writes:

This work is about my exclusion from the circle of power where social and cultural values are elaborated and about my rejection of the imposed and established order. It is a fact people are discriminated against for being HIV positive. It is a fact the majority of the Nazi industrialists retained their wealth after war. It is a fact the night belongs to Michelob and Coke is real. It is a fact the color of your skin matters. It is a fact Crazy Eddie's prices are insane. It is a fact that four colors red, black, green and white placed next to each other in any form are strictly forbidden by the Israeli army in the occupied Palestinian territories [this ban was lifted in 1993]. This color combination can cause an arrest, a beating, a curfew, a shooting, or a news photograph. Yet it is a fact that these forbidden colors, presented as a solitary act of consciousness here in SoHo, will not precipitate a similar reaction.

In 1993, the ban on colors Gonzalez-Torres describes was lifted. On January 8, 2023, it was reinstated. Through the work's seemingly quiet strength and reserve, the artist considers how those in power can perpetrate grave injustice against so many people without public outrage. Gonzalez-Torres shows us that solidarity emerges with a person's recognition that the prevailing conditions are harmful to them in the same way that another person has already grappled with these realities in their life.

Svay Ken

b. 1933 in Takeo Province; d. 2008 in Phnom Penh

Monthly Mandatory Meeting, 1994

oil on canvas

Collection of National Gallery Singapore

Svay Ken's paintings illustrate scenes from everyday life in Cambodia that are often charged with the presence of unsettling forces beyond the picture frame. *Monthly Mandatory Meeting*

depicts a large crowd of Khmer Rouge soldiers listening with enthusiasm to a speech from their military commander. Made nearly 20 years after the Khmer Rouge lost control of Cambodia, the piece reflects how history and trauma reverberate through cultural consciousness long after the initial events that caused them.

Laila Shawa

b. 1940 in Gaza; d. 2022 in London

The Sponsors from the series Walls of Gaza, 1994

Coke Is It! from the series Walls of Gaza, 1994

lithographs

Courtesy of October Gallery, London

This selection of Laila Shawa's lithographs is part of a larger body of work rooted in a period that spans the late 1980s to the mid-1990s, encompassing the first Palestinian uprising and the signing of the two Oslo Accords. Crucially, this work draws on Shawa's on-the-ground documentation of the simple but fundamental ways in which the people of Gaza used walls to communicate with each other during media blackouts on Palestinian-controlled newspapers, television stations, and radio. Pointedly, these works record the free-form exchange and widely divergent opinions represented in contending layers of spray paint, tar, and whitewash, which functioned as a makeshift public forum in the absence of a free press. The artist has further incorporated geometric shapes as well as color filters and additional imagery "that soften the impact of the image, highlight a pivotal point or render dramatically present shadows from a fading past." The artist concludes: "*Walls of Gaza* remains unfinished, largely because the asymmetric confrontations between Israeli military forces and Palestinian resistance in the Gaza Strip continue into the present. Little has changed over the intervening three decades, while much has deteriorated further."

Michael Zinzun

b. 1949 in Chicago, IL; d. 2006 in Pasadena, CA

Final thoughts on 10 Years of A Message to the Grassroots, 1998

standard-definition video (color, sound); 44:10 min.

Courtesy of the Estate of Michael Zinzun and Media Burn

Message to the Grassroots was a cable access talk show produced and hosted by activist and former Black Panther Michael Zinzun from 1988 to 1998 at Pasadena Community Access Corporation, which is now Pasadena Media. The program discussed topics that the mainstream media

did not dedicate attention to, which directly impacted the lives of marginalized people in the Los Angeles area. A believer in the commonality of struggles, Zinzun also aimed to show how international affairs are directly or indirectly linked to local issues. The show covered topics including police brutality, CIA drug trafficking allegations, apartheid in South Africa, the founding of Namibia, political atmosphere in Haiti, Black and Latinx solidarity, gang issues, the 1992 Los Angeles riots, and the Gulf War, among others.

This episode marked the 10th year anniversary of *Message to the Grassroots* and brought together highlights from a decade of material and guests who were featured during that time. A large selection of the episodes is available for streaming on Media Burn.

Carlos Motta

b. 1978 in Bogotá; lives in New York, NY

Memory of a Protest, 2007

single-channel video (color, sound); 15:36 min.

Courtesy of the artist and P●P●O●W, New York

Memory of a Protest documents a protest organized by Chilean human rights organization Kamarikun in Santiago, Chile, in November 2006, against the country's participation in the School of the Americas.

This work is part of SOA CYCLE (2005–07), a group of installations and video work by Carlos Motta that uses the School of the Americas (SOA) as subject matter. Founded in the Panama Canal Zone in 1946 before relocating to Fort Benning, GA, SOA was a US Army center where Latin American soldiers were trained in military strategies, counterinsurgency techniques, and other combat related skills. Due to increased criticism over the school alumni's participation in human rights violations and support of military dictatorships, the program's funding was reduced and was renamed to Western Hemisphere Institute for Security Cooperation.

Los Angeles Poverty Department (LAPD)

1985–present, Los Angeles, CA

Agents and Assets, 2008

single-channel video (color, sound); 70:05 min.

Courtesy of the artists

Los Angeles Poverty Department's *Agents and Assets* reenacts the transcript of a 1998 House of Representatives Permanent Select Committee on Intelligence hearing on allegations that the

CIA was complicit in narcotics trade in the Los Angeles area to fund Contra activities in Nicaragua. This video is the documentation of a 2008 performance of the piece in New York.

Founded in 1985 on Los Angeles's Skid Row by performance artist, director, and activist John Malpede, LAPD is made up principally of homeless or formerly homeless people. The group creates performances and multidisciplinary artworks that connect the experience of people living in poverty to the social forces that shape their lives and communities.

Rafa Nasiri

b. 1940 in Tikrit; d. 2013 in Amman

Etel Adnan

b. 1925 in Beirut; d. 2021 in Paris

A Library Set on Fire, 2008

poem in English and Arabic, six silkscreen prints

Azzawi Collection, London

A Library Set on Fire calls attention to the destruction of history and material culture in the wake of US intervention and occupation in the Middle East, while also serving as a reminder of the artistic and intellectual solidarities cultivated between cultural practitioners and communities. Etel Adnan's poem of the same title, which appears within the portfolio in English and Arabic (translated by May Muzaffar), was written in response to the 2003 US invasion of Iraq that severely destabilized the country and led to the burning and looting of Iraq's National Library and State Archives, which was insufficiently protected by occupying US forces. Rafa Nasiri's silk-screen prints reflect on the 2007 car bombing of Baghdad's Al Mutanabbi Street (named for the 10th-century classical Iraqi poet), which burned much of the bookshops and presses of a hub of cultural life that was not as widely reported. The portfolio of Nasiri's prints and Adnan's poetry conveys the artists' long friendship that began in 1974 at the First Biennial of Arab Art in Baghdad and spanned other visits in France and Morocco.

Vandy Rattana

b. 1980 in Phnom Penh; lives in Taipei

Rattanakiri II, 2009/2022

Takeo, 2009/2022

digital chromogenic prints

Courtesy of the artist

Vandy Rattana's *Bomb Ponds* series portrays how the Cambodian landscape was transformed by 2,756,941 tons of bombs dropped by the US military from October 4, 1965, to August 15, 1973 (by comparison, the Allies dropped just over two million tons of ordnance during all of World War II). The ponds became toxic craters that poisoned people and livestock and contaminated the ecosystem before the paddy fields were able to regenerate. The complete series comprises nine photographs and a video work.

Monira Al Qadiri

b. 1983 in Dakar; lives in Berlin

Behind the Sun, 2013

single-channel video (color, sound); 10 min.

Courtesy of the artist

In this work, Monira Al Qadiri juxtaposes amateur VHS video footage of the oil fires in Kuwait after the first Gulf War with audio monologues from Islamic television programs of the same period. Usually accompanying images of nature, in this instance, the recitation of Arabic poetry is set against footage of apocalyptic catastrophe.

Nancy Buchanan

b. 1946 in Boston, MA; lives in Los Angeles, CA

Operation Empathy, 2016

single-channel video (color, silent); 3:51 min.

Courtesy of the artist and Charlie James Gallery, Los Angeles

Part of a larger body of work, *Operation Empathy* is a silent video simulating the experience of a drone following a passenger vehicle in what appears to be an aerial shot of US suburban neighborhoods. As the artist notes, this is an experience that “for US citizens...would seem to be completely unimaginable.”

Nancy Buchanan, together with Barbara T. Smith and Chris Burden, was a founding member of F-Space Gallery in Costa Mesa, CA. She has been involved in numerous artists' groups including The Los Angeles Woman's Building and Los Angeles Contemporary Exhibitions (LACE). Buchanan also worked with Michael Zinzun on his cable access show *Message to the Grassroots* for 10 years and as a member of Zinzun's LA 435 Committee, which was formed to support South West Africa People's Organization in the lead-up to the independence elections in Namibia in November 1989.

Aziz Hazara

b. 1992 in Wardak; lives in Berlin

Kite Balloons, 2018/2022

inkjet prints on Innova paper

Courtesy of the artist and Experimenter, Kolkata

Prior to the 2021 withdrawal of US and NATO forces from Afghanistan after two decades of formal occupation, Aziz Hazara photographed the “aerostats” the US military installed above the country’s largest cities and strategic positions, such as Kabul and Kandahar. Although their capabilities are classified, these aerial fixtures of the Afghanistan sky are believed to wield powerful cameras and infrared heat-sensing technology that interface with an enmeshed network of drones, CCTV, and camera towers. Photographed from distant, elevated positions that look out over major urban centers, the artist turns his lens on this invasive technology and ground-to-air surveillance apparatus, which was first introduced in Iraq and has since been deployed across the world.

Isabel De Obaldía

b. 1957 in Washington, DC; lives in Panama City

Por Panamá la vida (For Panama, a Life), 2019

single-channel video (color, sound); 14:41 min.

Courtesy of the Artist

Body Bags, 1988***La Balanza, 1988******El Loco de los huevos grandes, 1988******Por Panamá la vida, 1988***

pencil, watercolor, pastel on paper

Courtesy of the artist

Batallonero, 1988***Gallina, 1988******Los gringos eufóricos, 1988******Paramilitary, 1988***

pencil, watercolor, pastel on paper

Courtesy of the artist

Por Panamá la Vida features video footage shot by the artist that documents the last years of General Manuel Noriega's dictatorship from a domestic point of view. Political turmoil penetrates the artist's home via television screens, windows, and received information. De Obaldía narrates throughout, weaving together scenes from her family's daily life and drawings that she was simultaneously working on (a selection of which are also included in the exhibition) that further process the tumultuous moment. The piece ends with the 1990 US invasion of Panama and the fall of Noriega, who was an alum of the School of the Americas (SOA) US military training program.

Diane Severin Nguyen

b. 1990 in Carson, CA; lives between Los Angeles, CA, and New York, NY

Tyrant Star, 2019

single-channel video (color, sound); 15:50 min.

Carnegie Museum of Art, Mr. and Mrs. James H. Rich Fund

Denzil Forrester

b. 1956 in Hermitage; lives in Cornwall

Nutmeg Trail, 2021

oil on canvas

Courtesy of the artist and Stephen Friedman
Gallery, London

Nutmeg Trail portrays the widely loved Grenadian revolutionary, Maurice Bishop, who led the New Joint Endeavor for Welfare, Education, and Liberation Movement (New JEWEL Movement) beginning in 1973 and served as Grenada's Prime Minister beginning in 1979 under the People's Revolutionary Government. In 1983, Bishop was killed in a coup that sparked a deadly intervention by the US military six days later. Painter Denzil Forrester depicts Bishop beside a boom box, a recurring motif from his signature scenes of the 1980s dub and reggae scene in London, where nightclubs provided gathering spaces for the Caribbean diaspora.

Roberto Cabrera

b. 1939 in Guatemala City; d. 2014 in Guatemala City

All 11 works:

Untitled, 1981

collage, tempera, and ink on paper

Hugo Quinto and Juan Pablo Lojo Collection, Guatemala

Roberto Cabrera was one of the most influential artists in Guatemala during the second half of the 20th century. While deeply engaged in the materiality of art, his approach was crossed by in-depth research, academic writing, and pedagogy. He was one of the founders—with Marco Augusto Quiroa and Elmar Rojas—of Grupo Vertebra in 1969; an influential art collective that reflected on the political commitment of the artists during one of the cruelest military dictatorships in Latin America. Cabrera’s practice was also influential to a generation of artists in the Central American region, having lived and taught in exile for several years in San José, Costa Rica. His practice engaged with pre-Hispanic and colonial imagery while deploying a reflection on the postcolonial condition. He worked with assemblage, collage, and what he called “*esculto-pinturas*,” transforming bidimensional paintings into objects by inflicting punctures or tears on the canvas. Cabrera developed an extraordinary language engaged with Mayan history, that questioned the racist stereotypes still prevailing in Guatemalan society today.

Pio Abad

b. 1983, Manila; lives in London

Thoughtful Gifts (March 24, 1986), 2020

laser engraving on Carrara marble

Courtesy of the artist

Thoughtful Gifts (October 8, 1986), 2022

laser engraving on Carrara marble

Carnegie Mellon Art Fund, 2023.7.3

Thoughtful Gifts (October 20, 1988), 2022

laser engraving on Carrara marble

Carnegie Mellon Art Fund, 2023.7.1

Thoughtful Gifts (October 20, 1988), 2020

laser engraving on Carrara marble

Carnegie Mellon Art Fund, 2023.7.2

Thoughtful Gifts (October 10, 1988), 2020

laser engraving on marble; triptych

Courtesy of the artist

Colectivo 3 (Aarón Flores, Araceli Zúñiga, Blanca Noval Vilar, and César Espinosa)

1981–85, Mexico City

Poema Colectivo Revolución, 1981–83

11 original mixed media works on paper, 2 brochures, 1 envelope; 344 inkjet print exhibition copies

Courtesy of the Institute for Studies on Latin American Art (ISLAA)

Founded by Aarón Flores, Araceli Zúñiga, Blanca Noval Vilar, and César Espinosa, Colectivo 3 was a Mexico City-based collective active from 1981 to 1985. Inspired by the Sandinista-led uprising in Nicaragua that ended the 43-year Somoza dictatorship (1936–79), the group initiated an international mail art project called *Poema Colectivo Revolución* (1981–83). Colectivo 3 sent a simple template on a letter-sized sheet of paper to artists living in 43 countries and received hundreds of responses that comprised a collective meditation on the theme of revolution.

Poema is an example of artistic solidarity of epic proportions that responds to common struggles and shared desires in a moment of global upheaval. Ideologically complex and aesthetically diverse, the project assembled artists' alternative re-imaginings of existing social and political realities. This presentation features facsimiles of the surviving contributions, alongside original contributions and ephemera. The work continues in the Heinz Architectural Center.

Hiromi Tsuchida

b. 1939 in Fukui; lives and works in Tokyo

懷中時計 (Watch), 1982/2022

学生服 (School Uniform), 1995/2022

inkjet print on paper

Courtesy of the artist

Scaife Gallery 2

Margarita Azurdia

b. 1931 in Antigua; d. 1998 in Guatemala City

The Coming of the Goddess, 1970–74

wood with polychrome and plaster with feathers, twine, and horsehair
Smith College Museum of Art, Northampton, MA;
Gift of Margarita Azurdia, 1995.8.2

La Libertad, 1970–74

wood with polychrome and plaster with string, clay, horsehair, and metal hooks
Smith College Museum of Art, Northampton, MA;
Gift of Margarita Azurdia, 1995.8.1

Margarita Azurdia was a cross-disciplinary artist and poet as well as the founder of the experimental performance group, Laboratorio de Creatividad (1982–85). Her geometric abstract paintings augment details of textile patterns, and she made marble sculptures that invited audience participation for the 3rd Bienal de Arte Coltejer in Medellín (1972), wrote poetry, and created performances that, according to critic and curator Rozina Cazali, “explored the body’s expressive potential and were based on non-traditional practices and improvisation technique.”

The Coming of the Goddess and La Libertad are related to a larger body of work called *Homenaje a Guatemala* (Tribute to Guatemala). Made by local artisans after drawings and instructions by the artists, these works are early examples of contemporary artists working with fabricators to create new works. *Homenaje a Guatemala* was shown only once in an open field in 1974 during a tumultuous period in the Guatemalan Civil War (1960–96).

Margarita Azurdia also went by multiple pseudonyms, including Margot Fanjul, Margarita Rita Rica Dinamita, and Anastasia Margarita.

SANALBAT (S. Natsagdorj, N. Sandagdorj, N. Sukhbat)

Mongolia, dates unknown

Darkhan (Friendship City), 1972

linocut on paper
Collection of Museo de la Solidaridad Salvador Allende

Bat T. Tchouloun

Mongolia, dates unknown

Los niños (Kids), 1975

linocut on paper

Collection of Museo de la Solidaridad Salvador Allende

N. Bavoujav

Mongolia, dates unknown

La manada de caballos (The herd of horses), 1976

ink and gouache on paper

Collection of Museo de la Solidaridad Salvador Allende

N. BaSambuungiin Mashbat

Mongolia, dates unknown

Бид ялна!; Venceremos! (We will triumph!), 1976

gouache on paper

Collection of Museo de la Solidaridad Salvador Allende

Museo de la Solidaridad Salvador Allende

1991–ongoing, Santiago

Democracia (Museo Internacional de la Resistencia Salvador Allende), 2021–22

single-channel video (color, sound); 4:53 min.

Collection of Museo de la Solidaridad Salvador Allende

Eduardo Terrazas

b. 1936 in Guadalupe; lives in Mexico City

Coreografía (Choreography), 1975

oil on canvas

Collection of Museo de la Solidaridad Salvador Allende

Maryse Eloy

b. 1930 in Mont-Saint-Aignan; d. 2000 in Paris

Untitled, 1973

screenprint on paper

Collection of Museo de la Solidaridad Salvador Allende

Myra Landau

b. 1926 in Bucharest; d. 2018 in Alkmaar

Ritmo continuo (Continuous rhythm), 1971

pastel on canvas

Collection of Museo de la Solidaridad Salvador Allende

Luis Tomasello

b. 1915 in La Plata; d. 2014 in Paris

Atmosphère chromoplastique N°319 (Chromoplastic Atmosphere N°319), 1973

relief construction

Collection of Museo de la Solidaridad Salvador Allende

Ryszard Winiarski

b. 1936 in Leopold; d. 2006 in Warsaw

00 zdarzen (100 events), 1977

acrylic on canvas

Collection of Museo de la Solidaridad Salvador Allende

Museo Internacional de la Resistencia Salvador Allende donation form from Joan Rabascall, January 1977

Museo Internacional de la Resistencia Salvador Allende donation form from Ghislaine Aarsse-Prins, November 1976

**Museo Internacional de la Resistencia Salvador Allende donation form from Julio Le Parc,
April 1977**

**Museo Internacional de la Resistencia Salvador Allende donation form from of Victor Vasarely,
October 1977**

**Museo Internacional de la Resistencia Salvador Allende donation form from Jacques Monory,
October 1976**

**Museo Internacional de la Resistencia Salvador Allende donation form from Michele Blondel,
July 1976**

**Museo Internacional de la Resistencia Salvador Allende donation form from Luis Tomasello,
October 1976**

**Museo Internacional de la Resistencia Salvador Allende donation form from Esteban Joaquín
Torres, November 1977**

**Museo Internacional de la Resistencia Salvador Allende donation form from Gontran
Guanaes Netto, June 1976**

**Museo Internacional de la Resistencia Salvador Allende donation form from Maria Simon,
April 1977**

facsimile prints, printed 2022

All works collection of Museo de la Solidaridad Salvador Allende

Museo de la Solidaridad Salvador Allende

1991–ongoing, Santiago

Resistencia (Museo Internacional de la Resistencia Salvador Allende), 2021–22

single-channel video (color, sound); 3:59 min.

Museo de la Solidaridad Salvador Allende

Patricia Israel

b. 1939 in Temuco; d. 2011 in Santiago

Alberto Pérez

b. 1926 in Santiago; d. 1999 in Santiago

América despierta (America awake), 1972

12-color screenprint on paper adhered to wood board

Museo de la Solidaridad Salvador Allende

Gontran Guanaes Netto

b. 1933 in São Paulo; d. 2017 in Cachan

Untitled, 1973

acrylic on canvas

Museo de la Solidaridad Salvador Allende

Museo de la Solidaridad Salvador Allende

1991–ongoing, Santiago

Solidaridad (Museo de la Solidaridad), 2021–22

single-channel video (color, sound); 5:38 min.

Museo de la Solidaridad Salvador Allende

Luis Felipe Noé

b. 1933 in Buenos Aires; lives in Buenos Aires

Esto no tiene nombre II (This has no name II), 1976

acrylic on canvas

Museo de la Solidaridad Salvador Allende

Museo de la Solidaridad Salvador Allende

1991–ongoing, Santiago

Interview with Luis Felipe Noé in commemoration of the 40th anniversary of MSSA, Santiago, Chile, 2012

single-channel video (color, sound); 2:47 min.

Museo de la Solidaridad Salvador Allende

Anonymous Chilean women

Untitled selection of *arpilleras*, ca. 1973–85

sewn fabric

Museo de la Solidaridad Salvador Allende

Leonilda González

b. 1923 in Miruano; d. 2017 in Montevideo

Novias Revolucionarias XII (Revolutionary Brides XII), 1968–69

woodcut on paper

Museo de la Solidaridad Salvador Allende

Lilo Salberg

b. 1903 in Essen; d. 1998 in Viña del Mar

Hoy a menudo recuerdo (Today I frequently remember), 1975

collage

Museo de la Solidaridad Salvador Allende

Francisco Brugnoli

b. 1935 in Santiago; lives in Santiago

N.N. 1979, 1979

screenprint on vinyl on wood

Museo de la Solidaridad Salvador Allende

Alfredo Portillos

b. 1928 in Buenos Aires; d. 2017 in Buenos Aires

Untitled, 1974

screenprint on fabric

Museo de la Solidaridad Salvador Allende

Valentina Cruz

b. 1940 in Concepción; lives in Santiago

Pieles de mujeres fieles a ser examinadas por el doctor de turno (Skins of faithful women to be examined by the doctor on duty), 1966

latex, paint, acrylic, wood, and metal clamps

Museo de la Solidaridad Salvador Allende

Hanns Karlewski

b. 1937 in Stockholm; lives in Stockholm

Ankdammen (The duck pond), 1975

mixed assemblage

Museo de la Solidaridad Salvador Allende

Öyvind Fahlström

b. 1928 in São Paulo; d. 1976 in Stockholm

Chile F, 1973

screenprint on paper

Museo de la Solidaridad Salvador Allende

Paul Peter Piech

b. 1920 in Brooklyn, NY; d. 1996 in Porthcawl

USA Integrate!, 1973

linocut on paper

Museo de la Solidaridad Salvador Allende

Derek Boshier

b. 1937 in Portsmouth; lives in Los Angeles, CA

Good Neighbor, 1973

collage

Museo de la Solidaridad Salvador Allende

Carol Law

b. date unknown in Temple, TX; lives in Los Angeles, CA

No Peace 'till I Agree, 1972

screenprint on newspaper

Museo de la Solidaridad Salvador Allende

Hugo Rivera Scott

b. 1943 in Viña del Mar; lives in Santiago

Napalm, 1971

screenprint on paper

Museo de la Solidaridad Salvador Allende

Anders Åberg

b. 1945 in Stockholm; d. 2018 in Nordringrå

Vita huset och draken (The Whitehouse and the Dragon), 1975

mixed assemblage

Museo de la Solidaridad Salvador Allende

Hugo Rivera Scott

b. 1943 in Viña del Mar; lives in Santiago

Sic..., 1974

graphite on paper

Museo de la Solidaridad Salvador Allende

Ximena Armas

b. 1946 in Santiago; lives in Paris

Golpe (Cup), 1973

collage

Museo de la Solidaridad Salvador Allende

Ricardo Mesa

b. 1931 in Cauquene; d. 2000 in Santiago

Allende, 1974

pastel on paper

Museo de la Solidaridad Salvador Allende

Ernest Pignon-Ernest

b. 1942 in Nice; lives in Paris

Chili résistance (Chilean resistance), 1977

graphite on paper with acrylic on top

Museo de la Solidaridad Salvador Allende

Kustiyah

b. 1935 in Probolinggo; d. 2012 in Yogyakarta

Pantai Parangtritis (Parangtritis Beach), 1960

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Merapi Siaga (Merapi Alert), 1996

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Kartika

b. 1934 in Jakarta; lives in Yogyakarta

Kampung di Jepang (Village in Japan), 1970

acrylic on canvas

Collection of Affandi Museum

Zaini

b. 1926 in Pariaman; d. 1977 in Jakarta

Bukit Hijau (Green Hill), 1973

screenprint on paper

Collection of the National Gallery of Indonesia

Kustiyah

b. 1935 in Probolinggo; d. 2012 in Yogyakarta

Bali, 1968

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Landscape, 1963

oil on canvas

Collection of OHD Museum

Kustiyah

b. 1935 in Probolinggo; d. 2012 in Yogyakarta

Anakku Ira (Ira, My Child), 1969

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Potret Diri (Self Portrait), 1967

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Potret Diri (Self Portrait), ca. 1955–62

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Kartika

b. 1934 in Jakarta; lives in Yogyakarta

Aku Hamil (I'm Pregnant), 1962

oil on hardboard

Collection of Affandi Museum

Kustiyah

b. 1935 in Probolinggo; d. 2012 in Yogyakarta

Potret Diri (Self Portrait), 1979

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Potret Diri (Self Portrait), 1962

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Kustiyah

b. 1935 in Probolinggo; d. 2012 in Yogyakarta

A Can From India, 1962

oil on canvas

Collection of OHD Museum

Bali, 1968

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Zaini

b. 1926 in Pariaman; d. 1977 in Jakarta

Bunga dalam vas (Flower inside a vase), 1978

screenprint on paper

Collection of the National Gallery of Indonesia

Kustiyah

b. 1935 in Probolinggo; d. 2012 in Yogyakarta

Bunga Kamboja Merah (Red Frangipani Flower), 1969

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Semangka (Watermelon), 1963

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Siti Ruliyati

b. 1930 in Jombang; lives in Jakarta

Bunga-bunga Mekar di Dahan (Flowers Blooming on the Branch), 1985

oil on canvas

Collection of the National Gallery of Indonesia

Srijani Hudyonoto

b. 1930 in Yogyakarta; d. 2006 in Jakarta

Durian, 1967

ink on paper

Collection of the National Gallery of Indonesia

Kustiyah

b. 1935 in Probolinggo; d. 2012 in Yogyakarta

Lele (Catfish), 1975

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Title unknown, 1969

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Udang (Shrimp), 1975

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Kustiyah

b. 1935 in Probolinggo; d. 2012 in Yogyakarta

Bunga Putih (White Flower), 1994

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Title unknown, 1966

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Kustiyah

b. 1935 in Probolinggo; d. 2012 in Yogyakarta

Pepaya Ranum (Ripe Papaya), 1969

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Pohon (Tree), 1969

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Bunga (Flower), date unknown

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Rustamadji

b. 1921 in Klaten; d. 2001 in Klaten

Pohon Nangka (Jackfruit Tree), 1985

oil on canvas

Collection of the National Gallery of Indonesia

Gregorius Sidharta Soegijo

b. 1932 in Yogyakarta; d. 2006 in Surakarta

Taman Sari III, 1975

screen print on paper

Collection of the National Gallery of Indonesia

Sudarso

b. 1914 in Sawangan; d. 2006 in Purwakarta

Wanita Menanti (Awaiting Woman), 1982

oil on canvas

Collection of the National Gallery of Indonesia

Kustiyah, date unknown

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Gregorius Sidharta Soegijo

b. 1932 in Yogyakarta; d. 2006 in Surakarta

Kustiyah, 1955

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Artist unknown

Kustiyah, ca. 1955-1962

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Siti Ruliyati

b. 1930 in Jombang; lives in Jakarta

Perempuan sedang merokok (A woman smoking), 2005

oil on canvas

Collection of Lippo Museum of Art / Museum Universitas Pelita Harapan

Edhi Sunarso

b. 1932 in Salatiga; d. 2016 in Yogyakarta

Istriku (My Wife), ca. 1972

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Siti Ruliyati

b. 1930 in Jombang; lives in Jakarta

Pasar Burung (Bird Market), 1965

oil on canvas

Collection of the National Gallery of Indonesia

Kustiyah

Torso, 1960

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Kustiyah

Kambing Hitam (Black Goat), 1969

oil on canvas

Griya Seni Hj. Kustiyah Edhi Sunarso

Kartika

b. 1934 in Jakarta; lives in Yogyakarta

Anjing dan Anak-anaknya (A dog and her child), 1961

oil on canvas

Collection of Affandi Museum

Heinz Galleries

Ali Eyal

b. 1994 in The Forest; lives and works in the Small Farm

Where Does A Thought Go When It's Forgotten? And., 2019–22

oil paint, color pencils, and ink drawings on envelopes, paper, and cardboard boxes

Courtesy of the artist

Commissioned in part by Carnegie Museum of Art for the 58th Carnegie International

Ali Eyal's work, in the words of writer Rana Issa, "artistically pursues traumatic events in the contemporary history of Iraq through the intimate and tragic impact it has on his own life [...] and continues to experience exile from home, loved ones, and country." Experimenting with painting, video, archival practices, poetics, and performance, Eyal's works reach out for a life that barely lingers in rapidly fading memories. For some years, he has withheld biographic information and has refused to have his portrait taken "in dialogue with the missing persons, with the lost villages and destroyed houses."

The works presented in the 58th Carnegie International were first shown at Ashkal Alwan in Beirut but were only on view for one day, before the exhibition was closed in support of the 2018 mass protests that swept Lebanon. Largely painted on manila envelopes, the works feature plants that are loosely inspired by illustrations from books on the flora of Iraq and can be filed away in much the same manner as forlorn bureaucratic records of the irrecoverable.

Anh Trần

b. 1989 in Bến Tre; lives and works in Tāmaki Makaurau /Auckland

Dark Angel, 2022

oil, acrylic, spray paint, and Flashe on linen

Courtesy of the artist

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

The feeling (of warmth and beauty), 2022

Tangerine dreams, 2022

Oxytocin, 2022

Distant lights, 2022

Run to the rescue with love, 2022

all works oil, acrylic, spray paint, and Flashe on linen

Courtesy of the artist

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

In her paintings, Anh Trần draws on the history of Western postwar painting, such as American Abstract Expressionism and German abstraction of the 1980s loosely associated with the Neue Wilde movement. Rather than mine the discursive, theoretical, or technical aspects of this history, the artist responds to the emotive quality of these works, which she has primarily engaged through reproductions in books. Trần is interested in liberating the expressive capacity of painting from formal and academic stricture and decentering art history to question the false dualisms of original and replica, center and periphery, authenticity and forgery. Further, Trần's work responds to Western modernism's appropriation of other aesthetic traditions that do not acknowledge their roots in vernacular cultural practices and customs. The artist draws from various painterly mark-making techniques, paint types, and treatments of canvas that are historically associated with white male painting, which come from the "desire to take what you cannot do or are supposedly not allowed to do and to use that energy in your own way." Often working spontaneously and on multiple paintings at once, Trần explores how these many styles and technical approaches can give form to everyday feelings, desires, and expressions worked out in the studio.

Christian Nyampeta

b. 1981 in Kigali; lives and works in Amsterdam and New York, NY

Landscapes of My Childhood Remembered (For and After Obi Okigbo), 2022

Lovers in a Dangerous Spacetime, 2022

The Way We Lived, 2021

all works charcoal on paper

Courtesy of the artist

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

Search Sweet Country, 2022

Force Majeure, 2021–22

Nocturnes, 2021

A Hand of Darkness Caressed My Eyelid of Light, 2022

all works charcoal on paper

Courtesy of the artist

Artist, musician, and filmmaker Christian Nyampeta is concerned with pedagogy and communal ways of producing and sharing knowledge. He uses art and museums to create space for cir-

culating vernacular modalities of gathering and learning from and with one another that were disrupted by the arrival of colonial models of education. Following the work of Senegalese director Ousmane Sembène, Nyampeta approaches cinema as an evening academy, or *école du soir*, which creates a site and framework for collective discourse.

For the 58th Carnegie International, Nyampeta presents a selection of charcoal drawings that function as storyboards for an in-progress film, titled *Lovers in a Dangerous Spacetime*. The film and drawings center on a group of friends who have gathered for a day of national commemoration, only to find they cannot remember which event or person the day was meant to commemorate. Nyabingi, the spirit of dust and goddess of the wind, begins to narrate the story each friend believes to be true, moving across space and time to create “a montage of an interior life of the diasporic, in which existing ways of life are converted through forceful spiritual displacement and environmental transformation, understood as a global condition applicable to even those that remain in their native lands.” The scenes in each story were filmed in Congo, Germany, New York, Uganda and Rwanda. In the Charity Randall Galleries Nyampeta presents *Stories of an Abundant Future That Was Never Had* (2021–ongoing), a series of charcoal tool sculptures made of the same wood he burned to create the charcoal with which the storyboards were drawn. Altogether Nyampeta builds a larger world of inquiry and imagination, that considers our ability to reconstitute upended histories and modes of collective learning.

Dala Nasser

b. 1990 in Tyre; lives and works in Beirut

Tomb of King Hiram, 2022

mixed fabrics, charcoal, ash, salt, rainwater, earth, oleander flowers, Spartium flowers, mixed green shrubbery, walnut shells, blackberries, and wooden structure

Courtesy of the artist and Deborah Schamoni

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

Through processes of burying, soaking, dyeing, embedding, and rubbing, Dala Nasser creates indexical paintings of land, working primarily in Beirut and the South of Lebanon, where her family has had a farm for generations. In opposition to the sweeping vistas offered by traditional landscape painting, Nasser’s canvases provide close-up views of the markings of political and environmental violence, erosion, and toxicity.

For the 58th Carnegie International, Nasser takes as subject a ruin that sits at the crossroads of ancient history, current geopolitics, and everyday life. The work engages with the 600–400 BCE tomb of King Hiram, the Phoenician king of Tyre, who is said to have supplied cedarwood and skilled artisans to build the palace of King David and Solomon’s Temple. Today, this lime-

stone structure sits on the side of a highway just outside the village of Qana, where Jesus is said to have turned water into wine, and is, in modern times, the site of two civilian massacres brought on by military invasions. At 13 feet tall, Nasser's work is comprised of many smaller paintings ranging from 5 to 16 feet in length that bear impressions of the tomb's carved limestone surface and are dyed with native Spartium flowers, mixed shrubbery, walnut shells, blackberries, and oleander flowers.

Dia al-Azzawi

b. 1939 in Baghdad; lives in London

Ruins of Two Cities: Mosul and Aleppo, 2020

polyester resin

Courtesy of the artist

Dia al-Azzawi's multifaceted practice has grappled with urgent aesthetic and philosophical questions for over 50 years. As an artist, editor, and director for the antiquities department in Baghdad (1968–76), he has been an active member of many artist collectives, including the Baghdad Modern Art Group and the New Visions Group, and in his own work, has developed a core aesthetic vocabulary connected to the cultural history and mythology of the wider Arab world.

After viewing satellite and drone documentation of the destruction of Mosul in Iraq and Aleppo in Syria, al-Azzawi created *Ruins of Two Cities*, which confronts us with the devastation that most of us have only viewed from a distance. Over thousands of years, these ancient cities were razed and rebuilt but lived on as thriving artistic, intellectual, cultural, and economic centers of exchange. At the same time, such cosmopolitan centers were, as the artist notes, also “subject to the desires of rulers who tried to make their mark on history.” Reflecting on the recent past, al-Azzawi grapples with how these two cities have been “completely destroyed—not by invading armies or airborne enemies during times of open war but by their own sons, who were recruited by external forces to join fanatical factions within an endless political and sectarian conflict.” He continues: “The cities of Mosul and Aleppo are like dreams made of human desires and fears, history, and traditions. It is easier to look at their destruction from a bird's-eye view, without touching the ground, for fear of touching the ruins that are mixed with the ugliness of what man does to his fellow man.”

Édgar Calel

b. 1987 in Chi Xot (San Juan Comalapa); lives and works in Chi Xot (San Juan Comalapa)

***Oyonik* (The Calling), 2022**

75 fired ceramic vessels, roses, fruit tree branches, water, and colored pencil on paper

Courtesy of the artist and Proyectos Ultravioleta, Guatemala

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

In Mayan Kaqchikel, *Oyonik* is a healing ritual for people who are lost, both physically missing or spiritually adrift. According to Kaqchikel culture, one becomes lost when the body is separated from the spirit. *Oyonik* calls on the heart of the sky and the heart of the earth to ask for a person's spirit to return to their body, so they might be found again. This ritual is also used to communicate with individuals, who are far away and can receive messages through dreams and signs that manifest themselves through nature and animals. As such, *Oyonik* is both a healing ritual and a communications technology.

Édgar Calel's *Oyonik* (The Calling) is comprised of clay pots filled with water, rose petals, and tree branches, as well as paintings and drawings of ceramic pottery shards that were found buried in the earth on the artist's family's land. Through conversations with his father, Calel has come to believe the shards were intentionally broken and buried by their ancestors, as an act of cultural preservation to prevent colonizers from seizing objects and the cultural knowledge manifest in them. The artist works from a counter-ethnographic perspective, thinking through archeology from the point of view of the people who live with these objects and histories "under their feet."

I Gusti Ayu Kadek Murniasih (Murni)

b. 1966 in Bali; d. 2006 in Bali

I Gusti Ayu Kadek Murniasih's paintings depict vivid, surreal images of sexual pleasure; hybrid gender-bending forms; and trauma. At night, Murni was said to wake from her dreams, feverishly painting the visions she saw: undulating phalluses that incited both humor and pleasure, sharp claw-like forms that threatened pain, and personified amorphous creatures often inspired by local symbols and myths.

Born in Bali, Murni moved extensively throughout Indonesia, first with her family to South Sulawesi as part of the Transmigration Program initiated by Dutch colonial powers, then to Jakarta as a domestic worker in her youth, ultimately ending up in Ubud, where she continued her work in domestic labor and learned the traditional, male-dominated Pengosekan style of Balinese painting. Murni's migrations were deeply entwined with experiences of sexual trauma, physical abuse, marriage, divorce, infertility, and sickness. These personal and gendered experience are reflected in her signature adaptation of vernacular Balinese painting, embracing

its flat colorful planes and bold figuration to portray explicitly sexual, violent, and absurd imagery that spoke to the perspectives of women just as President Suharto's New Order regime—and its gender-based inequalities—was coming to a close.

Aku menyembahmu (I Worship You), 1994

Collection of National Gallery Singapore

Mata dan Kumis Em (Eye and Mustache Hmmm), 1998

Collection of the University of Chicago Booth School of Business

Aku ingin Terbang (I Want to Fly), 1998

Collection of Liu Ying Mei

Kehidupanku Serba Cekcok (My Life is Full of Bickering), 1998

Courtesy of the artist's estate

Kenikmatanku 27 (My Pleasure 27), 1998

Anh Collection, Singapore

Untitled, 1999

Courtesy of the artist's estate

Suara Perut (The Voice of the Feelings in My Stomach), 1999

Courtesy of the artist's estate

Aku disedot (I'm Being Sucked), 2000

Collection of National Gallery Singapore

Aku dan Alamku (Me and my Habitat), 2000

Collection of Larry Yeo

Naga Banda (Bandanese Dragon), 2000

Courtesy of the artist's estate

Disaat Itu Aku Sangat Sakit (At That Time I Was Really Sick), 2000

Collection of Katrina Heng and Lee Jan Hau

Gayaku 18 September (My Style 18 September), 2000

Collection of National Gallery Singapore

Untitled, 2001

Collection of Natasha Sidharta

Berdandan (Dressing Up), 2002

MURI Collection, Singapore

all works acrylic on canvas

I Gusti Ayu Kadek Murniasih (Murni)

b. 1966 in Bali; d. 2006 in Bali

Detik Kontrol (A Second of Control), 2004

acrylic on canvas

Collection of Christella and Martin Nicholas Miranda

Untitled, 2004

acrylic on canvas

Courtesy of the artist's estate

Bencana Tsunami (Tsunami Disaster), 2004

acrylic on canvas

Courtesy of the artist's estate

Di Puncak Lumajang (At the Summit of Lumanjang), 2000

oil on canvas

Collection of Evelyn Halim

I Gusti Ayu Kadek Murniasih (Murni)

b. 1966 in Bali; d. 2006 in Bali

Jam Tiga Pagi (3 AM), 2003

acrylic on canvas

Private Collection

Lidahku Menjuler (Sticking Out My Tongue), 2003

acrylic on canvas

Courtesy of the artist's estate

Untitled, 2004

acrylic on canvas

Collection of Sigit Nugroho

Kucingku Di Belanda (My Pussy in the Netherlands), 2004

acrylic on canvas

Collection of Yeap Lam Yang

Kesukaanku (My Favorite), 2004

acrylic on canvas

MURI Collection, Singapore

Melike Kara

b. 1985 in Bensberg; lives and works in Cologne

bojnurd (hauzi), 2022

jaff (octagon), 2022

khamseh (bizar), 2022

qarajorlu / pahlevanlu, 2022

darreh gaz (dorunger valley / bajgiran region), 2022

all paintings oil stick and acrylic on canvas

weaving, 2022

inkjet prints mounted on wall with bleach

Courtesy of the artist and Arcadia Missa, Jan Kaps, and Peres Projects

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

Melike Kara's paintings begin from the form of the knot and the different knot-making techniques, motifs, and patterns used by Kurdish weavers. Born to an Alevi Kurdish family, Kara has traced the ways these patterns have changed over time, borrowing from and adapting to local weaving traditions as Kurdish people migrated. She characterizes the knot as a form of abstraction, a register of the proximate cultures and hybridity tied to the Kurdish diaspora, as well as a means of expression through which Kara explores the figure and its dissolution.

Since 2014, Melike Kara has collected photographs from the Kurdish diaspora, piecing together a collective archive of Kurdish life. From this material, she creates a ground for her paintings, individually pasting each photograph to the wall and then painting over it with bleach. This process speaks to a larger tension between the purpose of an archive to preserve cultural memory, and its inability to bridge the fragmented experiences of a stateless diaspora. She explains: "During the

process, it feels as if you are wandering through stories of a personal origin but also of the collective, as the work itself attempts to hold on.”

Mire Lee

b. 1988 in Seoul; lives and works between Amsterdam and Seoul

Untitled (My Pittsburgh Sculpture), 2022

metal, silicone oil, resin, dosing pumps, steel wire ropes, barbed wire, and other mixed media

Courtesy of the artist

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

Mire Lee employs more robust sculptural materials such as metal, plaster, and concrete alongside glycerin, silicone, and various types of resin, which are often animated by electric motors and pumps. The artist’s works sometimes recall the internal systems of the human body—its organ functions, convulsions, failures, fluids, and excretions—as a way of probing the depths and outer limits of human behavior and the psyche.

The centerpiece of Lee’s new sculpture is a steel and glass decagonal form that contains flexible, kinetic components turning in a viscous fluid. Here, soft internal elements become entangled with each other and come into contact with hard, unforgiving materials. An extension of the artist’s exploration of pain, this commission connects with the machinations set in motion in Lee’s prior works that mine a vocabulary of the ugly, neglected, strained, vulnerable, and leaky. In this dark sublime, the artist seeks generative and redemptive lessons. She observes: “I’ve always seen heart-wrenching things as beautiful...I do not believe we can eliminate violence or toxicity in its entirety from the world, but we can develop responses other than disgust or withdrawal.” Taking one step further, Lee asks how we might come to understand and make something of pain, violence, or injustice that is compounded, knotted up, and which has no single source or cause.

Naufus Ramírez-Figueroa

b. 1978 in Guatemala City; lives and works in Guatemala City

Lugar de Consuelo (Place of Solace), 2020

single-channel high-definition video (color, sound); 35:25 min.

Lugar de Consuelo (Place of Solace), 2016

costumes and props for live performance, wooden sticks, polystyrene, resin, and fabric

*This presentation features one of the six scarecrow sculptures

Courtesy of the artist and Proyectos Ultravioleta

Naufus Ramírez-Figueroa's *Lugar de Consuelo* (Place of Solace) (2020) revisits *Corazón del espantapájaros* (Heart of the Scarecrow), a 1962 play by dramaturg, poet, and theater director Hugo Carrillo. In 1975, during Guatemala's 36-year civil war (1960–96), a student production of the play adapted to address political concerns was swiftly shut down by the authorities before the theater was set on fire.

Carillo's original text remains in circulation, but the censored adaptation has not survived. Imagining what it could have been, Ramírez-Figueroa created a video and performance based on a script developed by frequent collaborator, poet, and writer Wingston González. In this version, Ramírez-Figueroa and González respond to the enduring traumas of the recent and not-so-recent past and the web of entangled inheritances, staging situations in which villains and victims mutate into one another. Like the censored version that used an existing text to address other issues, *Lugar de Consuelo* ponders the absurdity of irredeemable human suffering and irrecoverable loss prompted by perpetual histories of violence.

Pio Abad

b. 1983 in Manila; lives and works in London

***Distant Possessions*, 2022**

trompe l'oeil painting on wall

Carnegie Mellon Art Gallery Fund, 2023.7.4

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

Pio Abad's archival and museological research examines the words, images, objects, and deeds of past world leaders and inscribes them in the historical traumas that have shaped our present. For the 58th Carnegie International, the artist examines Andrew Carnegie's position as an anti-imperialist and industrialist via his 1898 text "Distant Possessions: The Parting of the Ways," originally published in the *North American Review*. Here, Carnegie argued against the United States' annexation of the Philippines, even offering to buy the country's independence for the sum of \$20 million—the price the United States paid to purchase the Philippines from Spain under the Treaty of Paris of 1898, marking the end of the Spanish-American War. Central to Carnegie's rationale was that the meager annual revenue did not warrant the expense of "running" the colony and that industry, not government, should take on the role of extracting profit from such territories.

Abad's site-specific work borrows words from Carnegie's essay on the Philippines, inscribing the phrase "Americans cannot be grown there" above a gallery entryway in the same style etched on the facade of the museum's original 1895 building. The aesthetic intervention takes up the language of American exceptionalism and benevolence to reflect on the country's imperialist legacy and cultural fragility today. The piece is in dialogue with Abad's series *Thoughtful*

Gifts (2019–ongoing)—located in Scaife Gallery 1 as part of *Refractions*—in which the artist has engraved into marble tablets the correspondence between former Philippine dictator Ferdinand Marcos, his wife Imelda, and the administration of former US President Ronald Reagan.

Sanaa Gateja

b. 1950 in Kisoro; lives in Kampala

***Seeds of joy*, 2022**

Courtesy of the artist and Afriart Gallery

***Care*, 2022**

Courtesy of the artist and Afriart Gallery

***New generation*, 2019**

Courtesy of the artist and Afriart Gallery

***Together*, 2019**

The Henry L. Hillman Fund, in honor of Ellen Kessler’s service as Chair of Carnegie Museum of Art Advisory Board, 2023.14

***Soils of life*, 2022**

Courtesy of the artist and Afriart Gallery

all works paper beads on barkcloth

Sanaa Gateja creates paintings and sculptures using handmade beads attached to a barkcloth surface. The beads are made by artisans out of paper gathered from various sources, including magazines, retired school textbooks, and even flyers from past political campaigns. From the miniscule unit of the bead, the artist creates a community that extends the work beyond the studio and the gallery space. This process is related to what the artist calls the “unit construction concept,” whereby like the bead, he can use any material—from a leaf to a rock—to create forms and patterns repeated into larger works. One of his guiding principles has been a poem that he wrote and keeps in his studio:

A dot is a dot is a dot likely to burst into millions of dots
Black, red, green, blue, yellow and gold so far and yet close
A raindrop rolling off a leaf and swallowed by hungry earth
A dot is a dot it is your village a community a voice in the hills
A cell a life a force of light to keep the fire burning.

For Gateja, the bead also becomes a talisman within which “you have material, letters, and information, and you have the hands that rolled it.” By using barkcloth and beads instead of canvas and pigments, Gateja has developed a methodology that introduces recycled and locally sourced material and labor to create works that respond to social concerns and communal desires.

Soun-Gui Kim

b. 1946 in Buyeo; lives in Paris, Viels-Maisons, and Seoul

Stock Garden, 2022

live video and sound installation with real-time international stock exchange feed, plants

Courtesy of the artist

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

Soun-Gui Kim draws on the fields of philosophy, art, and technology in wide-ranging works. Her practice includes paintings that interrogate the subjective expression of markmaking; spectator-participatory “situations” staged in public space; pinhole photography; video and multimedia installation; in addition to comparative studies in culture in dialogue with philosophers, such as Jacques Derrida and Jean-Luc Nancy. More recent works feature robots and machine learning technologies. After studying painting at Seoul National University (1966–71), she received a scholarship to study in France, where she worked with experimental artist groups and taught for many years at several universities. During a visit to New York in 1982, she spent time with artists working with video, such as Nam June Paik, Ko Nakajima, Ira Schneider, and Frank Gillett; she would later collaborate with Paik and invite others she met to participate in a 1986 exhibition she organized in Marseille.

Bringing together numerous concerns in Kim’s practice, *Stock Garden* (2022) is the most recent iteration of the artist’s thinking that dates to the 1980s and is informed by her travels during that period through Korea, China, Japan, and India. Kim observed firsthand the rapid transformation of ways of life and cultural values across Asia ushered in by a new era of global capitalism and neoliberal economic policy. This multimedia installation—comprised of video footage from traditional food markets juxtaposed with real-time feed from global stock markets that are projected onto live plants and museum visitors passing by—considers the relentless pursuit of profit and growth on individual lives, society, and the planet.

terra0

2016–present, Berlin

A tree; a corporation; a person (DAO #01, Black gum tree, Pittsburgh, PA), 2022–ongoing
black gum tree, plot of land at 915 Ridge Avenue, Pittsburgh, PA, 15212, 501(c)4 (Pittsburgh Lobby for Tree Personhood), smart contract, certificates of care (ERC 721), contractual relationship between Carnegie Museum of Art and Community College of Allegheny County
Courtesy of the artists

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

Founded in 2016, terra0 is a group of developers, theorists, and artists exploring the creation of hybrid ecosystems in the technosphere. The group's first work, the *terra0 whitepaper* (2016), based on research in areas of distributed ledger technology (DLT), ecology, and economics, proposed technologically augmented ecosystems that can act as semi-autonomous agents.

For the 58th Carnegie International, terra0 proposes an augmented tree that owns its land. The land is donated by the Community College of Allegheny County (CCAC) in Pittsburgh, on which a black gum tree was planted in May 2022. The tree is the single living entity of Pittsburgh Lobby for Tree Personhood, a 501(c)4 social welfare organization, and its de facto owner. The tree will govern itself through a smart contract and issue annual “certificates of care” in the form of non-fungible tokens (NFTs) to Carnegie Museum of Art for the services that the museum provides during its lifetime, such as water, pruning, pest control, liability, and the like. While this work responds to broader environmental concerns, it is particularly relevant in Pennsylvania, which lost a large percentage of its forest to the logging industry in the 19th and 20th centuries.

A tree; a corporation; a person is located at CCAC Allegheny Campus, at 915 Ridge Avenue (40°26'57.8"N 80°00'58.5"W).

Tith Kanitha

b. 1987 in Phnom Penh; lives in Phnom Penh

Untitled, 2022

acrylic on paper

Untitled, 2021

Untitled, 2021

Untitled, 2022

Untitled, 2022

Untitled, 2019

Untitled, 2021

Untitled, 2022

all sculptures .03 in. (.7 mm) steel wire

Courtesy of the artist

Commissioned in part by Carnegie Museum of Art for the 58th Carnegie International

Tith Kanitha creates sculptures by first coiling rolls of .03 inch gauge steel wire around a thin copper rod, then cutting and bending the long, sprung form into sections that are joined together. This practice has given the artist a way to unspool inner thoughts, feelings, and desires, in addition to those that may be inherited or diffused in culture. Although she did not live through Cambodia's dictatorship and civil war (1975–79)—resulting in the loss of approximately two million people and a vast majority of the country's artists—Tith's work acknowledges the enduring presence of loss and destruction decades later. Through her slow, attenuated approach to making, she processes the complex and unknowable dimensions of this past, while imbuing the present with energy and imagination.

Tith's drawings on paper extend the exploration of line and process found in her sculptures. Here, she uses similar pieces of coiled wire to apply ink and acrylic paint to large sheets of water-color paper. Navigating material, texture, color, and space, the abstract drawings privilege experimentation and philosophical inquiry over realism and technical mastery. While she remains unsure about her relationship to the history of abstract art, she is committed to owning abstraction in her experiences and in feelings that “remain from one generation to another, from past to present and to the future, from time to space and from space to time.”

Tith Kanitha

b. 1987 in Phnom Penh; lives in Phnom Penh

All works untitled, 2020–21

acrylic on paper

Untitled, 2021

.03 in. (.7 mm) steel wire

Courtesy of the artist

Commissioned in part by Carnegie Museum of Art for the 58th Carnegie International

Trương Công Tùng

b. in 1986 in Đắk Lắk province; lives and works in Ho Chi Minh City

Shadows in the garden #3: (Do, Re, Mi, Fa, Sol, La, Si, Do), 2021–ongoing

lacquer on wood, time, and temperature

Long Long Legacies, 2021–ongoing

beads from rubber, coffee wood, and other variations of trees, steel wire, time, and temperature

Forest Dust (form, faith, fear), 2019–ongoing

rubber tree roots, wooden beads, funeral garlands, soil, and plastic fertilizer bag

the state of absence – voices from outside, 2020–ongoing

gourds, water, soil, seeds, machinery, time, and temperature

Courtesy of the artist

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

The work of Trương Công Tùng concerns the mythologies of land and their relationship to living practices that have been interrupted by processes of modernization, war, and rampant industrialization of the Central Highlands in Vietnam. He approaches work in the studio as a gardener works a parcel of land, combining found and organic elements, mainly sourced from industrial-scale agricultural forests, to create interconnected bodies of work. He is interested in how cosmologies of life have survived despite various interruptions and how they continue to sustain cultural practices, human relations, and daily rituals.

For the 58th Carnegie International, Trương presents a selection of work that has been developing over the past few years. A screen made of beads sourced from industrial tree plantations (such as coffee, cacao, and rubber plants); a selection of lacquer paintings that constantly change with the addition of layers; and a circulatory network of gourds compose what the artist considers a temporary garden. In this presentation of works, art and aesthetics are integral to the appreciation of one's everyday surroundings; to live a beautiful life requires the constant cultivation and care of a gardener.

Yooyun Yang

b. 1985 in Seoul; lives and works in Seoul

Memory, 2021

Shapes of Light, 2020

Gleam, 2020

Hole, 2020

Habit, 2021

Remind, 2021

L, 2020

Dissolve in Light, 2022

Underground, 2022

Pale, 2022

all works acrylic on Korean paper (jangji)
Courtesy of the artist

Trained in Korean ink wash painting, Yooyun Yang reinterprets the tradition's emphasis on realism and representational flatness to excavate the inner thoughts, anxieties, and worlds that permeate contemporary life. Central to the artist's endeavor is the way she works with the mulberry paper's layered, pulpy surface through which light can permeate, while remaining highly absorptive to acrylic media and allowing for overlapping colors. Yang skillfully modulates the tonal saturation in her paintings to reveal psychological depth and emotional charge. The darkness of her paintings is elevated to subject matter, balanced by the artist's acute attentiveness to the existence and portrayal of light.

In the 58th Carnegie International, the artist presents several paintings she describes as portraits, including the large-scale freestanding composition *Beholder* (2019). In these recent works, Yang captures fleeting, seemingly solitary moments that are rarely shared or socialized among a public. The artist obscures individual identity—depicting figures with their backs turned or covering their faces—achieving a feeling, mood, or attitude that emanates from the figure into their surroundings. In this way, the collective cultural toll of macropolitical events, such as a factory workers' strike or student protest, live on in the private sphere. The artist explains: "What I am trying to show stands out when it is covered by darkness, more so than when it is explicitly depicted."

Floor 1

Andy Robert

b. 1984 in Les Cayes; lives and works in New York, NY

Cargo, 2022

oil on linen on artist's frames

Henry L. Hillman Fund, 2023.3

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

All three works:

Cargo, 2022

oil on linen on artist's frames

Courtesy of the artist and Hannah Hoffman Gallery, Los Angeles

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

For Andy Robert, abstraction can address the mediation of entangled histories, images, and narratives that give form to contemporary reality. The artist's oil impasto paintings treat the representation of a person, place, or scene as contingent or as a moment in flux, sometimes furthering this effect by breaking the composition's continuity across multiple canvases.

For the 58th Carnegie International, Robert devotes several expansive, uninterrupted compositions to address fractured histories, cultures of displacement, and related matters of movement, transportation, expropriation, and logistics that have shaped the modern Western world. The artist has created frames made from doors he found on his many walks roaming around New York City, imagining paintings as passageways and reflecting on home and the impossibility of return.

And once the dice is thrown what possibility is there; who can predict calling where and knowing what will land, and/or predict what game is truly at play? Once the game gets going all bets are final. It is all a gamble of a shipwreck; a roulette, a game of life and death—who knows where the subject will land? Please just send word that you made it safe okay? I'll pray one day you'll return back whole, grown strong and in one piece. Until then I remain shattered.

—Andy Robert

Angel Velasco Shaw

b. 1963 in Los Angeles, CA; lives between New York, NY, and Manila

Markets of Resistance, 2022

single-channel video (color, sound); 9:55 min.

Courtesy of the artist

Policy of Attraction* series from the project *Markets of Resistance, 2014

Set of 18 postcards, handwoven zippered pouch

Courtesy of the artist

Angel Velasco Shaw is a multimedia artist, experimental filmmaker, cultural organizer, curator, and educator. In 2014, she curated *Markets of Resistance*, a collaborative exhibition across three market stalls of the Baguio Public Market, with contemporary and indigenous artists and artisans from Baguio City. Participants bartered their artworks for goods found at the market, including prepaid phone cards, car radio parts, supplies, and foodstuffs. After the Philippine-American War (1899–1902), the United States developed Baguio City into a “Summer Capital” for Americans. The market that was later built there drew populations from all over the Philippines, including indigenous Ibaloi whose land had been seized for the city's construction. It remains a popular destination for tourists today.

For the artist, traditional markets encapsulate the convergence of colonial legacies that, for some, offers exoticizing forms of consumption and, for others, resistant ways of preserving tradition. As an extension of the project, Velasco Shaw produced an 18-piece postcard set that takes up these tensions. The series is titled *Policy of Attraction* (2014), after US President William Taft's eponymous pacification campaign, which sought to win over the Filipino population through the construction of schools, lowered trade barriers, and other incentives following the country's annexation. For the 58th Carnegie International, Velasco Shaw presents the original postcard set in a pouch made by indigenous artisans using traditional Filipino textiles alongside documentary video of the project.

Tony Cokes

b. 1956 in Richmond, VA; lives in Providence, RI

Free Britney?, 2022

single-channel video (color, sound); 40:53 min.

Robert S. Waters Charitable Trust Fund, 2023.10.1

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

Tony Cokes creates still and moving image works that feature text over multi-chromatic color blocks, usually accompanied by the sound of pop, experimental, industrial, or electronic music. The text fragments are drawn from speeches, lyrics, and other writing by politicians, comedians, and cultural theorists and address wide-ranging subject matter from racism to the notion of evil and megalomania. In a media-saturated culture whereby visibility is incessantly pursued, Cokes is interested in the practice of non-visibility, which moves away from the singular, iconic image and hyper-spectacle to a state of attentive awareness and fluid imagination. In the artist's words, "non-visibility" is a "strategic withdrawal, or evasion of the mistaken identity that is certainty."

Responding to the controversial conservatorship battle of pop icon Britney Spears, *Free Britney?* (2022) is an example of what the artist calls "word portraits." Such works have been an ongoing interest of the artist's and feature extensive quotes from single or various sources by or about one person. In addition to the presentation in Carnegie Museum of Art Theater, Cokes presents newly composed works for four billboards along Route 28 in Pittsburgh.

Krista Belle Stewart

b. 1979 in Syilx Nation; lives and works between Berlin and Vienna

Eye Eye, 2017–ongoing

painted wall mural made of earth pigments from Spaxomin, Syilx territory

Courtesy of the artist

Commissioned in part by Carnegie Museum of Art for the 58th Carnegie International

When Krista Belle Stewart's mother gifted her a piece of land within the Syilx Nation, the artist wondered what it meant to own land. Living nearby in Vancouver at the time, Stewart took a suitcase full of this earth and carried it with her while driving or walking around the city, reflecting on how one might "carry the land."

For the 58th Carnegie International, Stewart presents a mural and a series of capsules created with clay from her native Syilx Nation. For the mural, she creates the pigment by crushing ceramic tiles and then mixing this powder with water and glycerin. The material that comes from this ground is a living index of its inhabitants before the arrival of European settlers and continues to be a site for anti-colonial and environmental struggles for justice. The work presented in the exhibition carries these histories across the borders that divide them and expands on the artist's engagement with the land, the most primordial living archive.

Krista Belle Stewart

b. 1979 in Syilx Nation; lives and works between Berlin and Vienna

A Guest A Host A Ghost - Toronto, 2018

A Guest A Host A Ghost - Vancouver, 2018

A Guest A Host A Ghost - Seoul, 2018

all works clay and clay particles

Courtesy of the artist

LaToya Ruby Frazier

b. 1982 in Braddock, PA; lives and works in Chicago, IL

More Than Conquerors: A Monument for Community Health Workers of Baltimore, Maryland, 2021–22

18 stainless steel intravenous (IV) poles, 33 archival inkjet prints, 33 text panels

Courtesy of the artist and Gladstone Gallery

Commissioned by Carnegie Museum of Art for the 58th Carnegie International and funded in part by National Geographic Storytelling Fellowship, 2021–22

Made in collaboration with Dr. Lisa Cooper, Director of the Johns Hopkins Center for Health Equity; Dr. Chidinma Ibe, Nico Dominguez Carrero, and Alison Trainor of the Johns Hopkins Center for Health Equity; Dr. Anika L. Hines of the Johns Hopkins Center for Health Equity and Virginia Commonwealth University; Mrs. Tiffany Scott, Chair of the Maryland Community Health Worker Association; Reverend Debra Hickman, President and CEO of Sisters Together and Reaching, Inc (STAR); and Community Health Workers: La Kerry B. Dawson, Tracy Barnes-

Malone, Karen Dunston, Kenya Ferguson, Griselda Funn, Erica Hamlett, Donny Missouri, Veda Moore, Kendra N. Lindsey, Evelyn Nicholson, Helen Owhonda, Gregory Rogers, Wilfredo Torriente, and Latish Walker.

For the 58th Carnegie International, LaToya Ruby Frazier has created a monument dedicated to the community health workers (CHWs) of Baltimore, Maryland, and the faith leaders and doctors with whom they collaborate. CHWs are trusted community members who act as liaisons between residents, health care systems, and state health departments to spread awareness of public health threats and access to treatment and prevention programs. Between July and September 2021, Frazier photographed and interviewed the many women and men working as CHWs as they performed crucial outreach throughout the COVID-19 vaccination rollout. As part of a photographic community-based participatory research study conducted by Johns Hopkins Center for Health Equity, Frazier led workshops with participants that approached photography as a tool to tell their stories and take control of how their work and communities are portrayed. In *More Than Conquerors: A Monument for Community Health Workers of Baltimore, Maryland*, Frazier uses modified intravenous stands with the artist's portraits of CHWs on one side and the participants' photographs on the other. In Frazier's words, the project aims "to recognize the labor and lived experiences of CHWs during the COVID-19 pandemic and their long-standing efforts on the frontlines serving their communities."

Tishan Hsu

b. 1951 in Boston, MA; lives and works in New York, NY

skin-screen field with ear + legs, 2022

powder coated steel, urethane rubber, aluminum, stainless steel/plastic levelers, rubber tube, hardware, single-channel video

car-body-screen, 2022

EPS foam, polyester resin, epoxy, paint, vinyl wrap, stainless steel, and casters

car-grass-screen, 2022

EPS foam, polyester resin, epoxy, ink printed vinyl wrap, stainless steel, and casters

Courtesy of the artist

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

For nearly 40 years, Tishan Hsu has examined the implications of the accelerated use of technology and artificial intelligence, and its impact on the body, human conditions, and environment. The artist's use of material is informed by his academic training as an architect and his further experiments in painting and sculpture, beginning in downtown New York in the 1980s.

In early works, the artist used square tiles, not only introducing an institutional or domestic aesthetic to art but also pointing to the construction of expansive digital surfaces that are comprised of many discrete units of data. His use of alkyd, resins, and urethane have explored the materials developed and used in burgeoning industries.

Using powder-coated steel and polyester resin for his first outdoor public art project, Hsu expands on his concept of infinite surface. In his constellation of works—one cascading down the exterior stairs towards the fountain at the museum entrance and two vehicular body forms—the artist explores movement and speed, in addition to the potential of encounters with emergent materials and technologies to shape contemporary architecture, urban design, and consciousness. As our lives increasingly expand into the digital domain, Hsu locates the human body amid different forms and velocities floating in the data stream.

Hall of Sculpture

Banu Cennetoğlu

b. 1970 in Ankara; lives and works in Istanbul

right?, 2022

string, helium, and Mylar balloons

Courtesy of the artist and Rodeo, London/Piraeus

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

The Universal Declaration of Human Rights (UDHR) was proclaimed by the United Nations General Assembly in Paris on December 10, 1948, three years after the end of World War II. According to the UN, it sets out, for the first time, fundamental human rights to be universally protected and has been translated in over 500 languages.

Banu Cennetoğlu's *right?* (2022) presents the articles of the UDHR in bouquets of gold letter balloons. As the bouquets deflate during the run of the show, they will leave viewers to question whether any rights can remain without the labor of protecting, extending, and upholding them.

In her cross-disciplinary practice, which includes photography, sculpture, and moving image, Cennetoğlu explores the impossibility of giving form to absence and how the process of attempting to do so deepens our understanding of loss. *right?* similarly asks if we can protect what is being undermined and never fully actualized as intended.

Given the parameters of the space and duration of the exhibition, not all 30 articles can be presented in the 58th Carnegie International. On view are the first 10 articles.

Article 1—All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

Article 2—Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, color, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

Article 3—Everyone has the right to life, liberty and the security of person.

Article 4—No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

Article 5—No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

Article 6—Everyone has the right to recognition everywhere as a person before the law.

Article 7—All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

Article 8—Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law.

Article 9—No one shall be subjected to arbitrary arrest, detention or exile.

Article 10—Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

Christian Nyampeta

b. 1981 in Kigali; lives and works in Amsterdam and New York, NY

Stories of an Abundant Future That Was Never Had, 2021–22

Courtesy of the artist

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

Hiromi Tsuchida

b. 1939 in Fukui; lives and works in Tokyo

Hiroshima Collection is one part of Hiromi Tsuchida's *Hiroshima Trilogy*, a decades-long project that reflects on the people, landscape, material remains, and continued resonance of the United States' indiscriminate detonation of an atomic bomb on the city in 1945. Tens of thousands of people were killed by the bomb in Hiroshima, which, along with the second bomb dropped on Nagasaki, led to the end of World War II. *Hiroshima Collection* was produced during two periods in 1982 and 1995, when Tsuchida photographed objects from the collection of the Hiroshima Peace Memorial Museum, which displays and preserves materials related to the bombing. Each work

documents a personal belonging of a victim of the explosion—a watch, a lunch box, a school uniform—paired with available information about its owner and their distance from the explosion’s epicenter. Reflecting on this project at the age of 82, the artist has said, “I felt I needed to learn and share knowledge beyond the history we all know. The outer scars, like keloids, are only the surface of what this problem encapsulates. We overlook these scars or these experiences that are in fact part of our own civilization and our community.”

溶けた仏像 (Melted Statue of Buddha), 1995/2022

双眼鏡 (Binoculars), 1982/2022

弁当箱 (Lunchbox), 1982/2022

救急袋 (Emergency Supply Bag), 1982/2022

下駄 Geta (Wooden Clog), 1982/2022

学生服 (School Uniform), 1982/2022

ワンピース (Dress), 1982/2022

夏服上衣 (Summer Dress (Top)), 2018/2022

頭髮 (Hair), 1982/2022

防空頭巾 (Air-Raid Hood), 1982/2022

学生服 (School Uniform), 1995/2022

革ベルト (Leather Belt), 2022

異形の爪 (Deformed Fingernail), 1982/2022

半熔融した一升ビン (Melted Sake Bottles), 2022

モンペの上着 (Monpe Top), 2018/2022

眼鏡 (Lens and Frame), 1982/2022

看護師の制服 (Nurse’s Uniform), 2018/2022

ワンピース (Dress), 2018/2022

軍服 (Military Uniform), 1982/2022

水筒 (Water Bottle), 1982/2022

子供用ワンピース (Child's One-Piece Dress), 2018/2022

半ズボン (Short Trousers), 1982/2022

トランク (Suitcase), 1982/2022

ワンピース (Dress), 1982/2022

万年筆 (Fountain Pen), 1982/2022

懐中時計 (Watch), 1982/2022

帽子 (Cap), 2018/2022

スリッパ (Slip), 1982/2022

all works inkjet prints on paper
Courtesy of the artist

Mohammed Sami

b. 1984 in Baghdad; lives and works in London

Slaughtered Sun, 2022

acrylic on linen

Private collection

The Statue, 2022

mixed media on linen

Courtesy of Modern Art, London

Your Place Waiting You II, 2021

acrylic on linen

Private collection

Mohammed Sami paints landscapes, still lifes, personal belongings, interiors, and the urban environment, but the human figure remains absent of his compositions. If the body does appear, it surfaces as a shadow, wrapped in cloth, or in the form of a statue. The artist has described his process as “belated memory response” or a “memory masquerading as light on shadows.” His work invokes images of things that might have been seen or experienced but were not registered at the time.

Sami’s practice is informed by Arabic literature, and in particular, literary devices such as *taoria*, whereby a statement has a double and, at times, contradictory meaning. In dialogue with this tradition, Sami’s paintings speak to that which lies beyond the canvas and cannot be represented. In this selection of works, the artist depicts a boarded-up window softened with star-patterned lace curtains (*23 Years of Night*, 2022), a piece of clothing hanging on a wall (*Abu Ghraib*, 2022), and a mound of earth behind what appears to be a hole in the ground (*Your Place Waiting You II*, 2022). In these paintings, the artist transports us to the scene after war’s violent disruptions and events, illuminating the quiet, transitory moments that grasp the fragility of life in passing.

Mohammed Sami

b. 1984 in Baghdad; lives and works in London

***23 Years of Night*, 2022**

acrylic on linen

The Henry L. Hillman Fund, 2023.13

***Abu Ghraib*, 2022**

mixed media on linen

Courtesy of Modern Art, London

***The Fountain I*, 2021**

mixed media on linen

Collection of Aishti Foundation, Beirut

Pacita Abad

b. 1946 in Basco; d. 2004 in Batan Island

***Burnt Man*, 1998**

***Glodok Burning*, 1998**

***Bank Lippo*, 1998**

all works oil on canvas
Courtesy of Pacita Abad Art Estate

These six paintings depict the violent civic unrest of the May 1998 Jakarta riots, which resulted in the end of Indonesian President Suharto's 30-year dictatorship and the rule of his New Order government. Considered alongside Abad's deep respect for traditional craft and cultural heritage from around the world (including Korean ink wash painting, Indonesian batik, Mali mud cloth, and the use of shells in Papua New Guinea), this body of work shows the artist wholly engrossed with the social and political transformation taking place around her. Painted while living in the archipelago nation's capital, Abad looked fondly on her time in Indonesia, which recalled her childhood in the Philippines, a home she left to escape political persecution after protesting Ferdinand Marcos's dictatorship. In addition to the United States, where she became a citizen in 1994, Abad lived in several other countries, including Bangladesh, the Dominican Republic, Kenya, Singapore, and Sudan, among others. She used her work to capture the effects of a globalizing world on everyday people, while embracing the capacity of art to forge connections across cultures, irrespective of national borders.

Pacita Abad

b. 1946 in Basco; d. 2004 in Batan Island

Students take hold of MPR, 1998

Amien Rais, 1998

Orang China, 1998

all works oil on canvas

Courtesy of Pacita Abad Art Estate

Patricia Belli

b. 1964 in Managua; lives in Managua

Stories from my dead, 2022

animal bones, fabric, paper, plastic, wire, branches, chandelier fragments, mirror shards, and other mixed media

Courtesy of the artist

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

As a multidisciplinary artist, a member of the group Artefacto, and the founder of the Space for Artistic Research and Reflection (EspIRA), Patricia Belli has been a central figure in art and feminist practice in Nicaragua for over 30 years. Her distinctive assemblages bring together found

objects that have often been neglected or discarded, including plastic doll parts found washed up on the beach, animal carcasses given to her as gifts by loved ones, and garments purchased at estate sales. She composes these into fragmented bodily forms that confront political and sexual oppression, death, and desire.

For the 58th Carnegie International, Belli creates a landscape of lost memories once held by her late mother. Recollections voiced by her friends and family members animate wire, fabric, and bone puppets, as well as the suspended branch pathways they appear to travel along. Belli grieves not just for loved ones she has lost, but for the passing of time, and the memories that have disappeared with them.

Thu Van Tran

b. 1979 in Ho Chi Minh City; lives in Paris

Colors of Grey, 2022

fresco on wall, pigment, medium, and water

Courtesy of the artist and Almine Rech, Paris

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

Thu Van Tran's paintings, prints, photographs, drawings, films, and sculptures address practices of remembrance and systems of erasure. In her recent work, the artist focuses on Vietnam's geohistorical relations with France and the United States, considering how concepts of contamination inflect collective consciousness and identity and language formation within culture at large.

In *Colors of Grey* (2022–ongoing), the artist takes as her point of departure the “Rainbow Herbicides” used by the US military during the Vietnam War. These chemical agents were sprayed over 4.5 million acres of forests, rivers, canals, rice paddies, and farmland, subsequently devastating plant, animal, and human life. Although Agent Orange is the most widely known of these chemicals, it was combined with Agents White, Pink, Green, Blue, and Purple to form a lethal weapon that impacted the people of Vietnam and their land for generations.

In this project that began in 2012 and spans silkscreens, frescos, and canvases, Tran mixes and layers the colors of the herbicides, creating lyrical abstract frescos in the Hall of Sculpture that stand in tension with the destructive impact of ecocide as well as colonial and imperial violence that motivates the work. Further, Tran calls attention to the word “rainbow,” which, within this context of human-made horror, has turned this natural wonder grey.

Grand Staircase

Kate Millett

b. 1934 in St. Paul, MN; d. 2017 in Paris

Approaching Futility, 1975

wood, mannequin, gauze, and wooden ladder

Courtesy of The Kate Millett Trust

Although best known for writing *Sexual Politics* (1970), a canonical text of second-wave feminism that outlined the patriarchal institutions governing daily life through a close reading of 20th-century literature, Kate Millett described herself first and foremost as a sculptor. Millett briefly lived in Japan during the postwar period (1961–63), where she made playful artworks from household furniture, and upon her return to the United States, she was loosely associated with the Fluxus movement.

In 1966, Millett learned of the confinement, torture, and subsequent death of adolescent Sylvia Likens at the hands of her caretaker, neighbors, and other children, causing a major departure in Millett's practice. She began to see the home as a potential site of violence and in 1968—while writing the dissertation that would become *Sexual Politics*—she created her first series of caged sculptures, entrapping the very domestic objects she had previously celebrated, including beds, toilets, and the closet featured in *Tower with Guards*. Over time, mannequins bound in strips of cloth were integrated into increasingly hopeless configurations, such as the child in *Approaching Futility*, who climbs a ladder in an attempt at escape, or the woman in *The Maja Rediscovered*, (both works 1975) who uses flowers to distract herself from her claustrophobic environment.

As Millett's research into the institutions of violence grew, she became increasingly involved with broader struggles for human rights: participating in the civil rights movement, gay liberation movement, the antiwar movement that sought to end US involvement in Vietnam, as well as traveling abroad in support of international women's rights movements. For Millett, the form of the cage was both a literal and metaphorical device, a reflection of her research into the patriarchy and the forms of oppression it empowered: the police state, the carceral system, war, domesticity, and what Millett described as “the greatest cage of all,” sex.

Kate Millett

b. 1934 in St. Paul, MN; d. 2017 in Paris

Tower with Guards, 1968

wood, papier mâché, metal, and rope

Courtesy of The Kate Millett Trust

Tower I, 1968

wood and papier mâché

Courtesy of The Kate Millett Trust

Homage to the Old Men at the Houston Hotel, 1975

wood, mannequin, gauze, metal, mattress, and TV set

Courtesy of The Kate Millett Trust

Fear Death by Water, 1987

iron, plaster, acrylic, and water

Courtesy of The Kate Millett Trust

The Maja Rediscovered, 1975

wood, mannequin, gauze, chair, ceramic pot, and plastic flowers

Courtesy of The Kate Millett Trust

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Krista Belle Stewart

b. 1979 in Syilx Nation; lives and works between Berlin and Vienna

A Guest A Host A Ghost - Toronto, 2018

clay and clay particles

Courtesy of the artist

A Guest A Host A Ghost - Vancouver, 2018

clay and clay particles

Courtesy of the artist

A Guest A Host A Ghost - Seoul, 2018

clay and clay particles

Courtesy of the artist

Daniel Lie

b. 1988 in São Paulo; lives and works in Berlin

Grieving Secret Society, 2022

natural turmeric dye, dry mud, and mold prints on cotton, flowers

Courtesy of the artist

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

In their multifarious practice, Daniel Lie invites organic matter such as plants, insects, fungi, and other visible and invisible beings to co-create works that speak to the interdependence of all life forms on Earth. Their practice explores alternatives to binary ways of thinking and being, and the institutionalized systems of categorization and classification that regulate knowledge and meaning. Concerned with transformation of all kinds, their works acknowledge decay, rot, mold, and death as not only marking the end of a certain state of being but also the beginning of another.

For the 58th Carnegie International, Lie presents a body of work that builds on their recent experiments in the studio: fabrics dyed in turmeric and further transformed through processes of fermentation, decomposition, and exposure to mold. Repositioning and repurposing vernacular forms of making that they expand in their artistic research and deploy in immersive configurations, Lie's practice draws attention to art that is in flux and challenged by conventional museum standards predicated on the aims of conservation and preservation that can be hostile to other kinds of life.

Malcolm Peacock

b. 1994 in Raleigh, NC; lives and works in New Orleans, LA

The insistent desire for and impossibility of being, 2022

a proposal

dimensions and duration unable to be ascertained

Courtesy of the artist

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

Over the past few years, Malcolm Peacock has developed works experienced through one-on-one interactions between the artist and participants, which are informed by the concept of slow choreography. He explains: "I think any movement can be done in tandem with or between two or more figures. When we think about choreography, we go to dance and to speed, velocity, or agility. I think about how we can slow down life to avoid harming ourselves...and to hype our perception and sensibilities." From this space of quiet, Peacock explores what we can cultivate, what we feel challenged by in a physical way, and what we can envision beyond what is physically perceived.

For the 58th Carnegie International, Peacock assembles what he describes as a diverse group of Black Pittsburgh-based individuals for a work experienced by visitors one at a time. Taking place in an undisclosed location at Carnegie Museum of Art, presentations will mark significant dates in Black American history. In part inspired by a program that provides early entry for seniors, Peacock's work similarly involves the museum offering space to convene for a specific demographic. In private sessions, group members will work through the concept of autonomy, particularly considering the fraught relationship between Black life and public space in the United States. Envisioned as a proposal, Peacock's work asks if art museums can create the conditions for people to hold space inside a future public in which Black autonomy is uncontested.

The work is presented on September 24 from 9 a.m. to 8 p.m.; November 12 from 9 a.m. to 5 p.m.; January 28 from 9 a.m. to 5 p.m.; and April 1 from 9 a.m. to 5 p.m. The performance is held at an undisclosed location and runs for an undetermined length. In-person registration is required and available at the admission desk on the day of the performance. Registration does not guarantee entry and is only available to participants 18 years of age and older.

Heinz Architectural Center

Colectivo 3 (Aarón Flores, Araceli Zúñiga, Blanca Noval Vilar, and César Espinosa)
1981–85, Mexico City

Poema Colectivo Revolución, 1981–83

11 original mixed media works on paper, 2 brochures,
1 envelope; 240 of 344 inkjet print exhibition copies

Courtesy of the Institute for Studies on Latin American Art (ISLAA)

Founded by Aarón Flores, Araceli Zúñiga, Blanca Noval Vilar, and César Espinosa, Colectivo 3 was a Mexico City-based collective active from 1981 to 1985. Inspired by the Sandinista-led uprising in Nicaragua that ended the 43-year Somoza dictatorship (1936–79), the group initiated an international mail art project called *Poema Colectivo Revolución* (1981–83). Colectivo 3 sent a simple template on a letter-sized sheet of paper to artists living in 43 countries and received hundreds of responses that comprised a collective meditation on the theme of revolution. *Poema* is an example of artistic solidarity of epic proportions that responds to common struggles and shared desires in a moment of global upheaval. Ideologically complex and aesthetically diverse, the project assembled artists' alternative re-imaginings of existing social and political realities. This presentation features facsimiles of the surviving contributions alongside original contributions and ephemera. The work continues in Scaife Gallery 1 as part of *Refractions*.

Dogma Collection

2000–present, Ho Chi Minh City

All 16 works:

Untitled, ca. 1965–75

gouache and charcoal on paper

The Private Dogma Collection

The Dogma Collection holds a large and unique archive of art and visual culture materials from the years before and immediately after Vietnam's emergence as a unified nation in 1975. These include propaganda posters, paintings, combat art, photography, and stamps.

This presentation features a vivid selection of North Vietnam propaganda posters that, due to a scarcity of paper during the Vietnam War, were repurposed by artists and students practicing

figure drawing. While the posters call for militant resistance against US forces in Vietnam and are designed to incite nationalist fervor, their reverse show war-weary figures rendered vulnerable, fragile, desired, and beautiful, against blank, indeterminate backgrounds. On one side, these works show bodies in service of state ideology, and on the other, bodies in formation and momentarily emancipated from imposed obligations. This concise, though striking, selection is drawn from over 300 examples from the Dogma Collection.

Giana De Dier

b. 1980 in Panama City; lives and works in Panama City

What we choose to not see no. 1, 2022

What we choose to not see no. 2, 2022

all works mixed media collage on watercolor paper

Courtesy of the artist

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

Giana De Dier creates collages centered on Afro-Caribbean migrants in early-1900s Panama who worked in the Canal Zone, a 10-mile stretch of land walled off and governed by the United States from 1903 to 1979. For the 58th Carnegie International, the artist presents a new series based on stories of women who dressed as men in order to find more lucrative work constructing the canal. In this series, De Dier addresses the motivations and perspectives of the women who traveled to Panama, a subject that remains under-documented and largely recorded in second-hand accounts. Through collage, the artist pieces together this history while preserving these documentary gaps fragmenting and recombining existing archival photographs into scenes and events otherwise left without image. The artist works with photographs taken primarily by European men who misrepresented their subjects, rarely included their names, and often labeled them by racial category. The legacy of these colonial power dynamics is preserved by institutional archives that limit how these images can circulate or be publicly accessed. De Dier bypasses these barriers and reappropriates these images, using them to support the narratives of those depicted to create counter-histories of erasure.

Giana De Dier

b. 1980 in Panama City; lives and works in Panama City

What we choose to not see no. 3, 2022

What we choose to not see no. 4, 2022

all works mixed media collage on watercolor paper

Courtesy of the artist

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

Isabel De Obaldía

b. 1957 in Washington, DC; lives in Panama City

DIARY 2020, 2022

single-channel video (color, sound); 12:59 min.

Courtesy of the Artist

Bijan Saffari

b. 1933 in Tehran; d. 2019 in Paris

Untitled portrait of Fereydoun Ave, ca. 1980

medium unknown

Courtesy the Laal Collection

Karen Tei Yamashita

b. 1951 in Oakland, CA; lives and works in Santa Cruz, CA

All six works:

Reproductions of maquettes used to write the novel *I Hotel* (2010), 2022

paper

Courtesy of the writer

Karen Tei Yamashita is an award-winning author and professor of literature, creative writing, and ethnic studies at University of California, Santa Cruz. Yamashita's books span genres and subject matters ranging from a postmodern, transnational noir to a speculative nonfiction piece in dialogue with a family archive. If the writer has allegiance to a higher cause, it is to history and the preservation of its complexity that is carried through memory.

Yamashita's contribution to the 58th Carnegie International draws a connection to her novel *I Hotel* (2010), an expansive exploration of late 1960s and 1970s Asian American activism in and around the San Francisco building of the same name. The I Hotel served as a major site of grassroots organizing and an anti-eviction campaign supporting Chinese and Filipino residents against the Financial District's encroachment. Based on a decade of interviews and archival research, the book surveys the local lives and events that became a movement in dialogue with global struggles. In order to develop a structure for the book, Yamashita created paper maquette boxes to spatialize the many dimensions of emergent political consciousness. Each box is dedicated to one year between 1968 and 1977. On the sides of each box, Yamashita plotted a

year, a stylistic approach, a local site, a geohistorical event, and characters of her own creation. Reminiscent of children’s wooden alphabet blocks or an Asian food takeout container, these reproductions of the writer’s boxes function as a key to the book and vessels that both hold and circulate this little-known history.

Let’s Get Free: The Women and Trans Prisoner Defense Committee

2013–present, Pittsburgh, PA

Across the Walls, 2022

high-definition video (black-and-white, sound); 22 min.

Courtesy of Let’s Get Free

Commissioned by Carnegie Museum of Art for the 58th Carnegie International

Filmed and edited by Njaimeh Njie

In their words, Let’s Get Free: The Women and Trans Prisoner Defense Committee is “a group working to end Death by Incarceration (life without parole sentencing); build a pathway out of prisons back to communities through commutation reform; support successful possibilities for people formerly and currently incarcerated; and shift to a culture of transformative justice.” Since its founding in 2013, the group has used art as an organizing tool by presenting exhibitions, hosting workshops, and creating film and video pieces that highlight the artistic activities of a growing community and communicates their demands and desires.

For the 58th Carnegie International, the group was invited to develop a video that could be shared with a wider audience. They collaborated with Pittsburgh-based artist and filmmaker Njaimeh Njie. Titled *Across the Walls* (2022), the video stages a conversation between Avis Lee and Paulette Carrington, both recently released from life sentences after serving over 40 years, in addition to Betty Heron, Maria Rodriguez, Denise Crump, Brittany Williams, and Kim Joynes, who are all in prison. The additional COVID-19 pandemic restrictions severely limited the ability to engage the currently incarcerated contributors. Comprised of new and existing footage, the film, according to Njie, “assembles a story that speaks to shared space, shared grief, and shared bonds that help these women assert their humanity in an inhumane system. Never straying from the women’s points of view, *Across the Walls* is a meditation on memory and manifestations for a free future.”

Nikki Arai

b. 1944 in Milwaukee, WI; d. 1982 in San Francisco, CA

Nikki Arai was a photojournalist, gallerist, and teacher, who documented the nascent political activism of the late 1960s and 1970s from the perspective of Asian America. Her relationship to photography began in 1969, with an exhibition of the 40-day occupation of People's Park on property acquired by University of California, Berkeley that displaced residents—a struggle that continues today in Defend People's Park confrontations. In this selection of photographs for the 58th Carnegie International, Arai's camera captured a transformative period when Asian American political activists worked in solidarity with other national and international struggles.

“Justice Lives when Pig Judges Die,” demonstration for Los Siete de la Raza at Civic Center in San Francisco, 1970/2022

Juan Gonzáles, Young Lords Party's Minister of Education, speaking to the community in San Francisco's Chinatown. Event organized by I Wor Kuen (IWK), a leftist organization promoting the self-determination for the Third World, 1971/2022

A silent but angry Bea Tam saluting 17-year-old Black Panther Jonathan Jackson at his funeral in Oakland, CA, 1970/2022

A moment of quiet at the Kearny Street Anti-Draft office, ca. 1970/2022

Lonny Ding takes stock of food and supplies at the Chinatown Surplus Food Program that served communities in San Francisco, ca. 1970/2022

Asian American demonstrators protest US-backed South Vietnam Vice President Nguyen Cao Ky, ca. 1970/2022

Thousands gather at the International Women's day rally in San Francisco. Carolyn Wong and Yuri Miyagawa address the audience as part of a day-long lineup of speakers, 1972/2022

All works inkjet prints
Courtesy of Shoshana Arai

Yooyun Yang

b. 1985 in Seoul; lives and works in Seoul

***Beholder*, 2019**

acrylic on Korean paper (jangji)

Courtesy of the artist

Julian Abraham “Togar”

b. 1987 in Medan; lives in Amsterdam, Medan, and Yogyakarta

OK Studio, 2020–ongoing

ocean drums, keyboards, synthesizers, amplifiers, gong, shruti box, megaphones, wooden structures, DC motor, micro controller, single-channel video, and acrylic on canvas

Courtesy of the artist

Commissioned jointly by Carnegie Museum of Art and RUBANAH Underground for the 58th Carnegie International

Julian Abraham “Togar” derives his practice from rhythms and systems, working at the intersection of sound, music, DIY-engineering, research, biohacking, activism, and more. In 2020, at the start of the first COVID-19 lockdown, he purchased a drum for his studio, where he was then a resident at Amsterdam’s Rijksakademie. Fellow residents who overheard his percussions began to visit his studio, frequently bringing their own instruments for group jam sessions or simply to hang out together. *OK Studio* was born. As an organically evolving project that has transformed with each invitation, the studio becomes, as Togar explains, “an instrument with its own potentiality. The possibilities that it carries to invite others to be with it, play with it, sit with it, move with it.”

For the 58th Carnegie International, *OK Studio* is presented as an open composition and instrumental system comprised of nine automated ocean drums, shruti boxes, gongs, contact mics, megaphones, and other instruments, as well as a video of the artist recording rock music and text-based works informed by sonic culture. The installation invites relaxation, close listening, and observation.

Zahia Rahmani

b. 1962 in Makouda; lives between Paris and the Oise region

A Seismography of Struggle, 2022

video and sound installation accompanied by selection of archival periodicals from the American Left Ephemera Collection, University of Pittsburgh Library System

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- Assistant and editorial follow-up: Ariane Temkine, Research fellow, INHA
- Editing: Thierry Crombet, [relativ.design](#)
- Original music: Jean-Jacques Palix with voices of Sekou Touré, Patrice Lumumba, Malcolm X,

Ho Chi Minh, Rabindranath Tagore, Salvador Allende, Kathleen Cleaver, Myriam Makeba, Aimé Césaire, Kateb Yacine, Marcus Garvey, Nina Simone

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Fereydoun Ave and Laal Collection

Bijan Saffari

“It was not love at first sight. Bijan Saffari mistrusted me because I had been brought up in England and because of our language problem: I couldn’t speak Farsi or French well, and his English wasn’t great. He was exactly 12 years older than me and had studied architecture in Paris. But he ended up being my savior. I felt like a stranger when I arrived in Iran, and it wasn’t until I met Bijan and his group that I thought, ‘Okay, there’s a place for me here, I can do this.’ I became a fixture at his place, which was a kind of social center; most of his entourage were Iranian intellectuals—writers, poets, and actors—people like Feroz Farrokhzad, Leyly Matine-Daftary, Tonki. Bijan was part of the new blood, at odds with the Ministry of Culture and Art, which was basically pedantic, unexciting, unadventurous. He brought with him a sense of adventure and excitement and, yeah, optimism—a sense that things could happen. He was the godfather of all that. He was skilled at drawing. He always said he constructed pictures as an architect builds a building. I mean he was a total polymath, better versed than anyone I knew in literature, theater, and most of all in philosophy. He was running his architecture and decor business, advising the Shiraz Festival, directing the Theater Workshop and God knows what else. The Queen totally trusted him. They were cousins, you know. When it came to his portraits, I was Bijan’s best model. Maybe because I was always around. We traveled all over India together to scout works for the Shiraz Festival. He also did some fabulous still lifes. Right before the revolution, we were trying to organize a show of his portraits at the Zand Gallery, where I was Artistic Director, but it was almost impossible to put together a body of work—he rarely held onto anything, nor did he share much. One got the impression he was doing it for pleasure only, for himself. I mean, it was never his ambition to have an exhibition or become famous and rich. He understood the absurdity of fame and fortune.” —Fereydoun Ave

Ardeshir Mohasses

“I always thought of him as a bird. Ardeshir turned up at one of my Friday gatherings and then suddenly, every week, there he was. He’d hardly say anything, he would just sit and draw. He never took off his coat, it was long and black, and always wore a turtleneck. He was awkward, but terribly sharp. He was a cousin of Bahman Mohasses’s, also an artist, and they were both from Rasht, in the north, close to Russia. I suppose that’s where his sensibility comes from; Northern Iranians have a tradition of being revolutionaries, don’t they? Ardeshir was always short on money, so I would get him involved in things, like a competition to design the poster for the Asian football championship in Iran, which he ended up winning. And, of course, I curated that show of his at the Iran-America Society in 1972. But in general, people didn’t know what to do with his art. He was well known for his satirical cartoons, which were published in newspapers and magazines in Iran and elsewhere, but the thinking was that you didn’t show that sort of thing in a gallery. His drawings, which were full of these wonderful nervous lines, were about the way power works, but if you told Ardeshir that they were political in any way he would say, ‘I don’t know what you’re talking about.’ Most of them were set in the 19th century, during the Qajar period. He made a few oil paintings, too, which were acquired by the Tehran Museum of Contemporary Art before the revolution. I don’t think he ever saw them in the museum, though. He had been diagnosed with Parkinson’s disease and went to the US to get treatment, so that’s where he ended up. People liked to say that he’d been forced to flee the Shah’s regime, but that’s just not true.” —Fereydoun Ave

Ashurbanipal Babilla

“Ashurbanipal was 27 years old when he came back to Tehran from Beirut, where he had studied theology and staged plays by Ionesco and others. As his extravagant name attests—the original Ashurbanipal was the last great king of Assyria—he came from an Assyrian-Iranian background. This was the early 1970s and I remember him turning up one day at the Theater Workshop and announcing that he wanted to do theater in Iran. I was the designer at the Workshop, by far the most exciting place for unconventional drama in the country, and I introduced him to Bijan Safari, its founder and director. Eventually, Ashurbanipal created his own company there with a group of collaborators that included the actors Shohreh Aghdashloo and Shahrokh Ghiasi. He called it Ahriman, after the supreme evil being in Zoroastrianism. He was fascinated by religion and ritual—you might add sex to that trinity—and those were the central themes of his plays. At the final Shiraz Festival in 1977, the infamous one before the revolution, he staged *Hora Sexta*, a play he had written, which featured Jesus as a common man. He also did some poster design, which is how I think he got into the art world. He was completely unschooled, but his drawing and painting were very good. Like his theater, his visual art was provocative. He had several exhibitions but there was one in particular, a year before the revolution, that got him into a lot of trouble. It was at the Shahr Gallery and was said to have involved naked photographs he

had taken of himself. That was the gossip, at least, but typical of such Iranian scandals, nobody had even seen it and yet everyone was talking about it. The show was shut down by SAVAK and he was charged with indecency. So, he spent most of 1978 in hiding. Eventually he ended up in New York, where he made a living waiting tables, which was his ideal job because he could speak freely to all kinds of people—and let me tell you, Ashurbanipal loved to talk. He had a very particular way with words. He remained a theatrical impresario—always, let’s say, off-off-Broadway—starting a company called Purgatorio Ink and directing plays with La MaMa and others. He acted, as well, playing the patriarch in Reza Abdoh’s *Father Was a Peculiar Man*. He was a wonderful actor, maybe even a better actor than director. Looking back, I think of Ashurbanipal as an instigator, totally fearless, an agent provocateur, detonating explosions wherever he went. That’s who he was.” —Fereydoun Ave

Rostam Series

“I started reading the *Shahnameh*, or Book of Kings, after the revolution. I guess I was desperately looking for something I could relate to. I wasn’t a Muslim, so I couldn’t identify with the Islamic side. I was not a Republican, so I couldn’t identify with the Republic. I had to find something that I could identify with, and I suppose that ended up being ancient Iranian mythology. I was trying to understand this new macho mystique around me—why women were being treated the way they were, while men were just strutting about. The only way to protect the macho mystique was to put women under a veil, accuse them of adultery, make them villains and temptresses, and so on. I began to think of it as a sort of paper-thin fragility; here were men who were breaking their backs to protect this image of themselves as chivalrous guardians. Which brought me to the mythical story of Rostam in the *Shahnameh*, about a king who unknowingly ends his own line by killing his only son. I started using this image of a famous wrestler named Abbas Jadidi in my work as a sort of contemporary Rostam, in part because the only thing that the Islamic Republic didn’t censor, visually, was sports. Wrestling is the national sport of Iran, after all. It’s an iconic, almost mystical image—a picture of male fragility, if you will.”
—Fereydoun Ave

Cy Twombly

“I’m not sure what year I became part of Cy’s entourage. Entourage is a funny word for it, but it was true: he always wanted somebody with him—he hated to go anywhere alone—even if he didn’t want that somebody to talk too much or interfere with the silence he liked to cultivate. Though I must say that this didn’t prevent him from talking. When he opened his mouth, he had all the sweetness and charm and poetry of the American South, a little like Tennessee Williams, with whom he was friendly. We met in this French village called Forcalquier through Douglas James Johnson, a painter who had been my boss at the Iran-America Society Cultural Center. I had bought a house there, sight unseen, near where Douglas had a house with his partner

Derik, and Cy had been visiting them with his companion Nicola. I remember seeing Cy for the first time: he was on the stairs, directing his friends as to how to fix their house, this dilapidated romantic fantasy place. He was fascinated to learn that I was Zoroastrian, that people like me still existed. So, he suddenly put me in the category of mythological people. I had nothing to offer, really. I was a silly young person; I wasn't particularly interesting or funny. But Persia inspired his imagination: we were the people that fought the Greeks. He invited me to come to Rome and the relationship grew from there. His work opened my eyes to a different vocabulary. Up until then, my work had been a little bit figurative, a little bit illustrative, a little bit Bernard Buffet—you know those hard lines, almost like stained glass windows. Heavier. Cy suddenly brought in this lightness, this playfulness, this childlike fascination with nothing more than primal pencil...then chalk on top...and then the erasure! What a wonderful depth a line has when you see where it's been, the journey it has taken." —Fereydoun Ave

Iran-America Society Cultural Center

"When I first came back to Iran as an adult, I worked at the Iran-America Society Cultural Center as a programmer and designer. I was mainly hired because they wanted to address the disequilibrium in their administrative staff—there was a definite dearth of Iranians at the Iran-America Society. My boss was Douglas James Johnson, an American painter who had been traveling around the Middle East on some sort of scholarship and saw the job for Art Director and snapped it up. It was an interesting building, designed by Frank Lloyd Wright for the last king of Iraq, if I'm not mistaken, and then transferred to Iran after the fall of that monarchy. In the middle there was this dome with scallops around it and there was a coffee shop and a theater, a couple of galleries, and a place we called 'downstage,' which was for experimental things. The Center inherited shows from the USIS, which was basically a soft power arm of the American government, but I still managed to do a lot of different Iranian things there in a short period of time, like shows of artists Hossein Zenderoudi and Ardeshir Mohasses. At one point, I even hosted a performance by Tony Shafrazi. This was after his infamous *Guernica* incident but before Jean-Michel Basquiat and Keith Haring and the Shafrazi Gallery—back when he still called himself a conceptual artist. Even though I was there only briefly, I became associated with the work of the Center. The first time they put my name in the newspaper, I took it to my grandmother, I was so proud. I said, 'They wrote up on one of my exhibitions—I'm in the news!' And she looked at me in horror and said, 'What have you done? We Zoroastrians are never in the newspaper. We keep a low profile.' Oh well." —Fereydoun Ave

Theater Workshop

"When it came time for me to do my military service, my friend Bijan Saffari suggested to Reza Ghotbi, who was head of National Television at the time, that I should contribute to society by working as a designer for the *Kargah-e Namayesh*, or Theater Workshop. The regime had

created various non-military alternatives for young people—the Literacy Corps, the Health Corps—so we joked that I was serving in *Sepah-e decor*, ‘the Decor Corps.’ The Workshop was the nerve center of theater experimentation in Iran. It was housed in an ordinary brick house, a former ballet rehearsal hall which Bijan himself had renovated into a flexible rehearsal space which would transform at night into a theater—a veritable grotto of miracles. The workshop was the foundation for all the interesting things that happened both at the Shiraz Festival and the City Theater, but also in TV and cinema. It was a school of sorts—for me, certainly, it was an education—an extraordinary place to be.” —Fereydoun Ave

Leyly Matine-Daftary

“Leyly was one of my best friends. She was a Capricorn and so was I; our birthdays were like four days apart. I met her through Michaelis Makroulakis, a Greek artist who was living in Tehran in the 1970s. She was a graduate of London’s Slade School, where Lucian Freud had been her teacher, so she had that palette-knife concept of painting. She was also the granddaughter of former Prime Minister Mohamed Mossadegh, which actually got her into a lot of trouble at times. She’d married someone from the Farmanfarmaian clan, though by the time I met her she was divorced, living in a gardener’s house in Bagh-e Ferdos with two kids and a wonderful dog named Tosca. Leyly was a real lady, she had gone to boarding school in England, but she was also a bit of a hippie. She’d restored the house herself, transforming it into a sort of bohemian haven with a big swimming pool. It was a jewel. She loved textiles and would make her own clothes—she refused to wear any of that tight couture stuff—and was always helping others. Her best friend was Tonki, a sort of mythical figure who ran the Key Club, the most important night club in Tehran. She was interested in the theater, too, and designed costumes. I showed her work at the Zand Gallery—I believe it was a series of chinar trees, the famous chinars of Pahlavi Avenue, as well as *khormaloo*, the fruit known in English as persimmon. Leyly had gone through a period of abstraction and then settled on figuration; it looked almost as if she painted from photographs. The Queen appreciated her work and came to all her exhibitions, but Leyly’s art was not taken seriously enough at the time—probably because it was so simple, deceptively simple, almost naïve. People wanted more bling, if you like. Well, Leyly was not a bling person at all.” —Fereydoun Ave

Nazgol Ansarinia

“Nazgol Ansarinia was a natural for 13 Vanak. The prerequisite for use of the space was that the work had to be noncommercial—in fact, it had to be something that no other gallery wanted to show. Well, Nazgol met all the criteria. The work was a compendium of fragmented language: words she had culled from Tehran’s public spaces, a swarm of commands and warnings—all verbs—repurposed from walls and billboards and public announcements. Of course, scale was crucial. As you entered the space, you were overwhelmed by all this writing that made you feel small, that reduced you to this termite that must obey. The work was about fascism, more or less.” —Fereydoun Ave

Parvaneh Etemadi

“In the early 1980s, just after the revolution, I fell in with a group of artists who had set up private workshops or studios in their own homes, where others might congregate. Through the atelier of the painter Parvaneh Etemadi, I was introduced to people who would become dear friends—Kaveh Najmabadi, Shideh Tami, Shahla Hosseini, Houman Mortazavi, and Abbas Kiarostami. I began to hear about other ateliers, including one run by the artist Aydin Aghdashloo and another by the actor Shahrokh Ghiasi, who had been part of my friend Ashurbanipal Babilla’s theater troupe. It was all very romantic—an archipelago of private spaces—despite, or because it was risky. I found these gatherings inspirational. They were the seeds of what would become 13 Vanak.” —Fereydoun Ave

Fridays

“It was a ritual. Every Friday, to launch the weekend, I’d host friends at my place for brunch. It must have begun in 1971 or so and continued until the revolution. All sorts of people would come. There were theater people like Farideh Gohari, Mahin Tajadod, and Ashurbanipal Babilla; Keyvan Khosrovani, proprietor of a prominent men’s clothing boutique who also designed clothes for the Queen; of course, the artists Bijan Saffari and Ardeshir Mohasses, always, along with Hossein Zenderoudi, when he was in town. Arby Ovanessian, a talented theater director who wasn’t exactly sociable, would also come by. There were always out-of-towners, people like Tony Shafrazi, Bob Wilson, or Arnaldo Pomodoro. By the late 70s—I was working as Artistic Director at the Zand Gallery at the time—my friends and I had become absolutely fascinated by the Polaroid camera. We treated it as a toy, not necessarily as something to make art with, but we made a point of passing the camera around and photographing basically everybody at the Friday get-togethers. There are hundreds of Polaroids in this collection, an accidental archive of a time and a place that proved to be more precarious than anyone imagined.” —Fereydoun Ave

Shiraz Festival of the Arts

“By the time I came back to Iran in 1970, the annual Shiraz Festival of the Arts [1967–77] was already well on its way. I hosted Bob Wilson when he came to Tehran in 1971. I took him up north to the Caspian, where it rained all day and he just sat there scribbling notes and rolling joints. We became great friends, and of course the piece he staged the next year at the festival, *KA MOUNTAIN AND GUARDenia TERRACE*, was an unforgettable, once-in-a-lifetime experience. Imagine the scope and the financing and the freedom: seven days and nights with a group of hippies and animals and more. Bob was the greatest discovery for me, though there were others, of course. Like Shuji Teriyama, the Japanese director, who staged a piece called *Family Dinner*, which ended with a man being fished out of a pool. [There were] so many unforgettable

moments. But one of the most wonderful things was Arby Ovanessian's *Caligula*. *Caligula* was played by two actors, the personification of a schizophrenic break. I designed the poster for that, which was like a mirror image broken up. Mind you, I'm well aware of all the controversy the festival has generated over the years, then and now, not least because of its close association with its chief patron, the Queen. I found much of that reasoning ridiculous. Imagine blaming the Iranian Revolution on an arts festival. Some blame it on a single play. You know which one I mean. What's important to remember is that every year you had a week of classical and avant-garde music and dance and theater—from Bread and Puppet to Merce Cunningham to Grotowski and beyond, this wild kaleidoscope of stuff. Looking back, it was like a hallucination. I still can't believe it ever happened.” —Fereydoun Ave

13 Vanak Exhibitions

“13 Vanak was housed in an abandoned gardener's shed on land that my family owned in Central Tehran. In the beginning, the space was spare, a simple vitrine of about 50 centimeters. I'd install a spotlight and place a single work—a painting or an object—in the window. The first audiences were people simply walking down the street, on their way to catch a bus or buy groceries or meet a friend. In the beginning, there were no invitation cards, no publicity at all, really. Everything operated by word of mouth, friends of the artist, and so on. We never had proper permissions from the authorities to put on shows. It was all very impromptu. There were too many shows at 13 Vanak to recall, too many firsts, but a few come to mind. I remember the artist Ghazel Radpay's, sometime in the 1990s: two grainy, static-filled videos accompanied by a woman's voice reading aloud the birth and death dates of young martyrs. In the vitrine, a woman posed as a dead body, swaddled in a *kafan*, the kind of cloth used to wrap corpses, with a pile of sweet-smelling *maryam* flowers spread on top of her. It felt like an old-fashioned 60s happening; nearly one thousand people showed up, filling the streets. Of course, the police came, and we had to shut it down. Another show by the artist Homayoun Askari Sirizi—he's sort of a philosopher—involved taking polling booths from the street and placing them in the gallery. When the police arrived and asked him what he was doing, he explained that it was a type of theater, and they left. Then there was the artist Farhad Moshiri, who took furniture pieces—gaudy Louis XIII chairs and so on, the parvenu vernacular of the time—and gilded them. Let's just say they were not what most Iranians would consider 'high art.' For her own show, his partner Shirin Aliabadi had the ingenious idea of re-creating what you might imagine the interior of an Afghan worker's sleeping quarters would be like, complete with colorful fabrics, photos, and mementos.” —Fereydoun Ave

Rokni and Ramin Haerizadeh

“Rokni and Ramin were always around at gallery openings. I think I may have met Rokni first—at the Silk Road Gallery in the early 2000s. I had an exhibition there and he'd written about it.

I liked him and I liked his thoughtfulness and bravery. He really wanted one of my works, so I gave him one, it may have been one of the wrestlers from the *Persian Miniatures* series. Somehow, I eventually ended up at their home-studio space and I met his brother Ramin, who told me he worked with photography, not unrelated to what I do in terms of collage—the repetition and so on. He was working on *Men of Allah* at the time, which basically featured his body parts: a knee, an arm, etcetera, which he had put on a photocopy machine. I bought the whole series. I didn't realize that Rokni was an artist, at first—I thought of him as a sort of intellectual, because of his writing, but I got it when I saw his own work and started buying the drawings. The two of them started coming to my swimming pool space in Vanak Square and buying things that no one else would touch, unusual furniture pieces and artist proofs. There was an extraordinary affinity between us. Over the years we've exchanged a lot of artwork. They've bought Leyly Matine-Daftary paintings from me along with other works. Of course, now they live in Dubai and work with a third person, Hesam Rahmanian—three people as one body—and they've had an incredible effect on what I do, the way I set up exhibitions. Every exhibition they've staged has influenced my way of seeing things, particularly the various ways they bridge the gap between installation, performance, painting, and drawing. They make me more courageous.”

—Fereydoun Ave

Poster Design

“I was fascinated by the letterset method, which is basically a transfer of letters from a raised surface to paper. I was more or less following what the pop artists were doing in America, the use of popular images in art, but also in design. I was interested in calligraphy, too, but not in a folkloric or rarified way; I was interested in its mass-produced form. The first posters I designed were at Arizona State, where I was a student, though most were made while I was at the Iran-America Society or at the Theater Workshop. I can't say I was under the spell of the famous Iranian designers at the time, people like Ghobad Shiva, but I did really appreciate Farshid Mesghali, who made illustrations for the progressive children's book publishing house, *Kanoon*. Perhaps you've heard of the famous story of *The Little Black Fish*? He illustrated that.”

—Fereydoun Ave