

Is it morning
for you yet?

58th Carnegie International

Exhibition Guide
Carnegie Museum of Art

Is it morning for you yet? 58th Carnegie International

Sept. 24, 2022–Apr. 2, 2023

Is it morning for you yet?, the 58th Carnegie International, traces the geopolitical imprint of the United States since 1945 to situate the “international” within our local context. This framework prepares a historical ground for the movements of images, ideas, objects, and people that incite emancipatory expressions and artworks. The exhibition brings together an ensemble of erratic, cunning, unruly, disobedient, undisciplined, and intractable attitudes and gestures that overwhelm the ambition of any one organizational intent.

The 58th Carnegie International borrows its title from a Mayan Kaqchikel expression, when instead of saying “Good morning,” it is customary to ask, “Is it morning for you yet?” The question acknowledges that our internal clocks are different; our anxieties, troubles, and heartaches are not the same. When it is morning for some, it might still be night for others.

New works and commissions alongside historical works—from the collections of international institutions, estates, and artists—negotiate transnational networks of artistic solidarity and the multigenerational weight of our entangled inheritances. The artworks in the exhibition motivate ideas that hold in balance the aims of resistance and representation with the desire to reconfigure our ways of life and being together.

Is it morning for you yet? was developed in a global pandemic that upended our collective and individual lives. During this time, we experienced solitude and solidarity as one. It made us consider how we spend our time or how we share it with each other—how to be contemporary. Following the work of these artists, the exhibition traces a practice of reconstitution, reminding

us that while our histories of pain and longing bind us, our narratives of defiance and survival help us reimagine the world.

The 58th Carnegie International is organized by Sohrab Mohebbi, the Kathe and Jim Patrinis Curator, and associate curator Ryan Inouye with curatorial assistant Talia Heiman.

Curatorial research and process were enriched by the International Curatorial Council: Freya Chou, Renée Akitelek Mboya, Robert M Ochshorn, and Pablo José Ramírez; and curatorial advisers Thiago de Paula Souza, Arlette Quynh-Anh Trần, and Renan Laru-an.

Digital versions of the maps in this exhibition guide can be accessed by scanning the QR code below.



Artists and Collectives

Abdul Hay Mosallam Zarara
Ali Eyal
Võ An Khánh
Andy Robert
Angel Velasco Shaw
Anh Trần
Antonio Martorell with poetry
by Ernesto Cardenal
Aziz Hazara
Banu Cennetoğlu
Carlos Cañas
Carlos Motta
Christian Nyampeta
Claes Oldenburg
Colectivo 3 (Aarón Flores, Araceli Zúñiga,
Blanca Noval Vilar, and César Espinosa)
Trương Công Tùng
Dala Nasser
Daniel Lie
Denzil Forrester
Dia al-Azzawi
Diane Severin Nguyen
Doan Ket Dance Collective
Dogma Collection
Édgar Calel
Felix Gonzalez-Torres
Fereydoun Ave
Giana De Dier
Hiromi Tsuchida
Hyphen—
I Gusti Ayu Kadek Murniasih
Isabel De Obaldía
James “Yaya” Hough
Joong Seop Lee
Julian Abraham “Togar”
Tith Kanitha
Karen Tei Yamashita
Kate Millett
Svay Ken
Krista Belle Stewart
Kustiyah
Laal Collection
Laila Shawa
LaToya Ruby Frazier
Let’s Get Free: The Women and Trans
Prisoner Defense Committee
Los Angeles Poverty Department
Louise E. Jefferson
Malcolm Peacock

Margarita Azurdia
Melike Kara
Michael Zinzun
Mire Lee
Mohammed Sami
Monira Al Qadiri
Collection of Museo de la Solidaridad
Salvador Allende (MSSA)
Nancy Buchanan
Naufus Ramírez-Figueroa
Nikki Arai
Pacita Abad
Patricia Belli
Philomé Obin
Pio Abad
Rafa Nasiri and Etel Adnan
Rafael Domenech
Vandy Rattana
Park Rehyun
Rini Templeton
Roberto Cabrera
Rosa Mena Valenzuela
Sanaa Gateja
Soun-Gui Kim
Susan Meiselas
Tei Carpenter / Agency—Agency
terra0
Thu Van Tran
Thuraya Al-Baqsami
Tishan Hsu
Tony Cokes
Yolanda López
Yooyun Yang
Zahia Rahmani

The 58th Carnegie International, presented by Bank of America, is made possible by leadership support from Kathe and Jim Patrinos.

Major support is provided by the Carnegie International Endowment, The Fine Foundation, the Jill and Peter Kraus Endowment for Contemporary Art, and the Carnegie Luminaries.

Significant support is provided by Teiger Foundation, The Andy Warhol Foundation for the Visual Arts, The Susan J. and Martin G. McGuinn Exhibition Fund, Henry L. Hillman Foundation, and the Keystone Members of the Carnegie International. The 58th Carnegie International has been made possible in part by the National Endowment for the Humanities.

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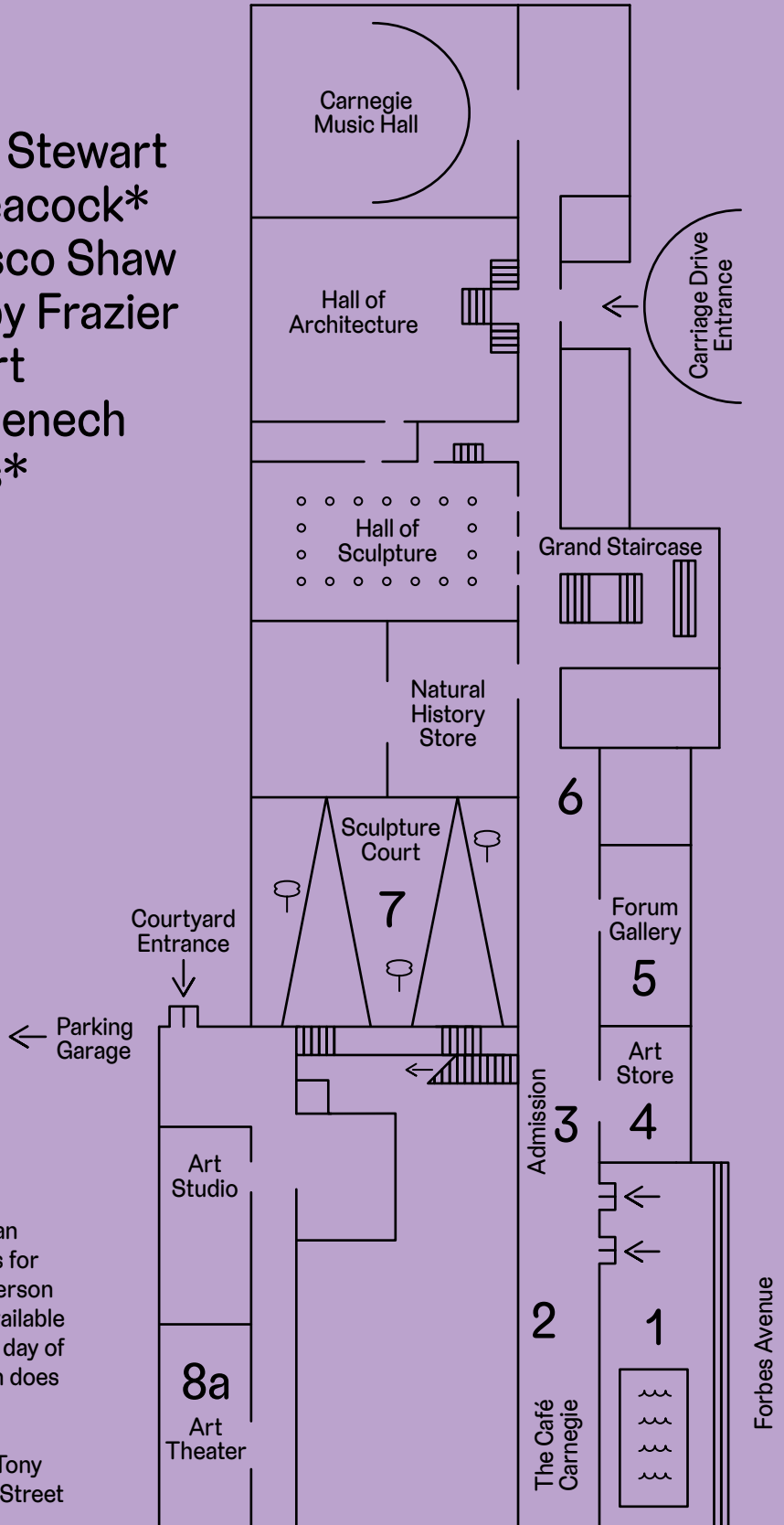
Geovette E. Washington and Jeffrey D. Robinson

Stacy Weiss and Will Carpenter

List current as of August 29, 2022

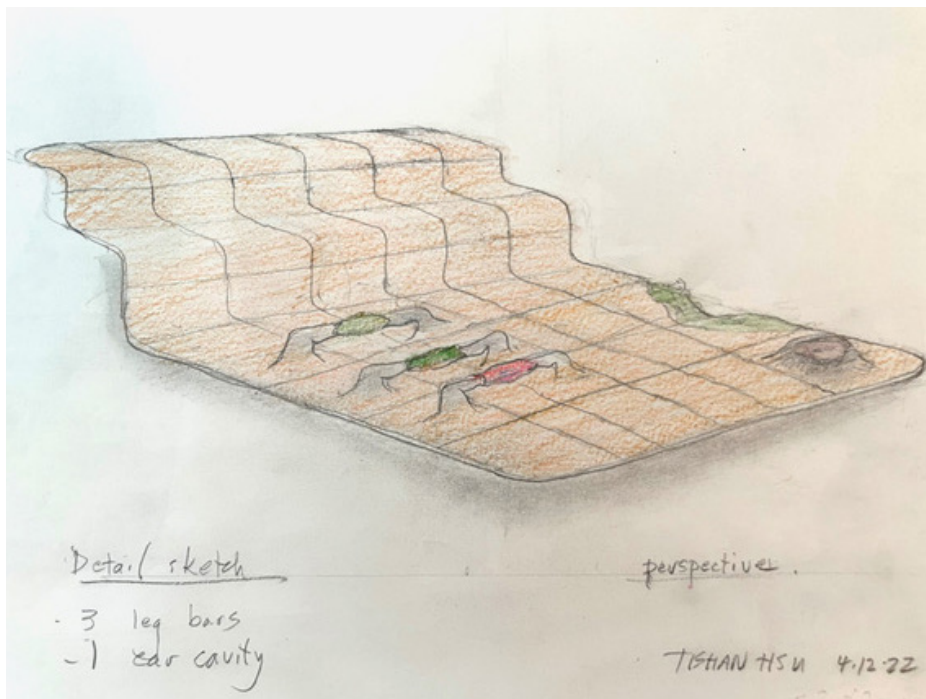
Floor 1

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- 2 Krista Belle Stewart
- 3 Malcolm Peacock*
- 4 Angel Velasco Shaw
- 5 LaToya Ruby Frazier
- 6 Andy Robert
- 7 Rafael Domenech
- 8a Tony Cokes*



*The performance is held at an undisclosed location and runs for an undetermined length. In-person registration is required and available at the admission desks on the day of the performance. Registration does not guarantee entry.

*To view additional works by Tony Cokes, visit Route 28 at Clark Street and Route 28 at Route 8.



Sketch for the 58th Carnegie International, 2022

1 Tishan Hsu

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

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 fiberglass 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.

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

Tishan Hsu's commission for the 58th Carnegie International is funded in part by the Henry Moore Foundation.



Eye Eye, 2017–ongoing, painted wall mural made of earth pigments from Spaxomin, Syilx territory, dimensions variable, Courtesy of the artist

2 Krista Belle Stewart

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

artist's engagement with the land, the most
primordial living archive.

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 when 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



Malcolm Peacock holding in his hand *I would have to fight for every single second*, 2022, graphite on paper, 2 ½ × 3 in., Courtesy of the artist

3 Malcolm Peacock

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

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. Registration is only available to participants 18 years of age and older.

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



Igorot Boy (front), from the Markets of Resistance series *Policy of Attraction*, 2014, set of 18 postcards, 4 × 6 in. each, Courtesy of the artist

4 Angel Velasco Shaw

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

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 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.



More Than Conquerors: A Monument For Community Health Workers of Baltimore, Maryland (detail), 2021–22, in the 58th Carnegie International, Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton

5 LaToya Ruby Frazier

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

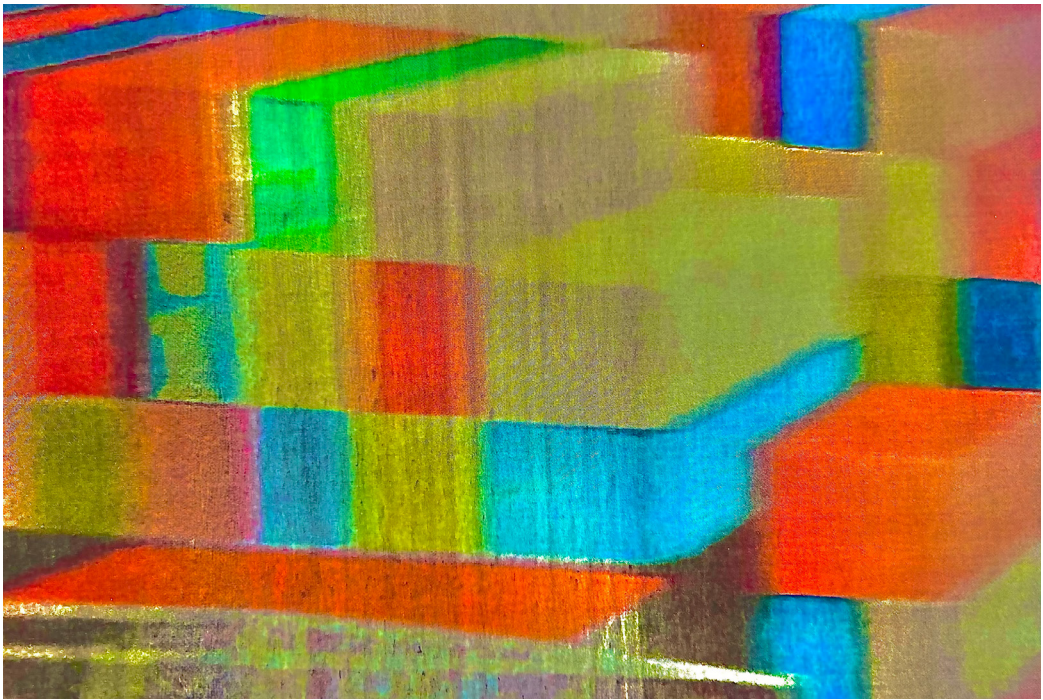
For the 58th Carnegie International, LaToya Ruby Frazier has created a monument dedicated to the community health workers (CHWs) of Baltimore, Maryland, and the faith leaders and doctors with whom they collaborate. CHWs are trusted community members who act as liaisons between residents, health care 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* (2021–22), 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."

This work was created in collaboration with Dr. Lisa Cooper, Director of the Johns Hopkins Center for Health Equity; Dr. Chidinma Ibe, Dr. Anika L. Hines, Nico Dominguez Carrero, and Alison Trainor of the Johns Hopkins Center for Health Equity; 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, Donnie Missouri, Veda Moore, Kendra N. Lindsey, Evelyn Nicholson, Helen Owhonda, Gregory Rogers, Wilfredo Torriente, Latish Walker.

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

The artist was funded in part by National Geographic Storytelling Fellowship, 2021–22.



Study for *Cargo* (detail), 2022, Courtesy of the artist

6 Andy Robert

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

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

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



Installation view of *Dividing an edge from an ever (pavilion for Sarduy)* (2022), in the 58th Carnegie International, Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton

7 Rafael Domenech

b. 1989 in Havana;
lives and works in New York, NY

For the 58th Carnegie International, Rafael Domenech has been commissioned to create a pavilion for the Sculpture Court at Carnegie Museum of Art. The ellipsis-shaped pavilion is comprised of locally sourced temporary scaffolding and inner and outer layers of laser-cut construction mesh alongside modular furniture. Such materials are used in everyday urban environments, marking the ways cities are continually constructed and deconstructed, obfuscating the site of development—at times, dividing existing walkways, neighborhoods, and communities in the process.

For the artist, the pavilion is a site for activity, but it is also a form of writing—a collaborative publication that explores language as architecture. Text fragments written by Domenech, exiled Neo-Baroque writer Severo Sarduy, visual poet N.H. Pritchard, writer Charles Bernstein,

and various magazines are cut into the mesh and thread across the furniture, culminating in a collective poem. *Dividing an edge from an ever (pavilion for Sarduy)* (2022) will be on view until October 24, 2022.

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

In rare cases,
posts that raise legal
questions have been deemed
too sensitive to upload.

Free Britney? (still), 2022, single channel video (color, sound), 41 min., Courtesy of the artist; Greene Naftali, New York; Hannah Hoffman, Los Angeles; Felix Gaudlitz, Vienna; and Electronic Arts Intermix, New York

8 Tony Cokes

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

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."

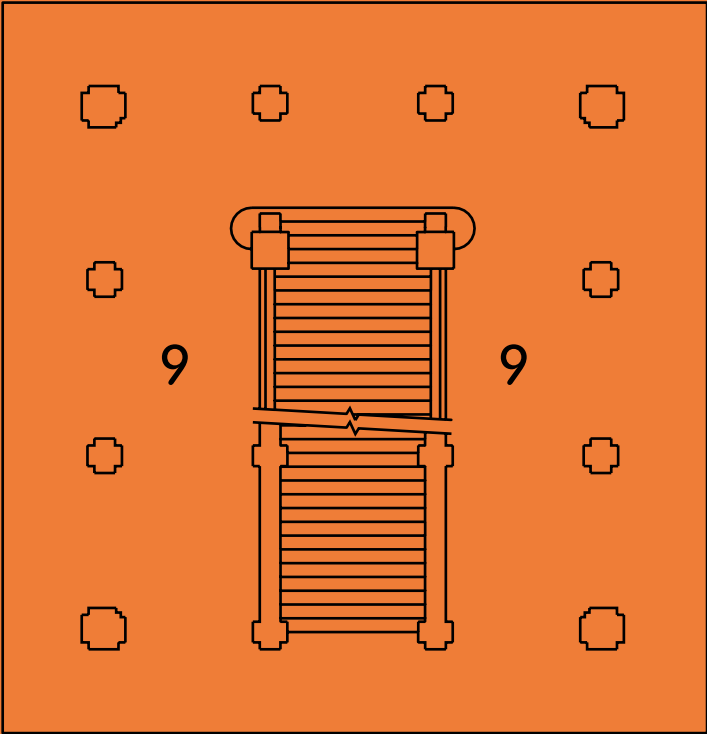
Responding to the controversial conservatorship battle of pop icon Britney Spears, *Free Britney?* (2022) is an example of what the artist calls

"word portraits." Such works have been an on-going 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 the Carnegie Museum of Art Theater, Cokes presents newly composed works for four billboards along Route 28 in Pittsburgh.

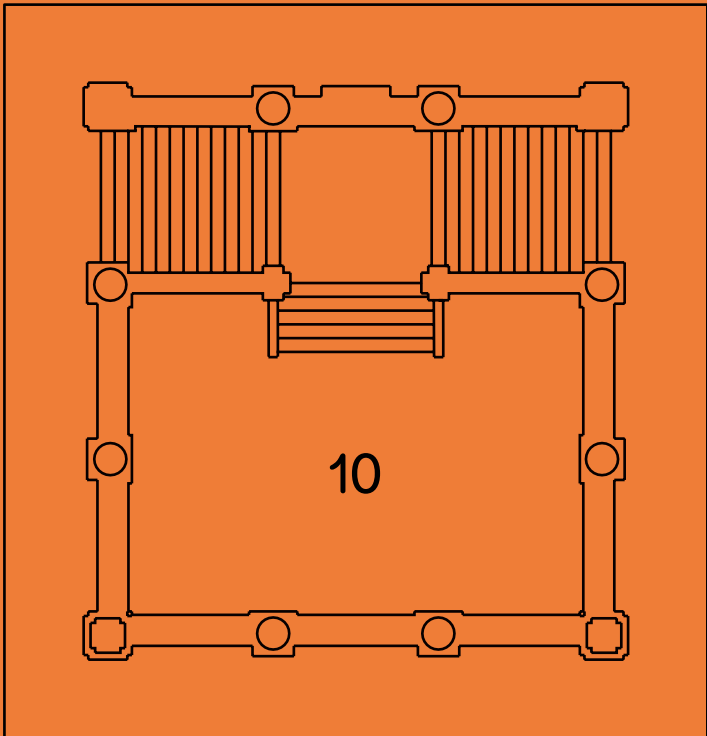
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Grand Staircase (Floor 1 & 2)

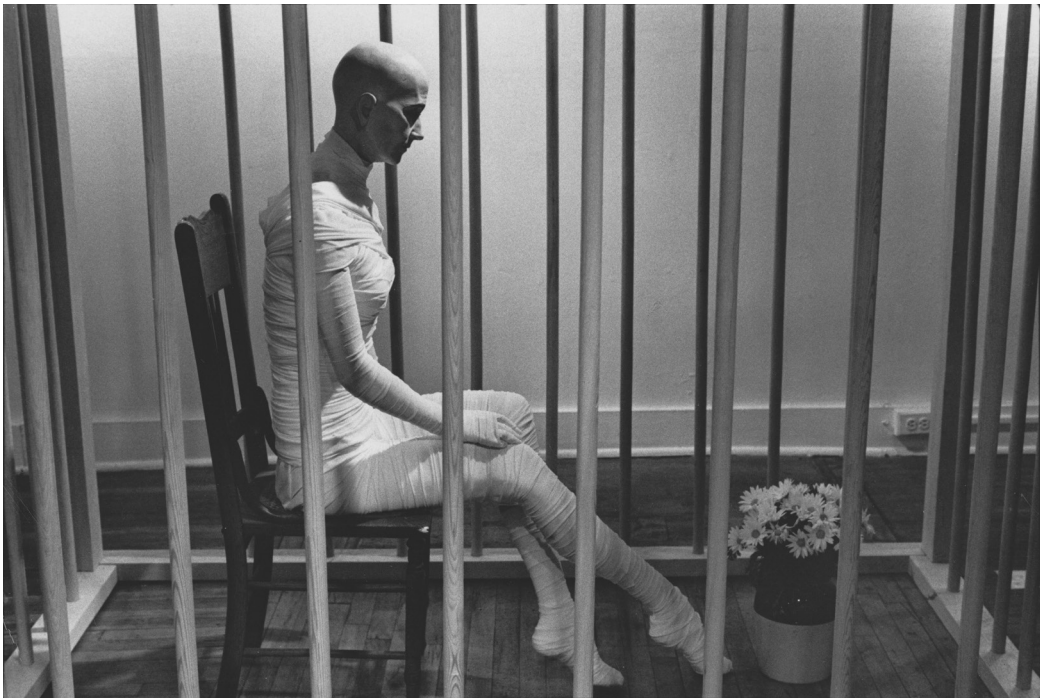
- 9 Kate Millett
- 10 Daniel Lie



Floor 1



Floor 2



The Maja Rediscovered, 1975, wood, mannequin, gauze, metal, mattress, and TV set, 101 × 116 × 156 in., The Kate Millett Trust

9 Kate Millett

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

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.



Installation view of *Daniel Lie: The Negative Years*, Jupiter Artland, Wilkieston, Scotland, 2019; photo: Ruth Clark

10 Daniel Lie

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

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.

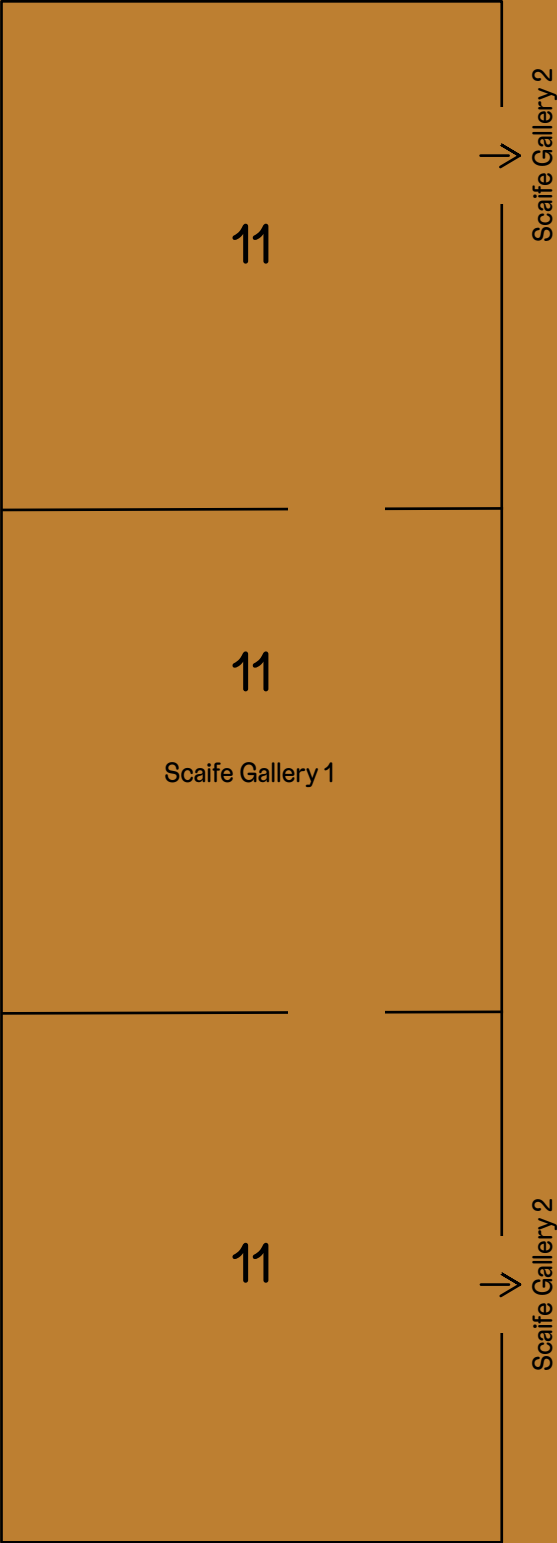
For the 58th Carnegie International, Lie presents a body of work that builds on their recent experiments in the studio: fabrics dyed in turmeric and further transformed through processes of fermentation, decomposition, and exposure to mold; and a series of ceramic vases used to produce alcoholic beverages common in Brazil.

Repositioning and repurposing various 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.

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

11 Scaife Gallery 1 (Floor 2)

Abdul Hay Mosallam Zarara
Antonio Martorell with poetry
by Ernesto Cardenal
Aziz Hazara
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Louise E. Jefferson
Margarita Azurdia
Michael Zinzun
Monira Al Qadiri
Nancy Buchanan
Park Rehyun
Philomé Obin
Pio Abad
Rafa Nasiri and Etel Adnan
Vandy Rattana
Rini Templeton
Roberto Cabrera
Rosa Mena Valenzuela
Susan Meiselas
Thuraya Al-Baqsamī
Võ An Khánh
Yolanda López



11 Refractions

A refraction describes the changing speed of a wave as it travels from one medium to another, for example, when light moves from air to water, transforming its character and course of movement. This phenomenon, like the experience of looking up at the sun from below the surface of a lake, offers a way to think through the possibility of a diffused, nonlinear expression of continuity and the poetic nature of solidarities that connect people across time and place.

Comprised of works made from 1945 to 2021 that are on loan from public institutions as well as artists' estates and studios, *Refractions* brings together responses to historical events and political struggles that address in various ways the geopolitical imprint of the United States. Organized chronologically according to the dates the works were created rather than the historical event that they address, this section considers the role that art and aesthetic gestures have played in galvanizing social, political, and artistic movements, which inform and inflect our current moment. *Refractions* not only speaks to histories' enduring impact on specific locations but also to the relationships forged through recognition of shared entanglements, collective desires, and the development of common aesthetic explorations.

Refractions, conceived by the 58th Carnegie International curatorial team, is in conversation with *As if there is no sun*, a presentation by Hyphen—, and *Spores of Solidarity*, a presentation by the Museo de la Solidaridad Salvador Allende (MSSA) in Santiago. Taken together, these works share gallery space with the collection at Carnegie Museum of Art, which, over the past 126 years, has grown through acquisitions made from and through the Carnegie International to tell an international history of modern and contemporary art.

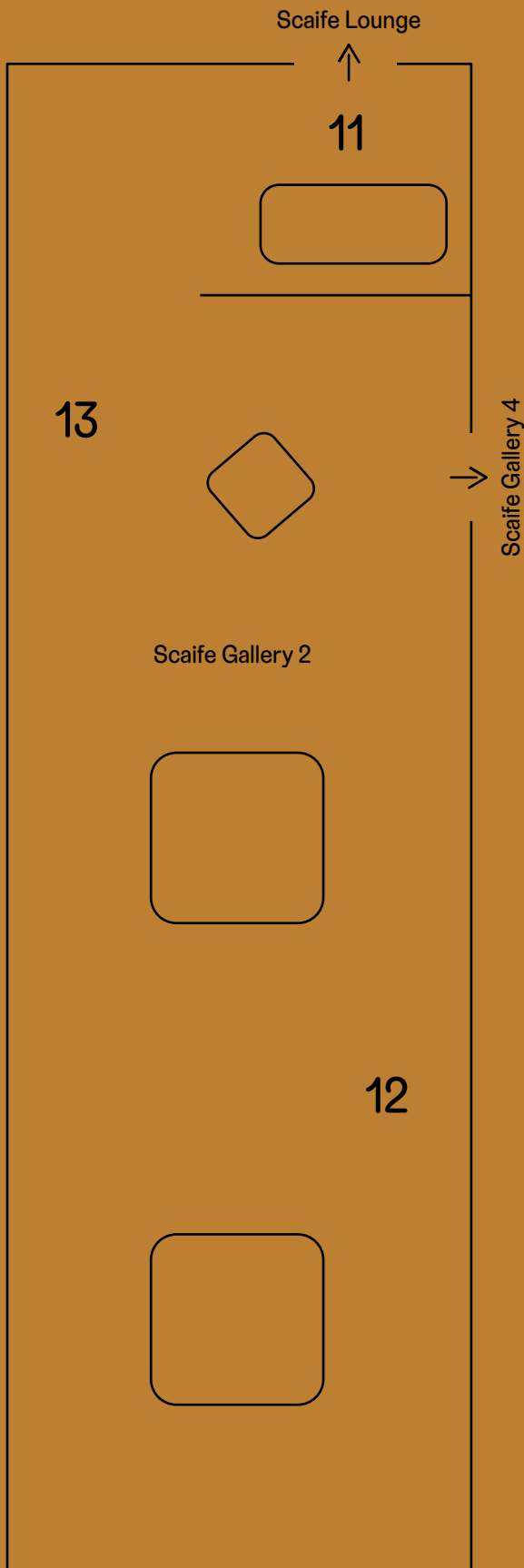
Scaife Gallery 2 (Floor 2)

12 Hyphen—

Kustiyah
Edhi Sunarso
Gregorius Sidharta Soegijo
Kartika
Rustamadji
Siti Ruliyati
Sriyani Hudyonoto
Sudarso
Sutopo
Zaini

13 MSSA

Alberto Pérez
Alfredo Portillos
Anders Åberg
Anonymous Chilean women
Bat T. Tchouloun
Carol Law
Derek Boshier
Eduardo Terrazas
Ernest Pignon-Ernest
Francisco Brugnoli
Gontran Guanaes Netto
Hanns Karlewski
Hugo Rivera-Scott
Leonilda González
Lilo Salberg
Luis Felipe Noé
Luis Tomasello
Maryse Eloy
Myra Landau
N. Bavoujav
Öyvind Fahlström
Patricia Israel
Paul Peter Piech
Ricardo Mesa
Ryszard Winiarski
Sambuungiin Mashbat
SANALBAT (S. Natsagdorj, N. Sandagdorj,
N. Sukhbat)
Valentina Cruz
Ximena Armas



12 As if there is no sun

This presentation is curated by Hyphen— (Akmalia Rizqita, Grace Samboh, and Ratna Mufida).

As if there is no sun places the life and work of painter Kustiyah (1935–2012) in the company of her contemporaries. This presentation provides a lens through which to examine Indonesia’s history, from Dutch colonial rule and President Sukarno’s revolutionary era (1945–65) and President Soeharto’s New Order regime (1965–98) to the present day.

An image in a 1956 issue of *SIASAT* magazine is accompanied by the caption: “ASRI student Kustiyah painting the landscape of a beach in Tegal.” This photograph shows the painter working close to fishermen in near-90-degree heat. Kustiyah came of age during Indonesia’s golden era remembered for its artistic developments, such as the practice of painting outdoors alongside everyday people. Her humble subject matter, such as fish, fruit, and flowers further distanced her practice from the prevailing European studio tradition.

Despite the era’s political promise, artistic innovation, and the tropical environs in which she painted, Kustiyah’s canvases, like those of her peers, feature dark greens and blues offset by red. Across five decades, the painter’s color pallet remained consistent, arguably reflecting a life lived beyond mainstream exposure, as one of a few women painters from the Indonesian revolutionary artist generation; a witness to massacre that disproportionately affected her homeland; and a mother, wife, and active member of the period’s vibrant art scene. This presentation illuminates Kustiyah’s contributions to art history that have remained subordinated to patriarchal structures from the times of Indonesia’s revolutionary government, through the New Order regime, and into the current Reformasi period.

The participation of Hyphen— in the 58th Carnegie International is funded in part by E. Rhodes and Leona B. Carpenter Foundation.

13 Spores of Solidarity

This presentation is curated by Museo de la Solidaridad Salvador Allende (MSSA).

Museo de la Solidaridad Salvador Allende is a museum of modern and contemporary art in Santiago with an international collection of 3,100 artworks donated by artists to the people of Chile. In support of the Unidad Popular (Popular Unity) government and the democratically-elected President Salvador Allende, Museo de la Solidaridad was established in 1971 from works gathered by the International Committee for Artistic Solidarity with Chile (CISAC). In 1973, Allende was overthrown by Augusto Pinochet, whose regime committed human rights atrocities and imposed radical free market policies that removed tariff protections for local industry and banned trade unions. Forced into exile, the founders of Museo de la Solidaridad reestablished the project as Museo Internacional de la Resistencia Salvador Allende (MIRSA). From 1975 to 1990, the museum operated simultaneously in Latin America, Europe, Asia, and Africa, partnering with institutions and individuals to ask for donations as well as caring for and exhibiting the new works, which brought international attention to the dictatorship's brutality. The institution's current form as the Museo de la Solidaridad Salvador Allende dates to 1991, with its move back to Chile following the return of an elected government. MSSA's presentation in the 58th Carnegie International revisits its history as a museum hosted by other museums, demonstrating art's capacity to inspire solidarity and resistance in dialogue with our ever-challenging times.

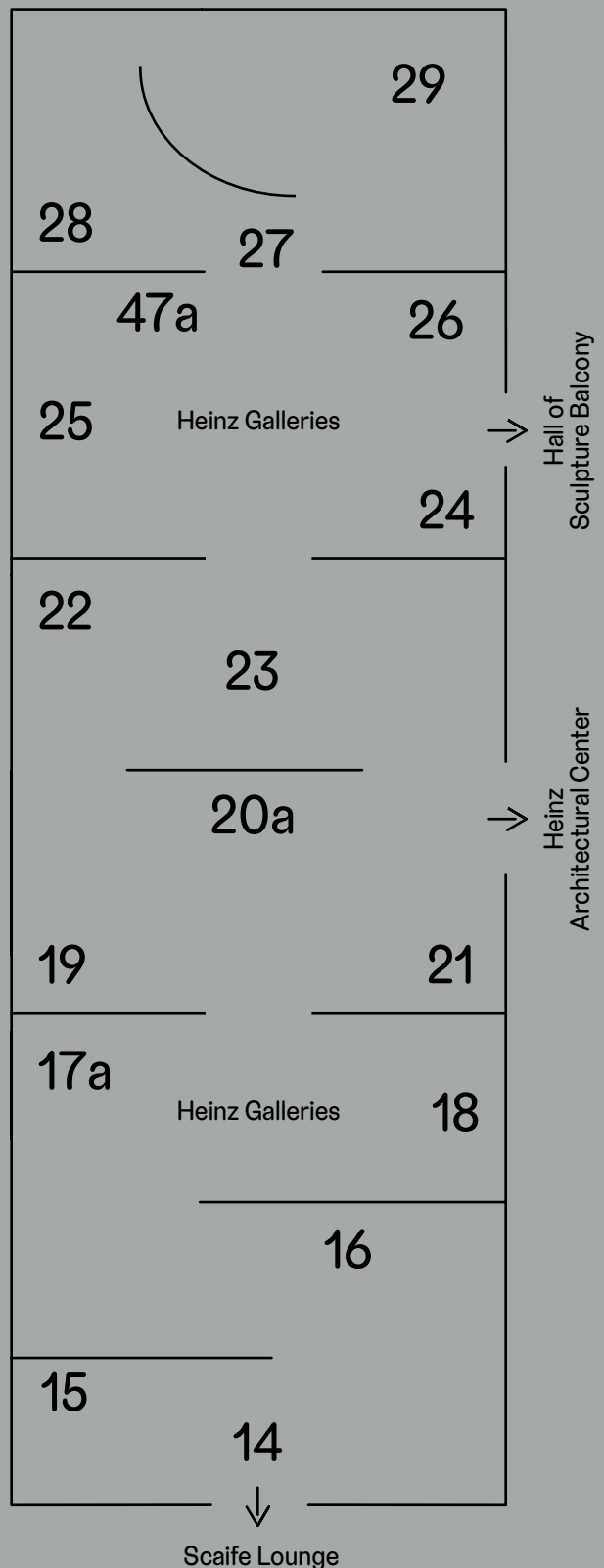
Heinz Galleries (Floor 2)

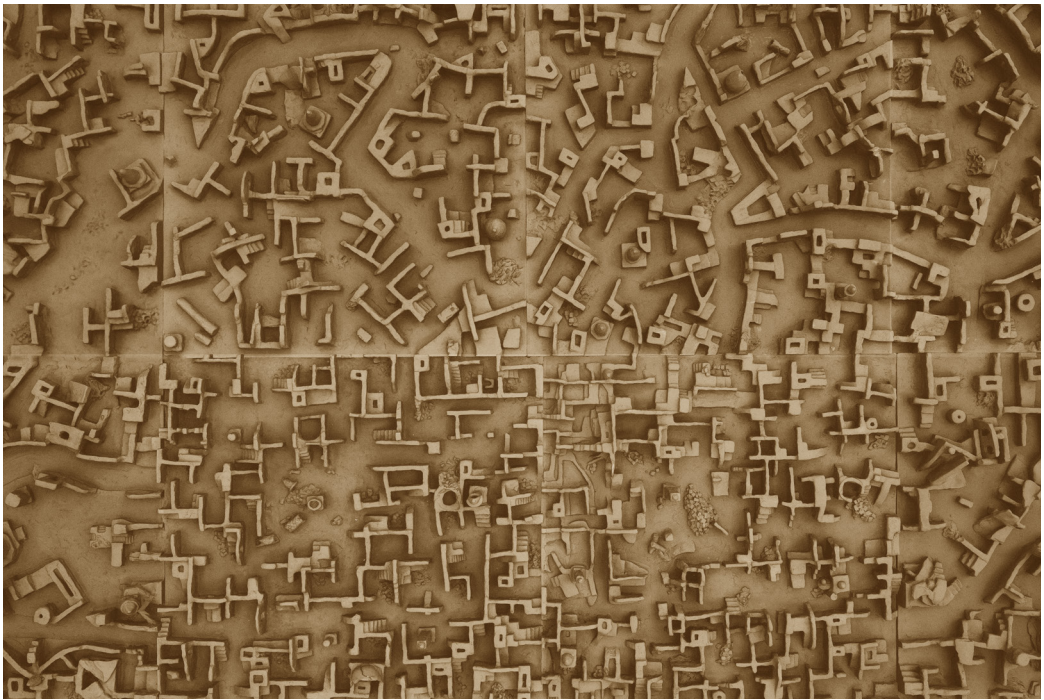
- 14 Dia al-Azzawi
- 15 Melike Kara
- 16 Naufus
- Ramírez-Figueroa
- 17a Christian Nyampeta*
- 18 Mire Lee
- 19 Tith Kanitha
- 20a Yooyun Yang*
- 21 Ali Eyal
- 22 I Gusti Ayu Kadek Murniasih
- 23 Dala Nasser
- 24 Soun-Gui Kim
- 25 Édgar Calel
- 26 Anh Trần
- 27 Pio Abad
- 28 Sanaa Gateja
- 29 Trương Công Tùng
- 47a terra0*

*To view additional works by Christian Nyampeta, visit the Charity Randall Gallery in the Hall of Sculpture Balcony (Floor 2).

*To view additional works by Yooyun Yang, visit Heinz Architectural Center (Floor 2).

*To view additional works by terra0, visit 915 Ridge Avenue, Pittsburgh.





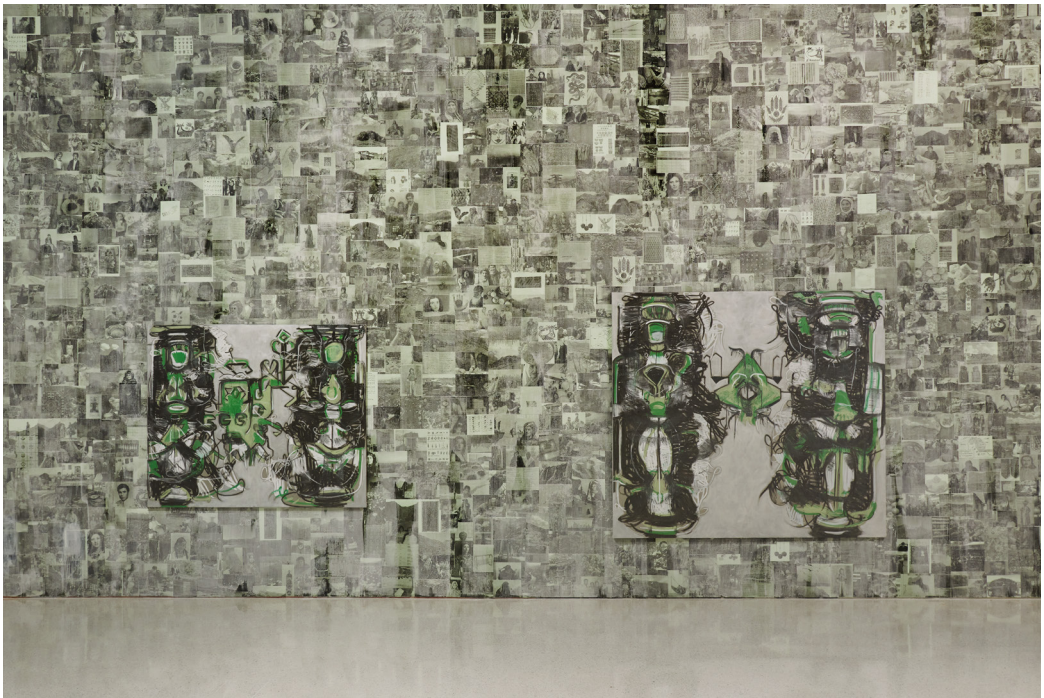
14 Dia al-Azzawi

b. 1939 in Baghdad; lives in London

composition offers a bird's-eye view of what the artist describes as "the ruins that are mixed with the ugliness of what man does to his fellow man."

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 an aesthetic vocabulary connected to the cultural history and mythology of the wider Arab world.

In dialogue with the densely populated compositions of previous work, al-Azzawi presents a work portraying the recent destruction of Mosul in Iraq and Aleppo in Syria. Over thousands of years, these historic cities were razed and rebuilt through the ages but lived on as thriving artistic, intellectual, cultural, and economic centers of exchange. Over the past few years, the destabilization of the Iraqi and Syrian governments have leveled these cities. Here, the sculptural



Installation view of *qarajorlu / pahlevanlu* (left); *darreh gaz (dorunger valley / bajgiran region)* (right); and *weaving* (background), all works 2022, in the 58th Carnegie International, Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton

15 Melike Kara

b. 1985 in Bensberg;
lives and works in Cologne

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."

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



Lugar de Consuelo (still), 2021, single-channel video (color, sound); 35:25 min., Courtesy of the artist and Proyectos Ultravioleta

16 Naufus Ramírez-Figueroa

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

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.

Carrillo'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.



Installation view of *Landscapes of My Childhood Remembered (For and After Obi Okigbo)* (detail), 2022, in the 58th Carnegie International, Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton

17a Christian Nyampeta

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

Pedagogy is integral to Christian Nyampeta's practice and activities that ponder how art can contribute to communal forms of the production and sharing of knowledge. Whereas art history tends to reinforce preexisting models and hierarchies through the circulation of hegemonic cultural signs and forms of value, Nyampeta uses art as a space to reconstitute upended histories and ways of making and being together. For example, the artist approaches cinema as an evening academy or *école du soir* (following the work of Senegalese director Ousmane Sembène) to propose other temporalities and ways of collective learning. His exhibitions actualize art institutions as extracurricular places of learning.

Nyampeta presents a selection of recent drawings, reminiscent of storyboards for a film, that circulate vernacular modalities of gathering and learning from and with one another that were disrupted by the arrival of colonial models of

education. In this body of work, he asks whether art can reconstitute marginalized practices, which he further develops through co-developed methods of study. Nyampeta identifies the challenge in his work at large as "a call to rebuild new spaces for the imaginary, drawing from the knowledge practiced by all forms of life, toward a new thought capable of apprehending, unambiguously, the co-belonging of all humans...and nonhumans to a common life."

A selection of the artist's tool sculptures (17b) are presented in the Charity Randall Gallery in the Hall of Sculpture Balcony.

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

Christian Nyampeta's commission for the 58th Carnegie International is supported as part of the Dutch Culture USA program by the Consulate General of the Netherlands in New York, and is made possible with financial support from the Mondriaan Fund, the public cultural funding organization on visual arts and cultural heritage in the Netherlands.



Installation view of *Untitled (My Pittsburgh Sculpture)*, 2022, in the 58th Carnegie International, Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton

18 Mire Lee

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

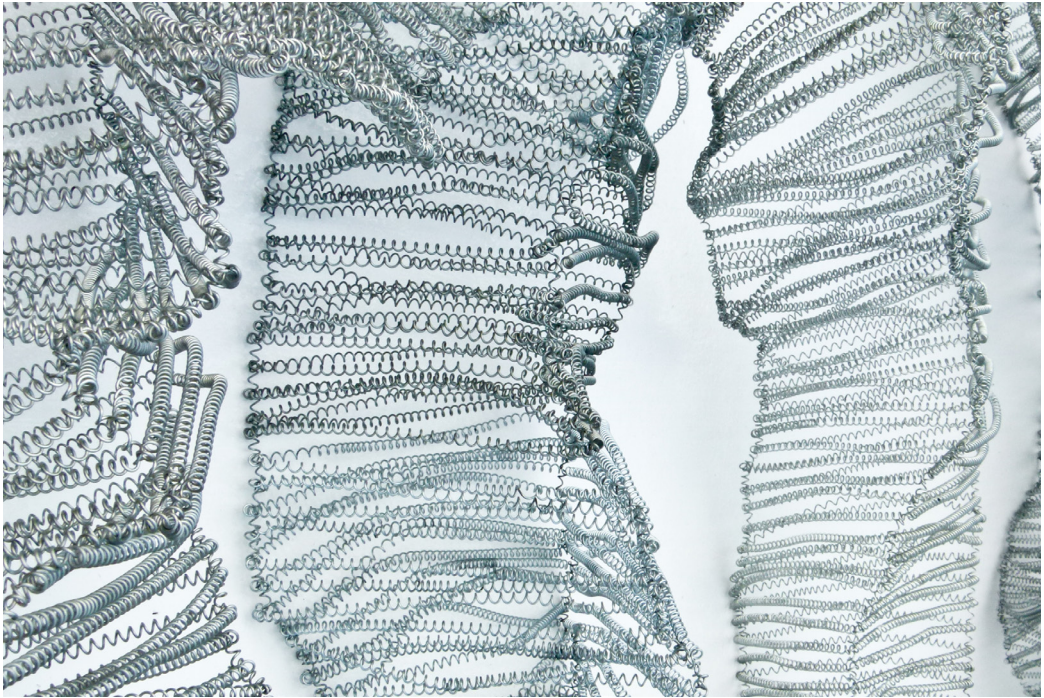
Mire Lee employs more robust sculptural materials such as metal, plaster, and concrete alongside glycerin, silicone, and various types of resin, which are often animated by electric motors and pumps. The artist's works sometimes recall the internal systems of the human body—its organ functions, convulsions, 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 has no single source or cause.

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

Mire Lee's commission for the 58th Carnegie International is supported as part of the Dutch Culture USA program by the Consulate General of the Netherlands in New York, and is made possible with financial support from the Mondriaan Fund, the public cultural funding organization on visual arts and cultural heritage in the Netherlands.



Detail view of coiled sculpture by Tith Kanitha, Courtesy of the artist; photo: Vandy Rattana

19 Tith Kanitha

b. 1987 in Phnom Penh;
lives in Phnom Penh

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 watercolor 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.”

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



Beholder, 2019, acrylic on Korean paper (jangji), 59 1/4 × 82 1/4 in., Courtesy of the artist

20a Yooyun Yang

b. 1985 in Seoul; lives and works in Seoul

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."



Installation view of *Where Does A Thought Go When It's Forgotten? And.* (detail), 2019–22, in the 58th Carnegie International, Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton

21 Ali Eyal

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

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.

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



Aku dan Alamku (Me and my Habitat), 2000, acrylic on canvas, 5 7/8 x 9 13/16 in., Courtesy of the artist's estate

22 | 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 (the artist died from ovarian cancer). These personal and gendered experiences 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.



Installation view of *Tomb of King Hiram*, 2022, in the 58th Carnegie International, Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton

23 Dala Nasser

b. 1990 in Tyre; lives and works in Beirut

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 limestone 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.

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



Installation view of *Stock+Garden*, 2008, at Gallery 175, Seoul, Image courtesy of the artist

24 Soun-Gui Kim

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

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 mark-making; 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.

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



The family of Édgar Calel performing the *Oyonik* healing ritual in the fields of San Juan Comalapa, Courtesy of Proyectos Ultravioleta and the artist; photo: Édgar Calel

25 Édgar Calel

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

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."

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



Installation view of *Run to the rescue with love*, in the 58th Carnegie International, Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton

26 Anh Trần

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

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.

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

Anh Trần's commission for the 58th Carnegie International is supported as part of the Dutch Culture USA program by the Consulate General of the Netherlands in New York.



Installation view of *Distant Possessions*, 2022, in the 58th Carnegie International, Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton

27 Pio Abad

b. 1983 in Manila; lives and works in London

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 Philippine dictator Ferdinand Marcos, his wife Imelda, and the administration of former US President Ronald Reagan.



Soils of Life, 2022, paper beads on barkcloth, 50 5/8 × 82 1/4 in., Courtesy of Afriart Gallery

28 Sanaa Gateja

b. 1950 in Kisoro; lives in Kampala

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.



Installation view of *the state of absence – voices from outside* (ground), 2020–ongoing, and *Shadows in the garden #3: (Do, Re, Mi, Fa, Sol, La, Si, Do)* (wall), 2021–ongoing, in the 58th Carnegie International, Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton

29 Trương Công Tùng

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

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.

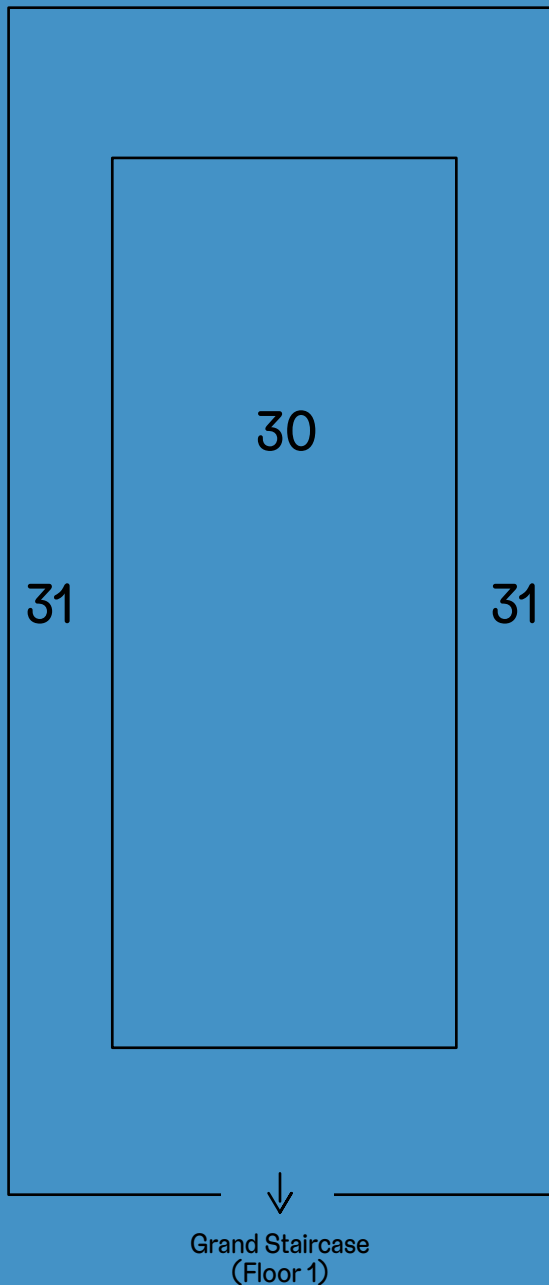
For the 58th Carnegie International, Trương presents a selection of work that has been developing over the past few years. A screen made of beads sourced from industrial tree plantations (such as coffee, cacao, and rubber plants); a selection

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.

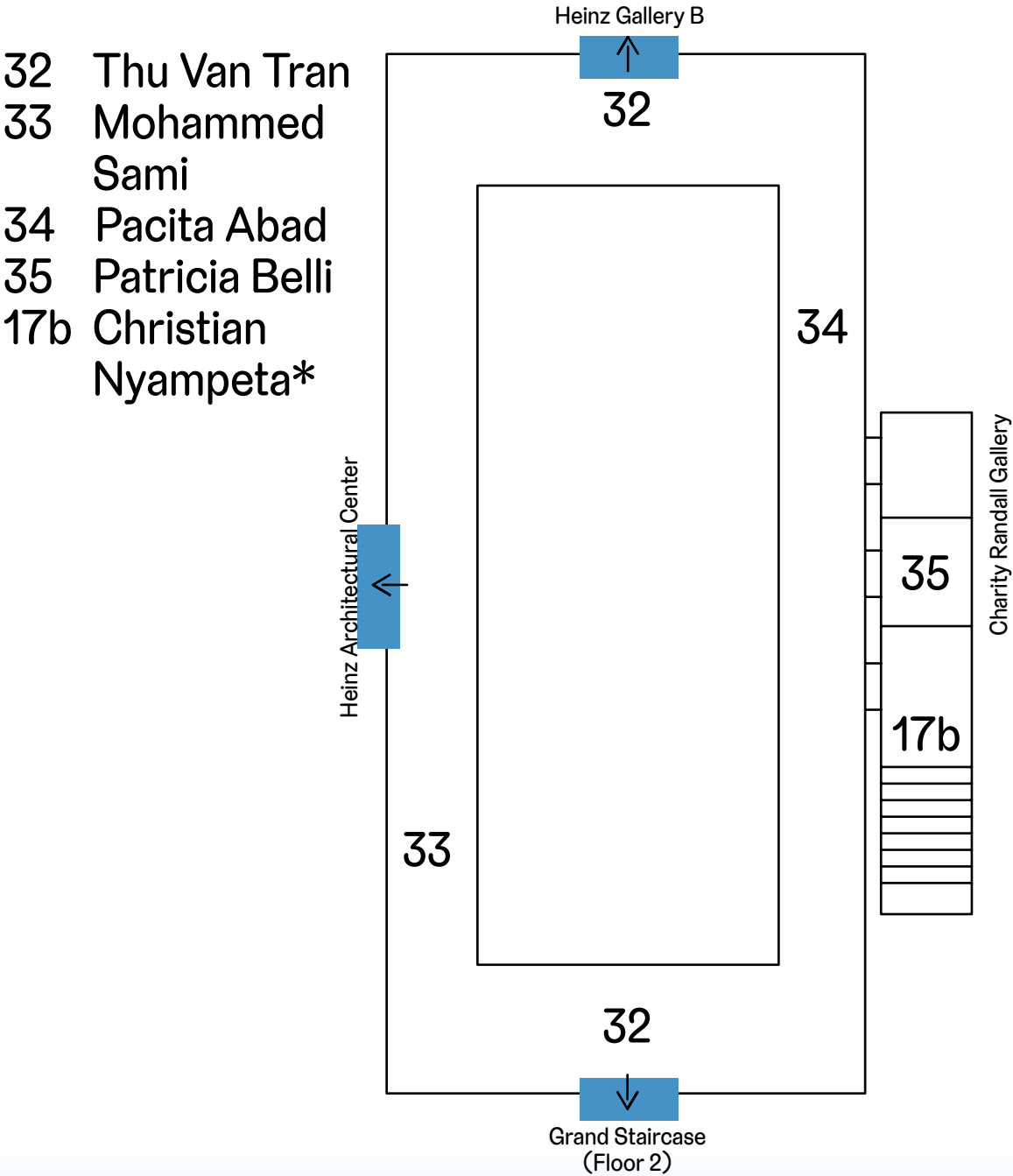
Commissioned by Carnegie Museum of Art for the 58th Carnegie International.

Hall of Sculpture (Floor 1)

30 Banu Cennetoğlu
31 Hiromi Tsuchida



Hall of Sculpture Balcony (Floor 2)



*To view additional works by Christian Nyampeta, visit Heinz Galleries (Floor 2)



Mock-up at Carnegie Museum of Art of Banu Cennetoğlu, *right?*, 2022, string, helium, and Mylar balloons, dimensions variable, Courtesy of the artist, Rodeo Gallery, London/Piraeus, and Carnegie Museum of Art; photo: Bryan Conley

30 Banu Cennetoğlu

b. 1970 in Ankara; lives and works in Istanbul

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.

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



Installation view of Hiromi Tsuchida's *Hiroshima Collection* series in the 58th Carnegie International, Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton

31 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."

Hiromi Tsuchida's participation in the 58th Carnegie International is funded in part by the Japan Foundation.



Installation view of *Colors of Grey*, 2022, in the 58th Carnegie International, Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton

32 Thu Van Tran

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

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 her *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.

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

The 58th Carnegie International is supported by Etant donnés Contemporary Art, a program from Villa Albertine and FACE Foundation, in partnership with the French Embassy in the United States, with support from the French Ministry of Culture, Institut français, Ford Foundation, Helen Frankenthaler Foundation, CHANEL, and ADAGP.



Installation view of *The Fountain I* (left), 2021, and *Abu Ghraib* (right), 2022, in the 58th Carnegie International, Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton

33 Mohammed Sami

b. 1984 in Baghdad;
lives and works in London

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.



Students Take Hold of MPR, 1998, oil on canvas, 39 3/8 x 39 3/8 in., Pacita Abad Art Estate

34 Pacita Abad

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

These six paintings by Pacita Abad 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.



Installation view of *Stories from my dead*, 2022, in the 58th Carnegie International, Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton

35 Patricia Belli

b. 1964 in Managua; lives in Managua

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.

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

Heinz Architectural Center (Floor 2)

- 36 Colectivo 3 (Aarón Flores, Araceli Zúñiga, Blanca Noval Vilar, and César Espinosa)
- 37 Fereydoun Ave and Laal Collection
- 38 Giana De Dier
- 39 Zahia Rahmani
- 40 Dogma Collection
- 41 Julian Abraham “Togar”
- 42 Let’s Get Free: The Women and Trans Prisoner Defense Committee
- 43 Karen Tei Yamashita
- 44 Nikki Arai
- 45 Isabel De Obaldía
- 20b Yooyun Yang*

*To view additional works by Yooyun Yang, visit Heinz Galleries (Floor 2).

37 Fereydoun Ave and Laal Collection (Floor 2)

Ashurbanipal Babilla
Ali Golastaneh
Arash Hanaei
Ardeshir Mohasses
Behjat Sadr
Bijan Saffari
Bita Fayyazi
Cy Twombly
Davood Emdadian
Farhad Moshiri

Haydeh Ayazi
Hossein-Ali Zabehi
Houman Mortazavi
Iman Raad
Khosrow Hasanzadeh
Leyly Matine-Daftary
Manouchehr Yektai
Monir Sharoudy
Farmanfarmaian
Mostafa Sarabi

Nazgol Ansarinia
Nikzad Nodjoumi
Parvaneh Etemadi
Raana Farnoud
Ramin Haerizadeh
Reza Shafahi
Rokni Haerizadeh
Sadra Baniyasi
Shahab Fotouhi
Shideh Tami

Shirin Aliabadi
Sirak Melkonian
Yaghoub
Amaemehpich
Yashar Samimi
Mofakham

Heinz Gallery B



36

37

37

20b

38

Heinz Architectural Center



Hall of Sculpture Balcony

45

39

44

43

40

42

41



Heinz Architectural Center (Floor 2)

Scale: 1/4" = 1'-0"



Installation view of *Poema Colectivo Revolución*, 1981–83, at the Institute for Studies on Latin American Art (ISLAA); photo: Julio Grinblatt

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

1981–85, Mexico City

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 338 facsimiles of the surviving contributions, alongside 11 original contributions and ephemera. The work continues in Scaife Gallery 1 as part of *Refractions*.

37 Fereydoun Ave and Laal Collection

Laal Collection presentation is curated by Negar Azimi and Sohrab Mohebbi.

Artist Fereydoun Ave has assembled a singular collection of modern and contemporary Iranian art—an idiosyncratic array of works inflected by personal history, friendship, sensibility, and circumstance over the past five decades.

On returning to Iran in 1970 after years of education in Britain and the United States, Ave found work as a curator and designer at Tehran's Iran-America Society Cultural Center, which played host to theater, visual art, and music. At Iran-America, he organized groundbreaking exhibitions of Iranian artists such as Monir Sharoudy Farmanfarmaian and Ardeshir Mohasses, while beginning to collect art with money he borrowed from his grandmother. He continued to collect over the years, while he moved on to positions at consequential Tehran arts institutions, including the avant-garde Theater Workshop (*Kargah-e Namayesh*), where he worked as a set designer, and the Zand Gallery, where he served as artistic director.

After the Iranian Revolution of 1979, Ave stayed behind as droves of his compatriots left the country. In the early 1980s, he launched 13 Vanak, an independent art space for emerging Iranian artists in a disused garden shed in an iconic Tehran square. The nimble and irreverent exhibitions of non-commercial work attracted diverse audiences, including, on occasion, befuddled agents of the state. Though 13 Vanak closed its doors in 2009, Ave continued to mentor successive generations of artists in Iran.

The works on display belong, roughly, to three epochs: the late Pahlavi period, including Mohasses and Farmanfarmaian, as well as Leyly Matine-Daftary, Bijan Saffari, and Ashurbanipal Babilla; the early revolutionary era, including Shideh Tami and Parvaneh Etemadi; and the last 20 years,

including Farhad Moshiri, Shirin Aliabadi, Nazgol Ansarinia, Iman Raad, and Rokni Haerizadeh.

Yet these artworks defy tidy periodization. Like Ave himself, they evade standard narratives of rupture around the 1979 Revolution. The relationship between art and life, like history, is messy, impossible to tame. Ave, who is an accomplished artist as well, serves as both subject and cipher of this presentation, a unique vantage onto the endlessly fascinating—and contested—cultural history of 20th- and 21st-century Iran.

Negar Azimi would like to thank those who helped make this presentation possible: Aria Kasaei, Ali Bakhtiari, Rochanak Etemadi, Omid Bonakdar, Shaqayeq Arabi, Hormoz Hematian, Alireza Fatehi, Balice Hertling Gallery, Dastan Gallery, Farhad Moshiri, Sohrab Mahdavi, and Roya Khadjavi-Heidari.



what we choose to not see, no. 2 (left) and *what we choose to not see, no. 4* (right), 2022, mixed media collage on Fabriano watercolor paper, 25 7/16 × 21 5/8 in., Courtesy of the artist

38 Giana De Dier

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

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 secondhand 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.

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



Installation view of Zahia Rahmani, *A Seismography of Struggle: Toward a Global History of Critical and Cultural Journals* (detail), 2018–22, at Institut national d'histoire de l'art, Courtesy of the artist

39 Zahia Rahmani

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

Seismography of Struggle (2018–22) is an inventory of non-European critical and cultural journals, including those from the African, Indian, Caribbean, Asian, and South American diaspora, produced in the wake of the revolutionary movements at the end of the 18th century up to the watershed year of 1989. Often born out of urgency and necessity, a critical and cultural journal is, through its hybridism, mobility, and precarious existence, a pure object of colonial experience. By its nature, it is a laboratory of modernity. The populations of the territories mentioned in this sound and visual work have experienced colonialism, practices of slavery, apartheid, and genocides. Figures appear, including major intellectuals, militants, activists, writers, artists, and authors of literary, poetic, visual, and political texts. The montage of images and sounds, covers, texts, and portraits of founders, language, and discourses presented in *Seismography of Struggle* shows a long continuum of graphical inventions,

including some 900 documents. For the 58th Carnegie International, this presentation features a selection of periodicals from the American Left Ephemera Collection and other materials, all of which has been borrowed from the University of Pittsburgh Archives.

Seismography of Struggle is presented in partnership with the Institut national d'histoire de l'art (INHA), Paris. American Left Ephemera Collection, Courtesy of University of Pittsburgh Library System.

- Direction: Zahia Rahmani, Head of the research area "Art and Globalisation," at the French National Institute of Art History (INHA, Paris)
- 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
- Research assistants: Florence Duchemin, Aline Pighin, Esteban Sanchez, Diane Turquet
- Collaboration on research and translation: Sawssan Alachkar, Lotte Arndt, Leslie Bary, Marie-Laure Allain Bonilla, Estelle Borjes, Jacqueline Estran, Mica Gherghescu, Ghazal Golsheri, Émilie Goudal, Morad Montazami, Esteban Sanchez, Hugo Serafim Ratão, Devika Singh et Annabela Tournon
- Web designer: Alix Chagué with the collaboration of Bibliothèque nationale de France, Paris; La médiathèque du Musée du Quai Branly–Jacques Chirac, Paris; La Bibliothèque Kandinsky MNAM/Centre Georges Pompidou, Paris; L'Institut d'Asie orientale, Lyon; Institut d'études transtextuelles et transculturelles, Lyon
- Thanks to Pierre-Yves Belfis, Nicolas Bissi, Jean-Louis Bouilly, Etienne Dobenesque, Sarah Frioux-Salgas, Héloïse Kiriakou, François Guillemot, and Zhang Yu
- Copyright Zahia Rahmani/INHA–2017/2022



Untitled art school sketch (B-side), ca. 1965–75, charcoal on paper, 21 $\frac{7}{16}$ x 30 $\frac{7}{8}$ in., The Private Dogma Collection

40 Dogma Collection

2000–present, Ho Chi Minh City

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.



Installation view of *OK Studio*, 2020–ongoing, in the 58th Carnegie International, Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton

41 Julian Abraham “Togar”

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

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.

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

The participation of Julian Abraham “Togar” in the 58th Carnegie International is supported as part of the Dutch Culture USA program by the Consulate General of the Netherlands in New York.



Across the Walls (still), 2022, single-channel video (black and white, sound), 22 min., Courtesy of Let's Get Free: The Women and Trans Prisoner Defense Committee

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

2013–present, Pittsburgh, PA

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 still 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.”

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

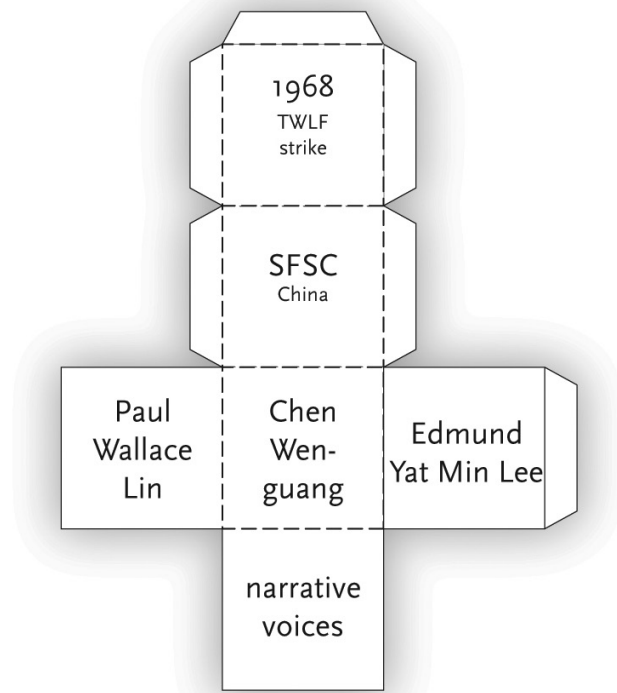


Illustration from Karen Tei Yamashita's novel *I Hotel* (2010). Image used by permission from *I Hotel* (Coffee House Press, 2010)

43 Karen Tei Yamashita

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

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.



A silent but angry Bea Tam saluting 17-year-old Black Panther Jonathan Jackson at his funeral in Oakland, CA, 1970, Image courtesy of Shoshana Arai

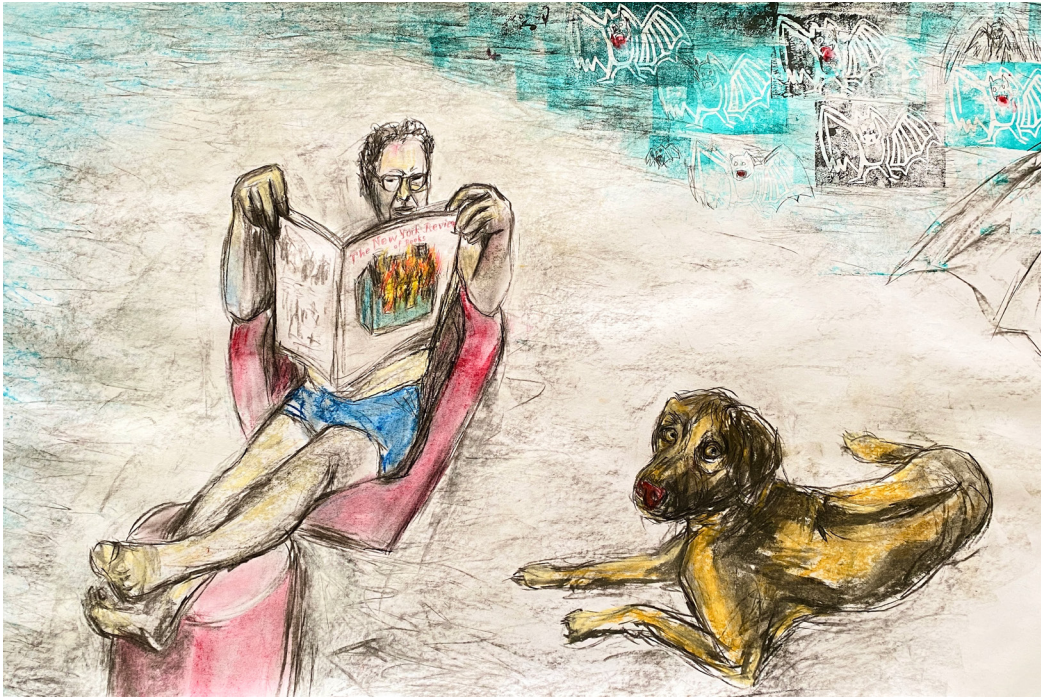
44 Nikki Arai

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. She photographed young Asian women speaking for the first time before an audience of thousands at an International Women's Day rally; marches against South Vietnam's Nguyen Cao Ky in San

Francisco and the US-backed Vietnam War; a silent but angry Bea Tam saluting 17-year-old Black Panther Jonathan Jackson at his funeral in Oakland; a watchful group of activists at a rally for the seven Latinos known as Los Siete de la Raza; and a look inside an antiwar draft counselor's quiet study in San Francisco's Chinatown.



DIARY 2020 (still), 2020/2022, single-channel video (color, sound), 12:59 min., Courtesy of the artist

45 Isabel De Obaldía

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

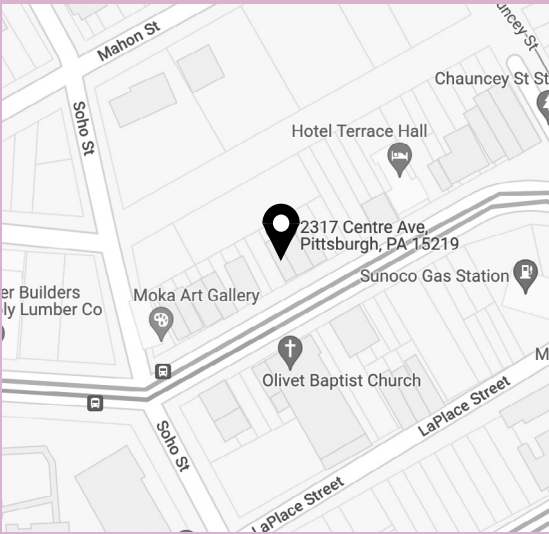
Isabel De Obaldía's cross-disciplinary practice includes glass sculptures, drawings, paintings, and video. Her sculptures primarily explore pre-Colombian vernacular cosmologies through fantastical animals and beings that hold symbolic significance in Panama. Similar creatures as well as humans appear in her paintings and drawings, set against Panama's natural landscape and responding to its political traumas, especially those at the end of the 1980s and the end of Manuel Noriega's dictatorship.

Por Panamá la Vida (2019), shown in Scaife Gallery 1 as part of *Refractions*, features video footage shot by the artist that documents the last years of Noriega's regime from a domestic point of view. We watch as political turmoil penetrates the artist's home via television screens, windows, and received information. De Obaldía narrates throughout, weaving together scenes from her

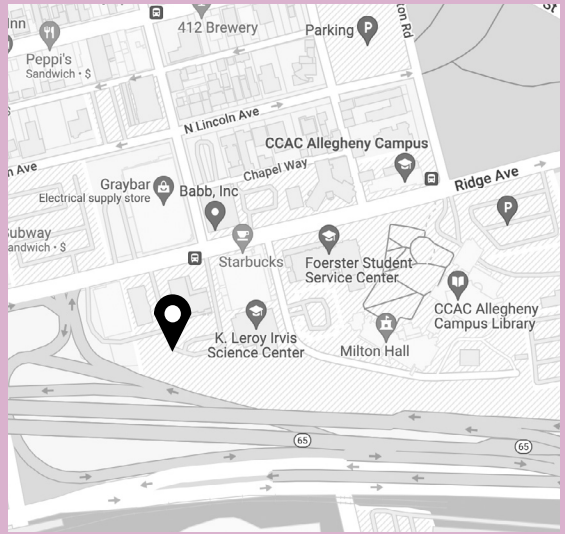
family's daily life and drawings that she was simultaneously working on (a selection of which are included in the exhibition) that further process the tumultuous moment. The piece ends with the 1990 US invasion of Panama and the fall of Noriega, with De Obaldía concluding, "When tragedy happens, everything is an effort to go back to normal. Our normal will never exist again."

This sentiment carries through *DIARY 2020* (2020/2022), a recently completed work that responds to the COVID-19 pandemic. During the lockdown, De Obaldía created rolls of drawings that chronicled the first year of the pandemic and kept a video diary of footage from television and her immediate surroundings. The artist later narrated her experience over the animated drawings and footage of the global catastrophe, reflecting on another moment where our normal was irrevocably upended.

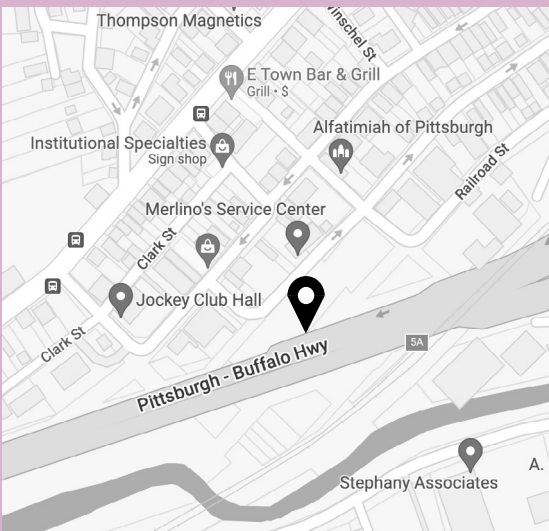
Offsite Commissions



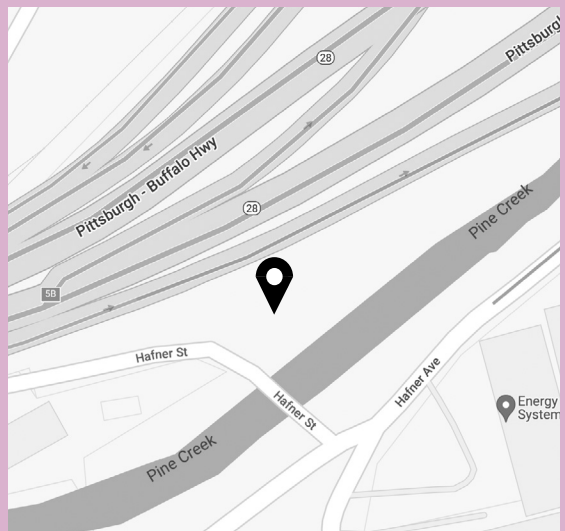
46 James “Yaya” Hough
📍 2317 Centre Avenue



47b terra0
📍 915 Ridge Avenue
40°26'57.8"N 80°00'58.5"W



8b Tony Cokes
📍 Route 28 at Clark Street
40°29'38.5"N 79°56'40.6"W



8c Tony Cokes
📍 Route 28 at Route 8
40°29'39.4"N 79°56'29.6"W



A Gift to the Hill District, 2021–22, acrylic paint, Polytab, and Nova Gel, 240 × 240 in., Courtesy of the artist and Carnegie Museum of Art; photo: Sean Eaton

46 James “Yaya” Hough

b. 1974 in Pittsburgh, PA;
lives in Pittsburgh, PA

James “Yaya” Hough’s art practice includes drawings and works on paper that address topics of authority, confinement, and oppression, as well as racial and political violence in the United States. The cultural and psychological traumas that these issues perpetuate are augmented by recurring protagonists and imaginary characters that populate wide-ranging scenarios across Hough’s bodies of work.

Hough, with the support of Carnegie Museum of Art and Pittsburgh-based organization Nafasi on Centre in the Hill District, held community workshops where participants discussed the role of public art in their personal lives and in their neighborhood, the content and imagery they wanted to bring to the project, and challenges and dreams that shape their vision of the future. Hough found inspiration in a quote by revered Pittsburgh playwright August Wilson that

captured the spirit of the conversations. The artist also held paint days in collaboration with BOOM Concepts to provide opportunities for people to paint sections of the mural panels, which were later mounted to the wall. As his first public commission in his hometown, and specifically in the historical cultural hub of the Hill District where the artist resides, this project expands on Hough’s practice of making art public to create common imaginaries. A selection of the artist’s recently acquired drawings is on view at Carnegie Museum of Art in conjunction with the mural, showcasing multiple aspects of Hough’s practice.

The artist would like to acknowledge BOOM Concepts Installation and Atelier team: Devaughn Rodgers, D.S. Kinsel, Kevin Brown, Lee Owens, Leon Peays, Natiq Jalil, Takara Canty; Nafasi on Centre | Hill Community Development Corp; and Carnegie Museum of Art.

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



terra0, 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, 501c4 (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, dimensions changing, Courtesy of the artists; photo: Tom Little

47b terra0

2016–present, Berlin

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.

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

terra0's commission for the 58th Carnegie International is made possible by The Heinz Endowments.

Ways to Engage

Please join us for public programs and engagement developed alongside *Is it morning for you yet?*, the 58th Carnegie International.

The programs of the 58th Carnegie International invite each of us to be among the artists and the artwork in the exhibition to imagine, reflect, consider, respond, learn, communicate, and create. Program details are subject to change. For up-to-date information, please visit cmoa.org.

● Refractions: 58th Carnegie International Conversation Series

October 2022–March 2023
6:30–7:30 p.m.
Carnegie Museum of Art Theater

Join us for a series of conversation-based readings, artist talks, and performances that position artists in the 58th Carnegie International in conversation with people across disciplines, practice, and geography. Designed to expand the context and experience of the exhibition, these live conversations will ignite the imagination with language, music, histories, cultural reflection, personal narratives, and more.

Some of these notable speakers include: Negar Azimi, Banu Cennetoğlu, Larry Glasco, James “Yaya” Hough, Tishan Hsu, Katherine Hubbard, Ryan Inouye, Thomas Keenan, Sophie Kier, Let’s Get Free: The Women and Trans Prisoner Defense Committee, Sohrab Mohebbi, Zahia Rahmani, and Solmaz Sharif.

Please visit cmoa.org beginning September 23 for the complete schedule of conversations. Free, museum admission not required.

Co-presented by Carnegie Mellon University School of Art.

● Across the Walls: Commutation, Who Applies and Who Decides

October 27, 2022
6–7 p.m.
Carnegie Museum of Art Theater

Join us for a shared viewing of *Across the Walls*, followed by a conversation about the personal impact of commutation followed by a performance by Naomi Blount, Commutation Specialist and artist.

● Picture a Free World: Art and Abolition

April 15, 2023
10 a.m.–3 p.m.
Hall of Architecture and Carnegie Museum of Art Theater

What does a free world look like? Join in an art-making workshop and dialogue that expands our imaginative capacity beyond justice as defined by carceral systems.

● 58th Carnegie International Film Program

Curated by Rasha Salti
March 2–11, 2023
Row House Cinema

Rasha Salti, independent film and visual arts curator and writer, has organized a film program for the 58th Carnegie International that provides expanded context to the exhibition. Of the program, Salti writes, “The uncanny collection of 13 films oscillates between ‘morning’ and ‘night,’ between experiences of the sweep of utopia and the downfall of dystopia, but in essence they all incarnate the relentless desire of filmmakers and artists to resist surrendering to regimes of

invisibility and silencing, or to the recalcitrant lure of forgetting. With these films that cross genres, their creativity, acuity of vision, and profoundly humane affect, they write a version of history that challenges the impunity of the victors, confronts the imperial powers with their legacies of devastation, and forges their own paths for repair.” This film program is a partnership between Carnegie Museum of Art and Row House Cinema and presented in a festival format. Visit cmoa.org for pricing and a full schedule.

● Movements: Tours and Gallery Engagements

Drop-In Tours

September 24, 2022–April 2, 2023

Wednesday–Monday: 1–2 p.m.

Thursdays: 6–7 p.m.

Meet in front of the Carnegie
Museum of Art Store

Join a Carnegie Museum of Art docent for an interactive overview tour of the exhibition orienting you to the layout of the exhibition, the artists, and collections. On this tour, you will move through a constellation of artworks that connect the currents of the exhibition with contemporary questions and your own lived experience. Free with museum admission.

With so much art to experience, this 60-minute tour can be extended by 15–30 minutes just by asking your guide.

Expanded Language Tours

The 58th Carnegie International expands histories and geographies. Throughout the exhibition, we will offer tours that shift the primary language of the exhibition as well as offer various experiential ways of engaging with the art. Join us for engagements through American Sign Language, Spanish, Mandarin, verbal descriptions, feeling, movement, sound, and more. The schedule will be updated during the run of the exhibition. To view the current schedule or to request an additional language tour, visit cmoa.org.

Private Group Tours

September 24, 2022–April 2, 2023

Flat rate fee, includes museum admission.

For groups of 10 or more and a custom engagement with the 58th Carnegie International, please schedule a private guided tour at cmoa.org.

Artist Threads

September 24, 2022–April 2, 2023

Carnegie Museum of Art

Pick up a free at-home or in-school activity-based learning resource made for young people in grades 6–12. Each Artist Thread centers an artist in the 58th Carnegie International and creates a cross-disciplinary learning map for a young person to learn and create from. Artist Threads can be picked up at the admission desks during museum hours. Free, museum admission not required.

Morning Movements

Thursdays, October 13, 2022–April 2, 2023

10:30–11:30 a.m.

Hall of Architecture

Caregivers and parents with young children, join us for a morning of movement and making that provides insight and experiences of artworks in the 58th Carnegie International. Free with museum admission.

International Lab

October 2022–March 2023

All ages: Saturdays and Sundays

Teens: Last Thursday of the month

11 a.m.–3 p.m.

Carnegie Museum of Art, Hall of Architecture
and the Art Studio

Join us for drop-in art-making and inquiry for all ages inspired by the currents, ideas, questions, and materials found throughout the exhibition. Free with museum admission.

Local Guide

Places to see and things to do around Pittsburgh, a non-exhaustive list of local arts, culture, and gathering sites that the 58th Carnegie International curatorial team has enjoyed.

● Bloomfield, Garfield, East Liberty

Assemble
4824 Penn Avenue

The Big Idea Cooperative Bookstore & Café
4812 Liberty Avenue

BOOM Concepts
5139 Penn Avenue

Bunker Projects
5106 Penn Avenue

Center for PostNatural History
4913 Penn Avenue

Kelly Strayhorn Theater
5941 Penn Avenue

Pittsburgh Glass Center
5472 Penn Avenue

PULLPROOF Studio
5112 Penn Avenue

Silver Eye Center for Photography
4808 Penn Avenue

White Whale Bookstore
4754 Liberty Avenue

● Downtown Pittsburgh

Agnes R. Katz Plaza (Eyeball Park)
655 Penn Plaza

August Wilson African American Cultural Center
980 Liberty Avenue

Harris Theater
809 Liberty Avenue

Heinz History Center
1212 Smallman Street

Pittsburgh Cultural Trust Galleries:
707 Gallery
707 Penn Avenue
937 Gallery
937 Liberty Avenue
SPACE Gallery
812 Liberty Avenue
Wood Street Galleries
601 Wood Street

● Highland Park

Union Project
801 N Negley Avenue

● Hill District

ACH Clear Pathways
510 Heldman Street

August Wilson House
1727 Bedford Avenue

MOKA Arts Gallery & House of Culture
2297 Centre Avenue

Nafasi on Centre | Hill Development Corp
2145 Centre Avenue

● Lawrenceville

Associated Artists of Pittsburgh
100 43rd Street

Contemporary Craft
5645 Butler Street

Row House Cinema
4115 Butler Street

● Millvale

Attic Record Store Inc
513 Grant Avenue

Maxo Vanka Murals at St. Nicholas Croatian
Catholic Church
24 Maryland Avenue

● North Side

The Andy Warhol Museum
117 Sandusky Street

City of Asylum
40 W North Avenue

Mattress Factory
500 Sampsonia Way

Randyland
1501 Arch Street

The National Aviary
700 Arch Street

The Government Center (Record Store)
715 East Street

● Oakland

Carnegie Museums of Art & Natural History
4400 Forbes Avenue

Miller Institute for Contemporary Art at
Carnegie Mellon University
5000 Forbes Avenue

Phipps Conservatory and Botanic Gardens
1 Schenley Drive

Schenley Park

University of Pittsburgh Art Gallery
650 Schenley Drive

● Point Breeze

Bottom Feeder Books
415 Gettysburg Street

The Frick
7227 Reynolds Street

Frick Park

Westinghouse Park

● Regent Square

Fungus Books and Records
700 S Trenton Avenue

● Riverview North

Riverside Park

● Sharpsburg

Bayernhof Museum
225 St Charles Place

● South Side

Brew House Association
711 S 21st Street

● Squirrel Hill

Jerry's Records
2136 Murray Avenue

● Troy Hill

Gallery Closed
1733 Lowrie Street

Spaces Corners
1721 Lowrie Street

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This exhibition guide is published on the occasion of *Is it morning for you yet?*, the 58th Carnegie International, curated by the Kathe and Jim Patrinos Curator Sohrab Mohebbi, and associate curator Ryan Inouye with curatorial assistant Talia Heiman, and organized by Carnegie Museum of Art, Pittsburgh, September 24, 2022–April 2, 2023.

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In addition to this exhibition guide, a catalogue has been published on the occasion of *Is it morning for you yet?*, the 58th Carnegie International. To learn more about the participating artists and their work, the catalogue is available for purchase at the Carnegie Museum of Art Store and at store.cmoa.org.

