

If the word we

59th

Carnegie
International

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Introduction

The Carnegie International is a shared space of listening, where artists inspire energetic connections through ways of being in practice with art and one another. Now in its 59th edition and marking 130 years, this International features 61 artists and collectives who traverse cultural, political, intellectual, and spiritual geographies that are unbounded by nation-states.

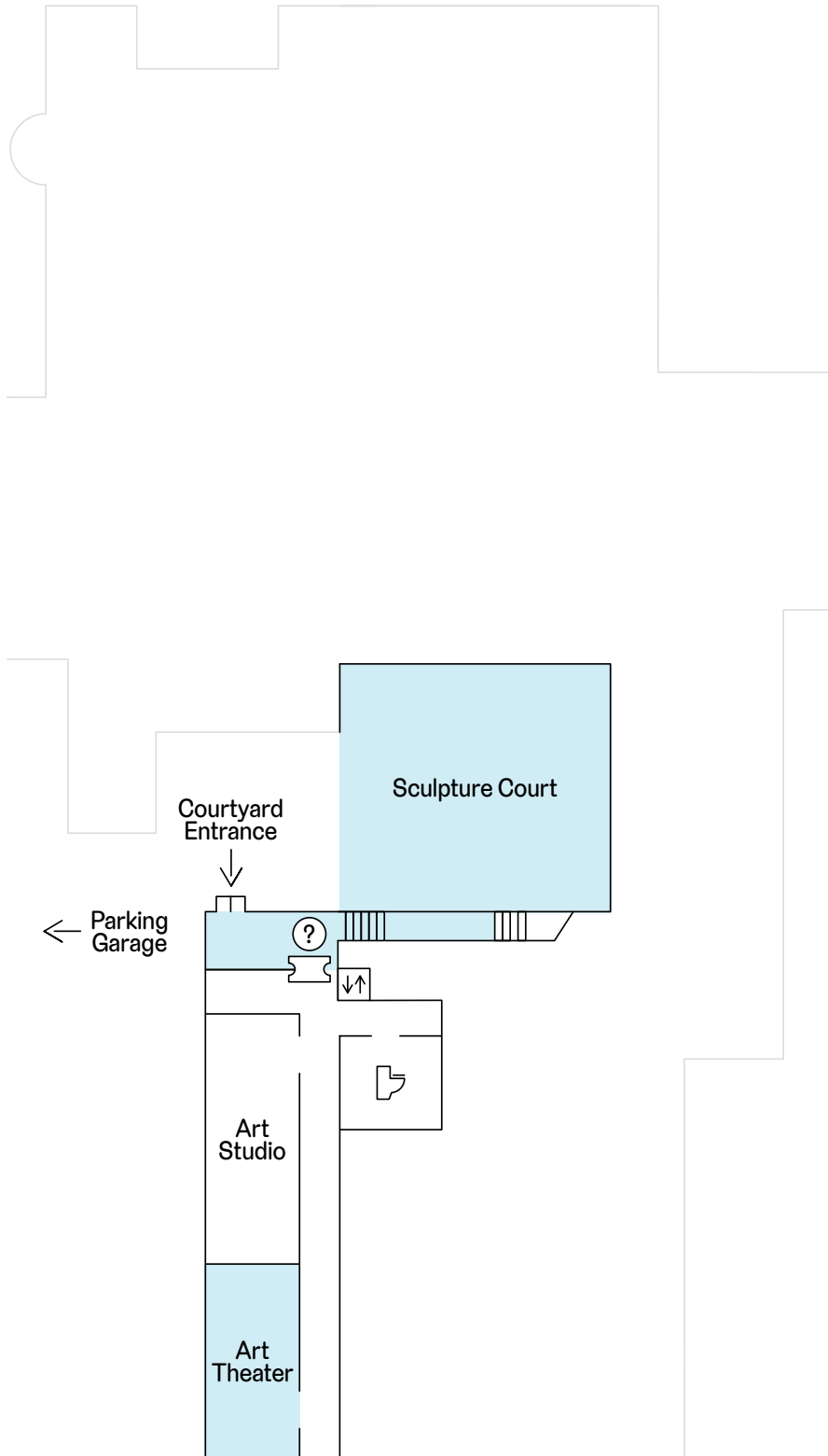
The curators of *If the word we* brought together artworks and new commissions, many of which were made in the past year, during a time of intensifying political and social violence. These works give breath and body to worlds under duress. At a time when movement across borders is increasingly fraught and the rhetoric of security fuels mass destruction and displacement, this exhibition centers life. Everyday acts that resonate, forms that stir, environments that embrace, relationships that expand, and ideas that connect comprise this vibrant ensemble of painting, photography, sculpture, installation, video, performance, and theater; they are artistic gifts that enliven this museum, partner organizations, and the pages of the publication.

This exhibition borrows its title—*If the word we*—from writer Haytham el-Wardany’s commissioned catalogue essay, which explores the possibilities and the vulnerable process of forming a collectivity. A thought partner to the curatorial team, el-Wardany proposes, “What if the word *we* becomes a space for listening?” and conceptualizes the pronoun as a dynamic space characterized by translation and transformation. Rather than accepting “we” as a unified subject, this exhibition addresses a heterogeneous “we” able to navigate the complexities and contradictions of life while understanding listening as a relational practice.

Ryan Inouye, Danielle A. Jackson, and Liz Park, the Kathe and Jim Patrinos Curators of the 59th Carnegie International, have formed the exhibition through deep exchanges with thought partners across continents, including el-Wardany, kimi malka hanauer, Marianne Nicolson, Christian Nyampeta, and Haegue Yang, and with the support of Sergi Espinales,

Margaret Powell Curatorial Fellow; Michelle Song, curatorial assistant; and Cynthia Stucki, assistant curator. Numerous colleagues at the museum and at partner organizations have shared their knowledge and skills to develop and realize the exhibition and programs. Together, they brought curiosity, compassion, and purpose to this immense collaboration.

Floor 0



Floor 0

Sculpture Court

Alia Farid 9

Courtyard Entrance

Alia Farid 9

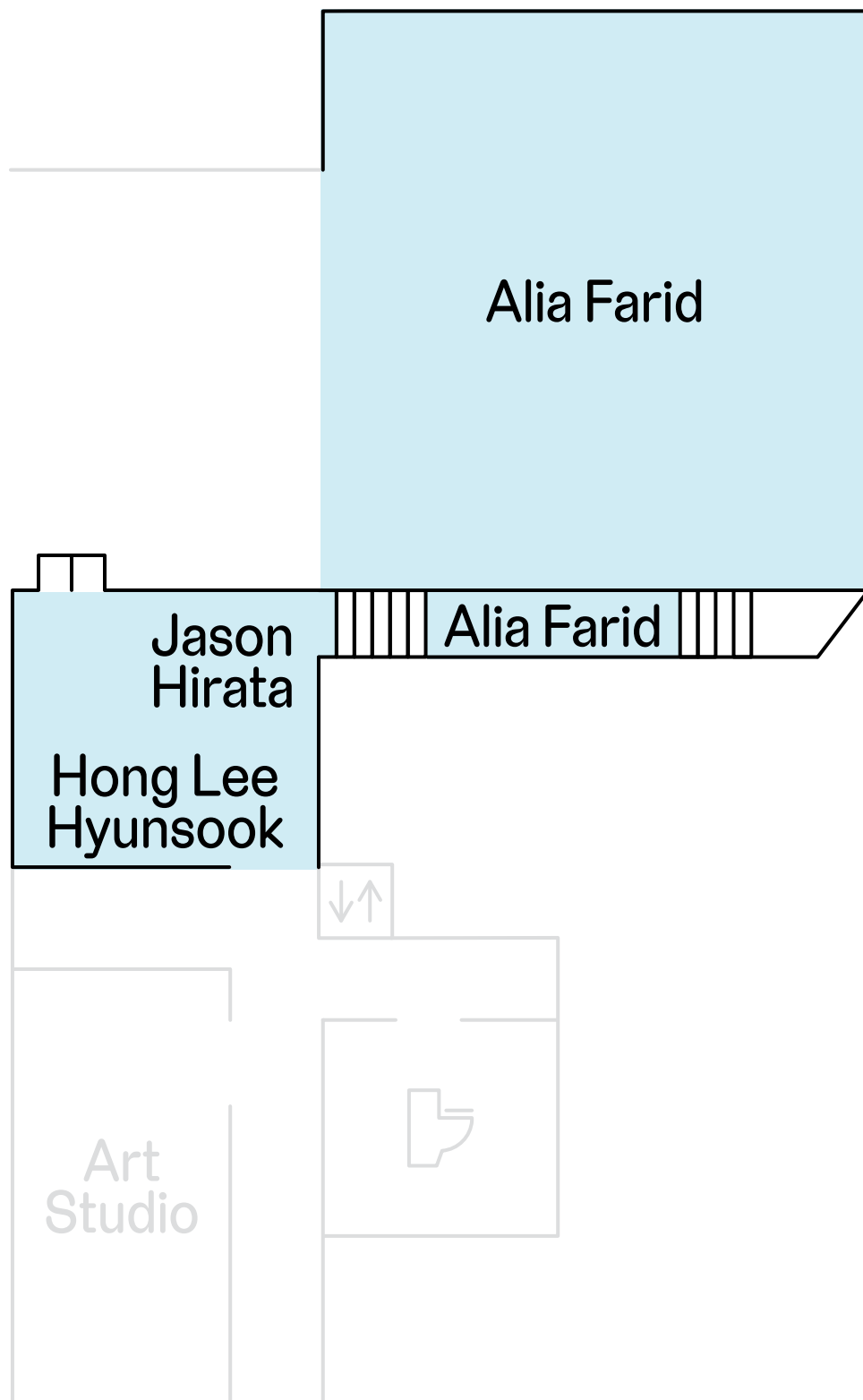
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Discarded plastic bottles gathered on the banks of the Euphrates; Courtesy of the artist and Sfeir-Semler Gallery, Beirut / Hamburg

Alia Farid

Born 1985, Kuwait City, Kuwait; lives in Kuwait City, Kuwait, and San Juan, Puerto Rico

Alia Farid’s vinyl LP and sound installation for the Carnegie International connects Pittsburgh with the Iraqi marshlands. At the confluence of the Tigris and Euphrates rivers, despite sustained environmental degradation due to oil extraction, the Shatt Al Arab waterway is still home to many communities.

On trips to southern Iraq, Farid made many field recordings, which include those of the *khashaba*, a percussive instrument that produces an explosive, almost electronic sound and has inspired a local musical genre of the same name. Farid shared her recordings with collaborators Muhammed Almubarak, Jad Atoui, DJ Corpmane, Kelman Duran, Sara Huneidi, Munni, Joe Namy, and Angel Wei/Atusa, and the resulting tracks feature the *khashaba* and extend its sonic and cultural reception. Visitors can

listen to them at stations in the Scaife Lobby by the rear entrance or purchase the LP (pressed by Pittsburgh-based manufacturer Hellbender Vinyl). The museum store also carries an exclusive vinyl made from water bottles that Farid gathered from the Shatt Al Arab. Syncing life in Pittsburgh to Shat Al Arab time, an outdoor sound installation in the museum’s Sculpture Court plays Farid’s field recordings on a schedule that loosely corresponds to everyday life in the region’s marshlands and nearby urban centers. The museum’s summer performance series, InsideOut, will also host featured musicians from the LP, concluding with a live listening party in the fall of 2026.

For a schedule of programs: carnegieart.org/international-programs



What You're Touching Now—Insubong in 2025, 2025, view of Insu Peak in Bukhan Mountain National Park, Korea, crayon frottage on gwangmok fabric, 433 1/6 x 366 in. overall; Courtesy of the artist; photo: Kim li Joong

Hong Lee Hyunsook

Born 1958, Mungyeong, Gyeongsangbuk-do, South Korea; lives in Seoul, South Korea

Hong Lee Hyunsook likens her first experience of ascending Insu Peak in Bukhan Mountain National Park, South Korea, to discovering a whole new world. After her first climb as part of a university club, Hong Lee traced the peak countless times with her eyes from the window of her former home, located at the base of the mountain range. Many decades later, the artist scaled the peak once again with a team of rock climbers to create a frottage, documenting the mountain's texture on nearly 35-foot-long strips of fabric. In bringing this work into the museum, the artist gestures at the immense shift of scale, inviting visitors to connect with the radiating energy of this geologic formation and evoking its enduring

resonance across time and space. The mountain is a “nonliving [being] in the wilderness,” Hong Lee explains, “relaying its message, speaking on its behalf, and remaining interconnected . . . these acts are possible because of the great effort, solidarity, and friendship between the mountain and me as we strive not to let go of each other’s body.”

Jason Hirata

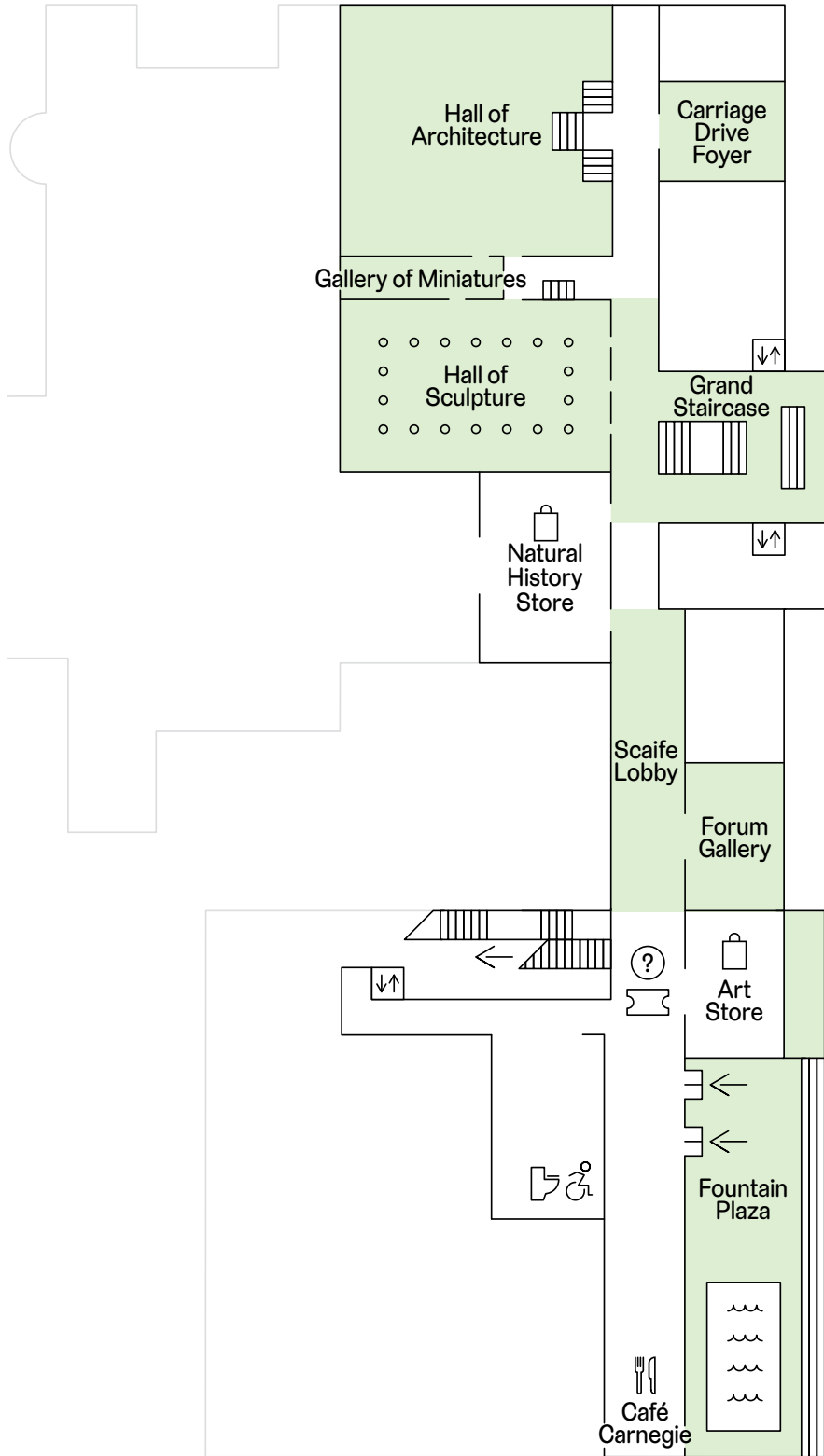
Born 1986, Seattle, WA; lives in New Jersey

The Creative Act, 2026—ongoing performance

Performers are commissioned to visit the exhibition.

Sometimes when people ask me about this artwork I tell them that I am making the audience disappear. I wanted to make an artwork that appears to be in places where it is not; to do something about the divide between artist, audience and artwork; for the work to enter the museum through the front door and exit as it pleases.

Floor 1

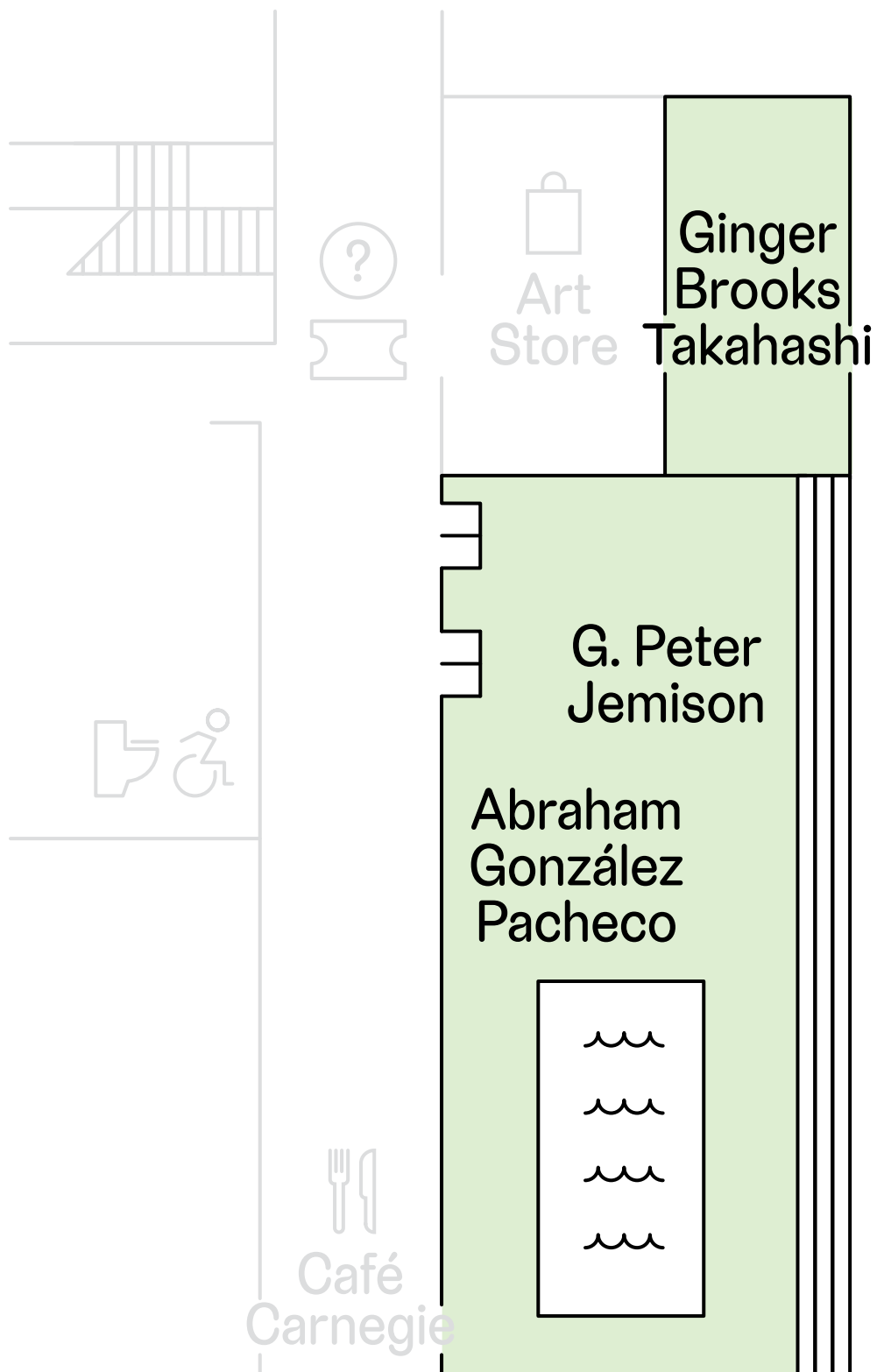


Floor 1

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Fountain Plaza



Orogenic (Projectiles), 2026, setting of concrete, pigments, and metal structure, 157 ½ × 389 ¾ in.; Courtesy of the artist and Campeche, Mexico City

Abraham González Pacheco

Born 1989, San Simón el Alto, Malinalco, Mexico; lives in Tepoztlán, Mexico

What will be considered artifacts in the future? Visual artist, set designer, and draftsman Abraham González Pacheco's *Orogenic* (2026), commissioned for the 59th Carnegie International, offers a fantastical vision—a cluster of myths in concrete that together form a speculative history. Composed of concrete and pigment panels, Pacheco's towering murals confront visitors as they enter through the museum's Forbes Avenue entrance. Positioned on the existing columns and side walls of the Fountain Plaza, the murals, with their textured and weathered surfaces, resemble ruins or archaeological fragments, as if extracted from a culture or society that once struggled to endure but ultimately vanished.

Pacheco's practice is one of world-building, conjuring visceral scenes that hold complex histories but are also archaeological fictions. Taking on the character of an archaeologist, he produces objects that blur the lines between painting, sculpture, and drawing, exploring what it means to be human in a time of global turbulence, institutional corruption, and the accelerated transformation of cities. With *Orogenic*, Pacheco proposes an alternative narrative that fills the voids left by official history, an impulse fueled by the non-existence of a historical archive in his hometown of San Simón el Alto, located in the south of the State of Mexico.



Installation view of *Our Journey to Deyo:gê:h (between two rivers)*, 2026, in the 59th Carnegie International, 1968 Chevrolet Mini 90 van and vinyl; Courtesy of the artist and 47 Canal; photo: Zachary Riggelman

G. Peter Jemison

Seneca, Heron Clan, born 1945, Silver Creek, NY; lives in Victor, NY

A lifelong organizer and advocate of Haudenosaunee arts and culture, G. Peter Jemison invited fellow artists—Jay Carrier, Katsitsionni Fox, Hayden Haynes, Tom Huff, Craig Marvin, Diane Schenandoah, and Randee Spruce—to present their work alongside his paintings for the 59th Carnegie International. In a re-creation of a touring exhibition of the arts of the Haudenosaunee Confederacy he curated in 1975, Jemison has driven a vintage Chevy van to Pittsburgh from his residence in Upstate New York to deliver the artworks on view as part of the International. For the duration of the exhibition, the van, parked in the museum’s Fountain Plaza, will greet visitors and passersby with a reproduction of Jemison’s painting *Ganondagan*

Autumn (2022)—providing a visual connection to the Ganondagan State Historic Site, where he was founding site manager and established Seneca Art and Culture Center with his wife Jeannette Jemison in 2015.

Inside the museum, Jemison’s paintings of his childhood home and friends in Irving, New York, are accompanied by contemporary expressions of Haudenosaunee crafts by his fellow artists, who showcase a range of techniques from beadwork to stone and antler carving to pottery.

Jemison’s work is on view in the Fountain Plaza and the Scaife Collection Galleries.



Exsiccata Diaspora: Perilla, folio #19, perilla leaf chine colle with wheat paste powder, 2025; Courtesy of the artist; photo: Zachary Riggelman

Ginger Brooks Takahashi

Born 1977, Huntington, WV; lives in Pittsburgh, PA

Ginger Brooks Takahashi’s *Perilla People’s Garden* (2026) is an expression of her intersecting interests in gardening, culinary arts, ethnobotany, colonial histories, and contemporary conditions of migration. Taking as its starting point *Perilla frutescens*, a plant known as *deulkkae* in Korean and *shiso* in Japanese, this garden project creates a social space where various cultivars of the plant offer ways to understand what it means to long for home for those in diaspora.

The garden will change as the seasons turn, while an accompanying installation inside the museum, titled *The smell of perilla floated through the village* (2026), holds the voices of individuals recounting their relationship to the plant as well as

custom fragrances created to evoke the plant’s life cycle. Taking a cue from perilla specimens in the Carnegie Museum of Natural History’s holdings, Takahashi presents her own herbarium sheets of samples collected from gardens and Asian grocery stores, as well as prints on paper made from perilla fibers.

For video interviews about the plant by the artist, and ways to experience the plant through artist-led workshops, please visit carnegeiart.org/perilla-peoples.

Takahashi’s work is on view in the Fountain Plaza and the Scaife Collection Galleries.



Hans Ragnar Mathisen, *ME WITH NEW YORK CITY SKYLINE 26. NOVEMBER 1976*, 2021, watercolor, 9 7/16 × 12 5/8 in.; Courtesy of the artist; photo: Tanya Busse

Elle Márjá Eira Hans Ragnar Mathisen Joar Nango

Elle Márjá Eira

Born 1983, Hammerfest, Norway; lives in Kautokeino, Norway

Hans Ragnar Mathisen

Born 1945, Narvik, Norway; lives in Tromsø, Norway

Joar Nango

Born 1979, Alta, Norway; lives in Tromsø, Norway

architecture, designed the installation inspired by traditional Sámi fishing structures erected in rivers. Crossing the threshold of the museum's glass walls, the project reconfigures the lobby area to create intimate spaces where Mathisen's numerous watercolors—reproduced as textiles and for luminescent light boxes—narrate important events, places, and people from his life. Filmmaker and artist Elle Márjá Eira has documented Mathisen revisiting his watercolors as well as recorded the elder artist improvising on the Sámi anthem on the piano. Developed through ongoing conversations, this project is a generous invitation to follow the life of Mathisen from his childhood in a tuberculosis hospital and torn away from his family to becoming an artist to his activism and travels around the world seeking solidarity with other Indigenous peoples.

This collaborative project commissioned for the 59th Carnegie International, *Buolvvaiguin (With Generations) (2026)*, centers the life and work of Hans Ragnar Mathisen, renowned for his 1975 map of Sápmi, which claimed a borderless homeland for the Indigenous Sámi in northern Norway, Sweden, Finland, and Russia. Architect and artist Joar Nango, whose practice is devoted to creating a community around Indigenous



Fiela, preparatory sketch (still), 2026, multimedia installation; Courtesy of the artist, blank projects, Cape Town, and Sfeir-Semler Gallery, Beirut / Hamburg

Dineo Seshee Bopape (Raisibe)

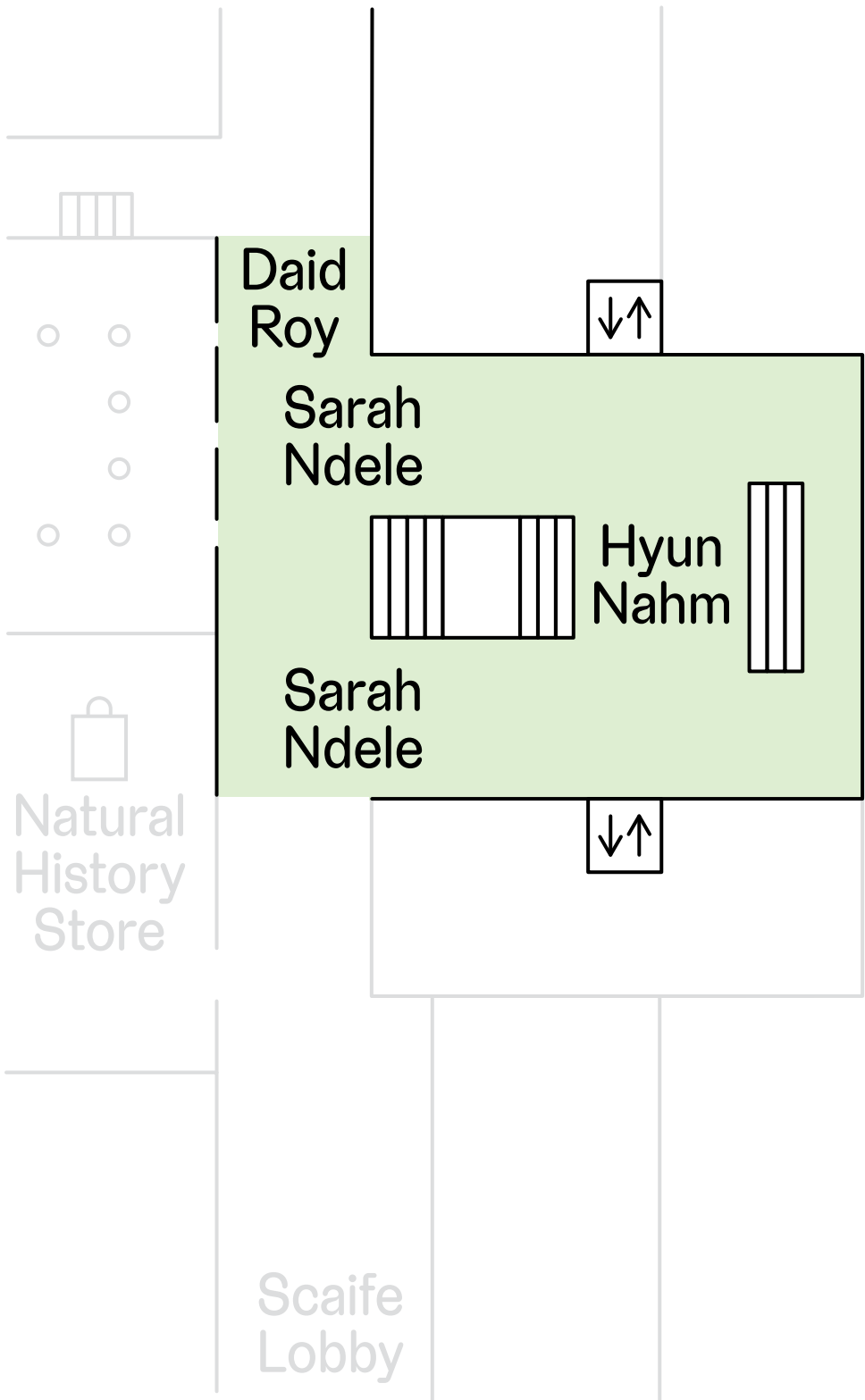
Born 1981, Polokwane, South Africa; lives in Johannesburg, South Africa

Dineo Seshee Bopape (Raisibe)'s artistic process engages in the matter of self-sovereignty—the awareness of self in relation to external forces—and invites visitors into a space of material and spiritual resonance. In the Forum Gallery, Bopape's multimedia installation centers around the rhythmic sounds of sweeping and the curving motion of bristles tracing across earth.

the performative enactment of this gesture, Bopape translates patterns remaining from swept soil into video, sound, and drawing to offer a space of intimacy and inward reflection. She invites you to sit and lounge while settling into the emerging relationships and aromas of the earth.

Bopape describes the sweeping gesture as “a kind of cleansing, with meditative potential for the person who is sweeping, slowly making a drawing on the earth.” She also imagines “the listening ear of the earth hearing the vibrations and rhythms of these strokes, which collectively then look like waves and currents.” Through

Grand Staircase



Installation view of *Puppeteer (Archipelago)* (detail), 2024, polyurethane resin, sulfur, and mixed media, dimensions variable; Courtesy of the artist and ROH projects; photo: Chris Bunjamin

Hyun Nahm

Born 1990, Goyang, South Korea; lives in Goyang, South Korea

Drawing from the concept of “mini-escape” (축경/縮景), Hyun Nahm’s sculpture *Puppeteer (Archipelago)* (2024/2026) offers multiple, fragmented views on geology, material environment, and human relationships. During an artist residency in Indonesia, in 2024, Hyun created a sculpture in the shape of a melted motorcycle using sulfur, in an attempt to capture his experience of volcanoes and mining in the archipelagic nation, as well as the chaotic streetscapes teeming with people on scooters. Tethered to this form are suspended resin cubes encasing insects, minerals, and toys that appear to be geological samples. For the 59th Carnegie International, Hyun installed the resin cubes in the formation of constellations

visible only in the Northern Hemisphere, where observers of the night sky are far removed from the extraction of natural resources Hyun witnessed south of the equator. Considering the idealization of Pittsburgh’s steel industry in John White Alexander’s Gilded Age mural in Carnegie Museum of Art’s Grand Staircase, Hyun states, “I aim to reframe the work . . . to address the global division of labor and geopolitical structure today.”



Root Care, 2021, fire-melted plastic chair, smartphones, video lights, and headphones, technique: *MATSUELA* (tears), 19 1/4 × 15 3/4 in.; Courtesy of the artist

Sarah Ndele

Born 1991, Kinshasa, Democratic Republic of the Congo; lives in Kinshasa, Democratic Republic of the Congo

Through her work, Sarah Ndele connects generational knowledge and practices with her contemporary experience. This includes drawing on her training as a painter to fabricate masks made from broken pieces of plastic chairs—after melting them down with an open flame, she infuses them with vibrant color gradations. For the artist, the past and present are brought together in the symbolic and conceptual space animated by this production method, which she calls *Matsuela*—meaning “tears” in the Kikongo language, and also happens to be her middle name.

Ndele uses plastic chairs as material to index the ubiquity of these cheap, disposable goods, now littering her home city of Kinshasa, and tears signify the sorrow she feels when reflecting on the state of her surrounding environment. Beyond Kinshasa, these works can

guide us down a path of witnessing and restoring: “I build and create the masks with tears,” she explains. “The process or outcome is a kind of repair, because often these chairs were broken into a thousand pieces. I join them back together to create my masks.” In this way, these “tears” also refer to sweat shed by the body due to our labor and determined work.

Also embedded in Ndele’s evocation of tears are old stories of heroines (Joan of Arc in France; Kimpa Vita in the Kingdom of the Congo), who were killed because their knowledge, strength, and sense of justice threatened patriarchal power structures. In this vein, the masks hold mobile phones in place of the eyes, displaying different performances enacted by Ndele. These masks function as ancient and contemporary technological devices that invite viewers to reach for and process the unknown.



Rocket launch at Dragon’s Fire Field with Tripoli Pittsburgh, Tripoli Rocketry Association, November 2025; Courtesy of the artist; photo: Colter Harper

Daid Roy

Born 1986, Los Angeles, CA; lives in Los Angeles, CA

Daid Roy’s practice spans sculpture, photography, drawing, moving image, and music in pursuit of “physical and non-physical travel that moves you.” In 2016, the artist founded Black NASA to propose greater public access to space exploration and to develop aerospace technology beyond the aims of combat and commercial profit.”

For this exhibition, Roy brings art into dialogue with Black NASA’s Seven Noble Ideals of Human Space Exploration: Challenge, Creativity, Courage, Ingenuity, Peace, Unity, and Discovery. On the ground floor, the artist’s photographs of recent launches honor the high-power rocketry community that they have been a part of since childhood. A video

offers visitors an experience of vertical travel, featuring visual compositions that express collected flight data (altitude, speed, and air temperature) from 2024 launches and a November 2025 launch organized by Pittsburgh’s Tripoli Rocketry Association. *Bananaconda I* (2026) is a rocket with a flexible airframe made of Kevlar®—a synthetic fiber five times stronger than steel, discovered by Carnegie Institute of Technology (now Carnegie Mellon University) graduate Stephanie Kwolek (1923–2014). On the second floor, *Purple Dragon II* (2026) is inspired by science fiction and an unpowered, boosted dart design that can be deployed from other rockets while conducting research further out in space.



Installation views of *Blue Hall Annex*, 2023, 466 square-feet of Brazil's Senate Blue carpet, newsprint sheets, aluminum finishing, rosewood with vegetable oil, cardboard roll, label, and official document title registration; Courtesy of the artist and Galeria Luisa Strina; photo: Edouard Fraipont



Cinthia Marcelle

Born 1974, Belo Horizonte, Brazil; lives in São Paulo, Brazil

Across sculpture, installation, film, and performance, Cinthia Marcelle attends to the social, cultural, political, and institutional terms that visibly and invisibly order everyday life. In her commission for this exhibition, the artist takes as a point of departure the reconstruction work on Brazil's National Congress Building following the January 8, 2023, extrajudicial attacks on its Congress—inspired by the January 6, 2021, ransacking of the United States Capitol, which threatened the democratic transition of power. Marcelle's work poignantly draws attention to the replacement of carpet around the Chamber of Deputies green room, adjacent to the Ministry of Foreign Affairs hall, and significant for hosting congressional press conferences.

In the work *Green Hall Annex* (2026), Marcelle has spread the same green

carpeting across the Carnegie Museum's 1907 Hall of Sculpture, built to recall the inner sanctuary of the Parthenon—a prime model for Neoclassical edifices like the US Capitol. Visitors are invited to walk around the space, at the center of which they will find a segment of the floor covering supported by modern architectural columns over seven feet high, echoing the Hall's colonnade. While from the second-floor balcony viewers can see the same verdant surface as below, from the ground floor, they will discover a foundational lining. Recalling the way newspapers were used as underlay for floor coverings, a digital collage of reportage, historical documents, and critical texts, as well as photographs of the destruction and renovation of the Congress Building and Capitol, examine imperial projects and contributions by the traditional inhabitants of the land on which we stand.



Love Doctors, 2022–25, soap and medicinal herbs; Courtesy of the artist

Miller Robinson

Born 1992, Lodi, CA; lives in Arcata, CA

Miller Robinson is a two-spirited, gender-nonconforming, anti-disciplinary Karuk/Yurok artist. For this exhibition, Robinson will present *DOCTORS HAVE THE RITE TO SUCK* (2026), a newly commissioned two-part installation that will occupy the balcony of Carnegie Museum of Art's Hall of Sculpture and Hall of Miniatures.

On the Hall of Sculpture balcony, Robinson presents over 40 baskets—currently under the care of Carnegie Museum of Natural History's Anthropology collection—by Indigenous communities (Yurok, Pomo, Hupa, Karuk. . .) in northwestern California. The baskets are arranged in five groups and displayed on architectural white marble plinths, blending into the Hall of Sculpture architecture.

In the adjacent Hall of Miniatures—part of the museum's permanent collection showcasing diminutive objects and domestic interiors—Robinson places 20 Indigenous baskets alongside the artist's own works and videos exploring contemporary Californian Indigenous identity. Beyond the miniature vitrines, Robinson fills the wood-paneled

Miniature Hall with swarms of medicine moths made of fish bones collected over the years from the Salton Sea. A recurring object in Robinson's practice, these bone moths represent the artist's "Ancestor's flight" across time and spiritual worlds. Made of operculum bones that form fish gills, the moths are metaphors for a balance between sky and sea, metaphorically "breathing" life into the materiality of the installation.

Robinson's intervention places the previously stowed-away Indigenous baskets within the museum's primary spaces, alongside the permanent collections such as the Greek and Roman casts and miniature Victorian-era colonial furniture. In so doing, the artist challenges Western cultural supremacy and settler-colonial methods in museological conventions, while giving presence to Native communities. Robinson treats the baskets as living relatives, rather than inert historical objects.

Robinson's work is on view in the Hall of Miniatures and on the Hall of Sculpture balcony.



Notes for 'strike,' Wu Tsang with Moved by the Motion (featuring Tosh Basco, Josh Johnson, Tapiwa Svosve, Fred Moten, Sara Jimenez, Jonathan Lakeland, Julieth Lozano, Perle Palombe); Courtesy of the artists; photo: Ines Manai, Reece Straw, Vassili Feodoroff

Wu Tsang

Born 1982, Worcester, MA; lives in London, UK, and Zürich, Switzerland

In 2017, Wu Tsang embarked on a long-term study of Georges Bizet's *Carmen* with collaborators from the interdisciplinary artist ensemble Moved by the Motion and PIE.fmc, the Andalusian contemporary flamenco studies platform, as well as through a multiyear residency at the Schauspielhaus Zürich theater. Drawn to the mythological dimensions of the tragic, four-act opera set in southern Spain, Tsang sees the character of Carmen as "a condensation of clichés and fantasies, but one that escapes actually being that thing [and] remains ungraspable."

Presenting this reflection on a canonical work of the European performance tradition within the museum's 1907 Hall of

Architecture, the moving image and sound installation assembles a visual archive of *Carmen* performances across stage and film, including some of the artist's own creation. Long interested in ways of being in the world that elude control and confinement, Tsang further dramatizes the figure, myth, and musicality of the protagonist's subjectivity. In doing so, the artist centers the universal desire to forge new mythologies about our lives as an integral and enduring aspect of *Carmen*'s tradition.

Cameron Rowland

Born 1988, Philadelphia, PA; lives in Queens, NY

Life and Property, 2026

Continuous recording of Pittsburgh Police radio communications
Continuous recording of Greater Pittsburgh Municipal Police radio communications
Continuous recording of Allegheny County Police radio communications

The Pittsburgh Bureau of Police does not retain publicly accessible recordings of their two-way radio communications. These communications can be accessed live using a UHF radio scanner. Due to the amount of simultaneous radio communication throughout the city, multiple scanners are necessary to receive all transmissions. Public access to recordings of these transmissions allows these internal communications to be reviewed collectively. When *Life and Property* is exhibited, recordings are produced continuously. Each day the prior twenty-four hours of recordings are made publicly accessible on the exhibitor's website. The recordings for each day of the exhibition are publicly hosted in perpetuity.

The Pittsburgh constabulary was created in the 1780s to police enslaved and free black people in Pittsburgh. The Pittsburgh Bureau of Police, founded in 1857, expanded this function and worked to recapture slaves who had escaped to Pittsburgh from Southern plantations. After 1865, the police continued to violently enforce the conditions of labor, acting as a strikebreaking force for corporate employers. In 1909, the Pittsburgh Police executed the Round-Up, during which they descended on the Hill and, using the Pennsylvania vagrancy code, arrested hundreds of black people who could not provide proof of employment. The function of the Pittsburgh Bureau of Police is described as the "protection of life and property in the City of Pittsburgh." The Pittsburgh police have used disproportionate racial violence to pursue this goal for 169 years.

In 2024 black people made up 22% of the Pittsburgh population and 61% of arrests by the Pittsburgh Police.¹
In 2024 black people made up 13% of Allegheny County's population, and 64% of the population in the Allegheny County Jail.²

Over the past century numerous local groups, including the Citizens' Committee Against Police Brutality, the Big Daddies of Beltzhoover, the Civilian Alert Patrols, and the Coalition to Stop Killer Cops, have organized against the systemic operations of police violence in Pittsburgh.

Looking out, documenting, and inverting surveillance have always been practiced by black targets of policing. Internal documentation of the police that is produced by the police is only available at the discretion of the police. External documentation of the police is essential to understanding what the police actually do.

The radio communications of police in Pittsburgh make evident that the vast majority of police dispatches are in response to 911 calls reporting perceived disorder. The dispatches show how frequently callers report people to the police for "arguing," "shoplifting," "refusing to leave," "double parking," "disorderly conduct," "drunkenness," "drug use," and "indecent exposure."

In its publication *Apartheid Policing in Pittsburgh*, the Pennsylvania Abolitionist Law Center writes that

police presence is unnecessary to deal with most of what is labeled "criminal activity," as the vast majority of crimes committed are nonviolent. . . . Nationally, 80% of state criminal dockets are for misdemeanors—low-level offenses. In 2019, approximately 62% of all crimes reported in Pittsburgh were "Part II Offenses" such as forgery, fraud, embezzlement, vandalism, prostitution, drug offenses, public drunkenness, and disorderly conduct. About 32% were property crimes and only about 6% were violent crimes.³

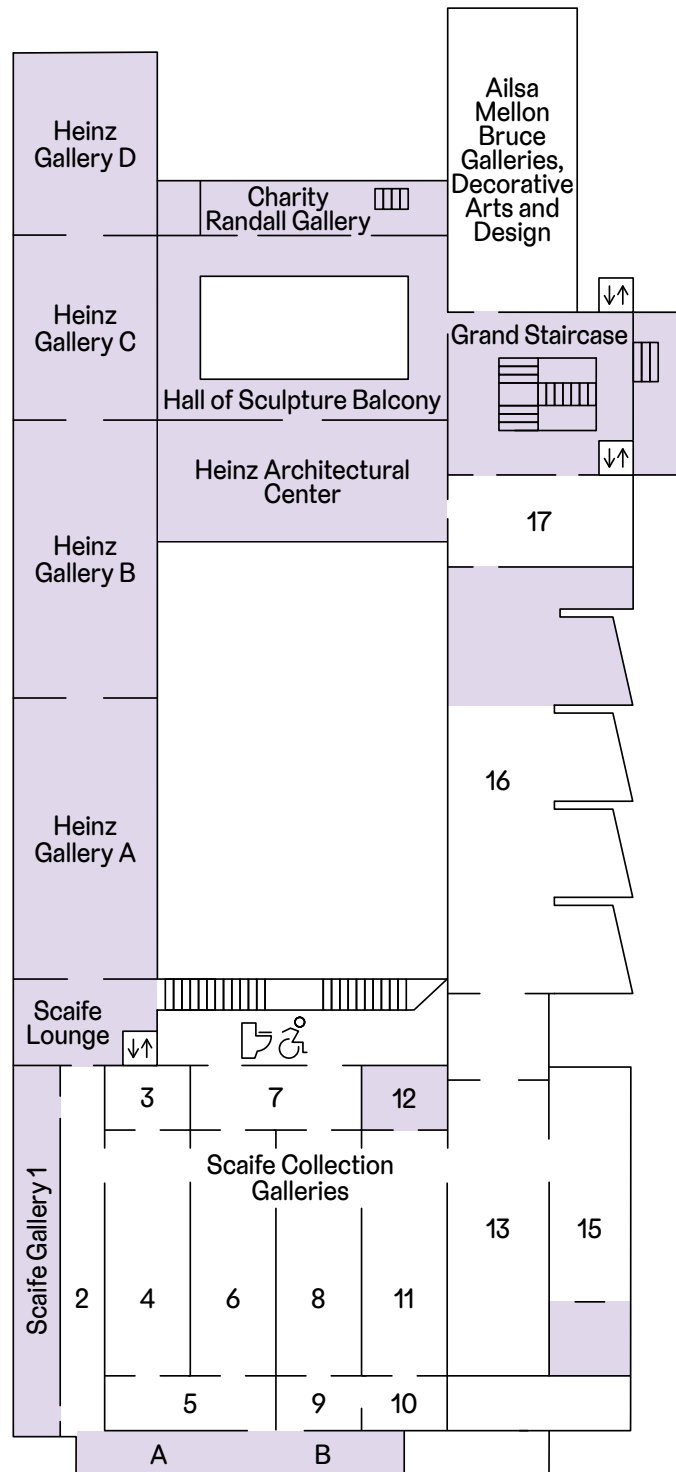
Calling the police to "protect life and property" disregards the violent imperatives of the police. The purpose of calling the police is to subject the accused to scrutiny, dispossession, incarceration, deportation, and death by enforcement.



Link to all recordings produced by *Life and Property*:
<https://life-and-property.carnegieart.org>

- 1 *2024 Statistical Report* (City of Pittsburgh [PA], Department of Public Safety, Bureau of Police), 28, https://www.pittsburghpa.gov/files/assets/city/v/1/public-safety/documents/2024_annualreport.pdf; "QuickFacts: Pittsburgh city, Pennsylvania," United States Census Bureau, updated 2025, <https://www.census.gov/quickfacts/fact/table/pittsburghcitypennsylvania/PST045224>.
- 2 "Population of the Allegheny County Jail: Interactive Dashboards," Allegheny Analytics, March 4, 2021, <https://www.alleghenycountyanalytics.us/2021/03/04/allegheny-county-jail-population-management-dashboards-2/>.
- 3 *Apartheid Policing in Pittsburgh: Why Defunding the Police Can't Wait*, Abolitionist Law Center, December 2020, 11, <https://abolitionistlawcenter.org/wp-content/uploads/2023/07/Apartheid-Policing-in-Pittsburgh.12.15.20.pdf>.

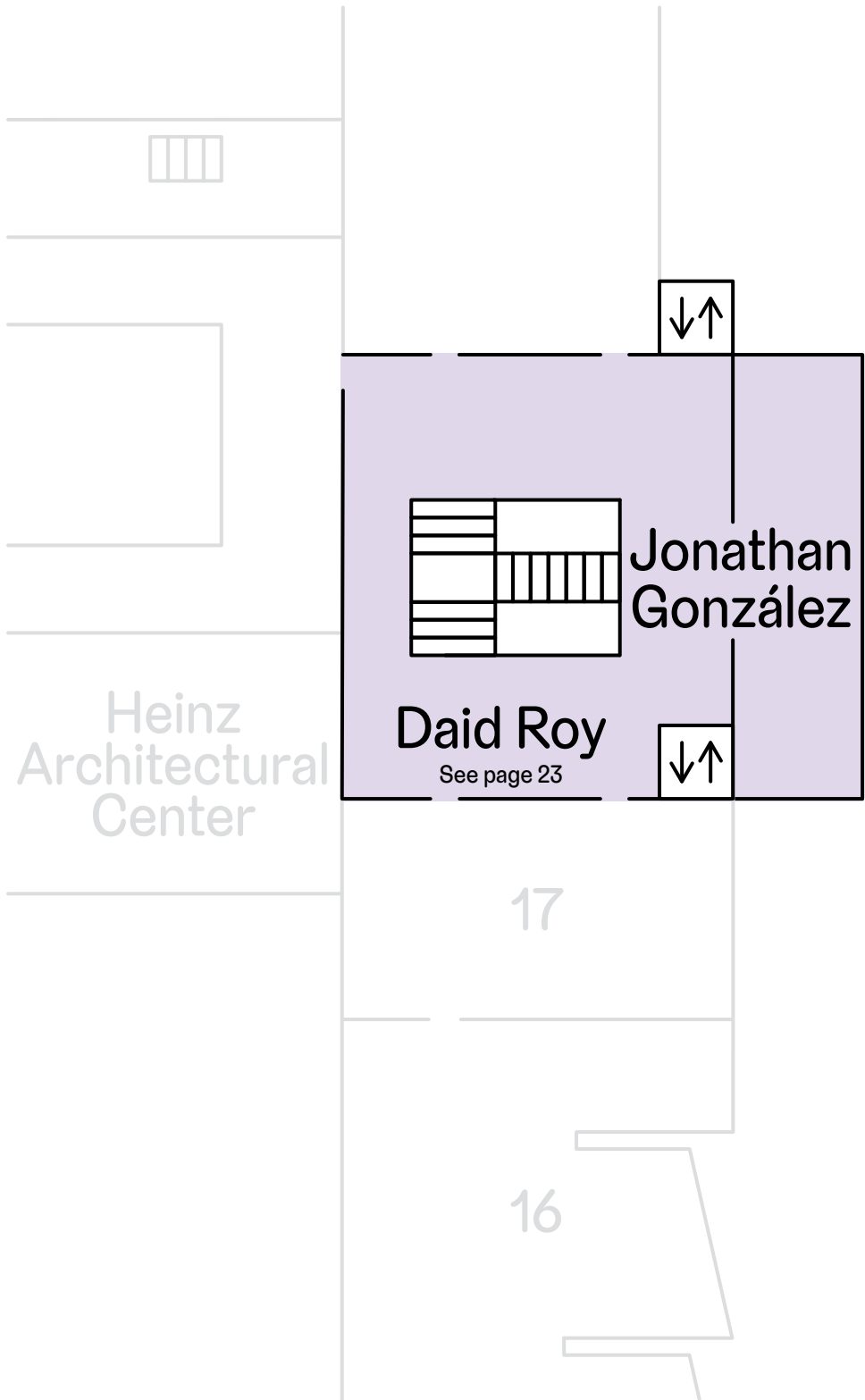
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Grand Staircase



Spectral Dances, 2024, performance, duration 4 hrs, American Academy of Arts & Letters, New York, 2024

Jonathan González

Born 1991, Queens, NY; lives in New York, NY, and Philadelphia, PA

How do the choreographies of labor—such as grasping, holding, weight-bearing, and prolonged contact—describe an interstitial Black space of connection? This question guides the choreographer Jonathan González’s work *The Strikebreakers* (2026), a site-specific, four-hour durational performance, commissioned for the 59th Carnegie International, which explores the shared citational movement or vocabularies of steelwork and dance, including touch, proximity, transmission, and embodied communication.

Channeling the intramural relations of Black workers, the ensemble re-enacts gestures of labor induced by shared proximity, each act or movement highlighting the nature of entanglement that undergirds the site of work.

Inspired by collective action, *The Strikebreakers* explores bonds between Black workers across past and present through the medium of performance. Strained and precise movements gather and release, stretching into unhurried, patient sculptural tableaus—moments of suspension and speculation that echo migrant steelworkers, whose lives were shaped by motion in close quarters, labor, and the enduring weight of racial exploitation. These tableaus emerge in phases, the ascent unfolding across three levels of the museum’s Grand Staircase in elongated, physically taxing actions: measured walking, hoisting, and weaving toward the uppermost floor.

González’s durational composition, featuring five performers, will take place daily on the Grand Staircase, from Friday, August 14, to Tuesday, August 18, from 11 a.m. to 3 p.m.

Hall of Sculpture Balcony

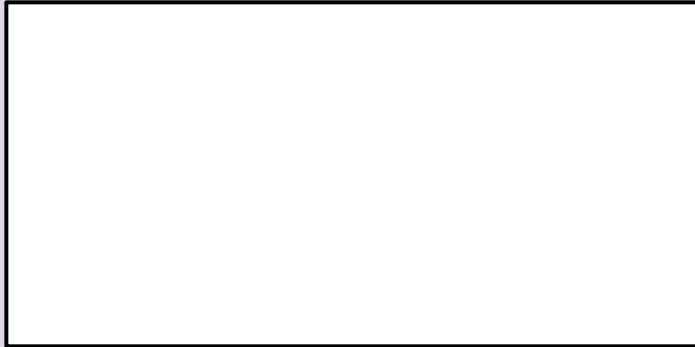
Charity
Randall Gallery



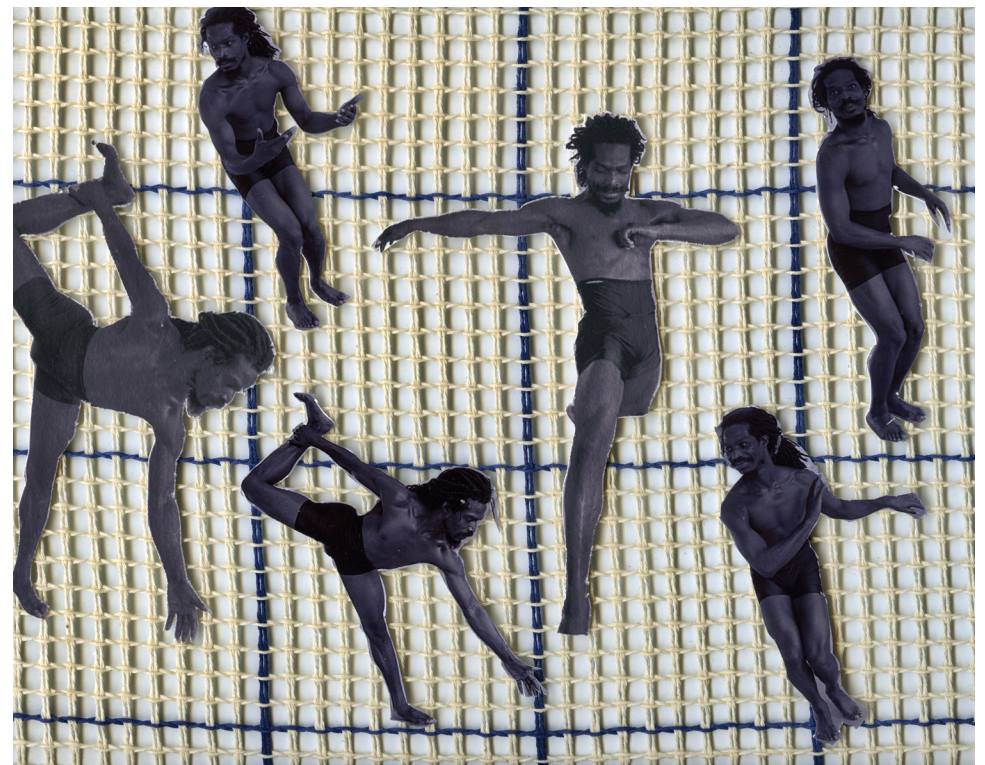
Liz
Johnson
Artur

Miller
Robinson
See page 26

Liz
Johnson
Artur



Hall of Architecture



to look, to reach, to touch, to feel, to be, 2026, polyester, cotton, and wool,
59 1/16 × 81 7/16 in.; Courtesy of the artist and Black Balloon Archive

Liz Johnson Artur

Born 1964, Sofia, Bulgaria; lives in London, UK

Liz Johnson Artur once said, “What I do is people . . . but it’s those people who are my neighbors. And it’s those people [whom] I don’t see anywhere represented.” Intentionally focusing on the normalcy of life in the African diaspora, her photographs powerfully convey the complexity of representation, intimacy, and memory.

For the 59th Carnegie International, she guides visitors to the Hall of Sculpture balcony. Divided into roughly eight chapters, these photographic vignettes draw from her *Black Balloon Archive*, an ongoing, lifelong project dedicated to documenting the diversity of Black life and culture across continents.

With a practice rooted in photographing people and an almost everyday rhythm of capturing communal moments, the artist constructs an archive shaped as much by material experimentation as by image-making. Onlookers encounter this archive through its material forms, where photographs appear on cork, acetate, and tapestries, forming a layered, tactile record of lived experience. The installation’s design is immersive yet deeply intimate, allowing the images to unfold gradually as visitors move through the space, enticing us to look near and far.



Installation view of *EURO TRASH GIRL*, 2026, in the 59th Carnegie International; plaster, synthetic human hair, fabric, stuffing, buttons, scarf, hat, shoes, travel bag, expired passport, credit cards, expired boarding passes, France transit pass, iPad, and iPhone, 46 × 20 × 12 in.; Courtesy of the artist and Carnegie Museum of Art; photo: Zachary Riggelman



Installation view of *REALITY HAS LESS TO DO WITH ME THAN I THOUGHT* (detail), 2026, in the 59th Carnegie International; vinyl, beer cans, box, easel, acrylic on canvas painting, and mirrors; Courtesy of the artist and Carnegie Museum of Art; photo: Zachary Riggelman

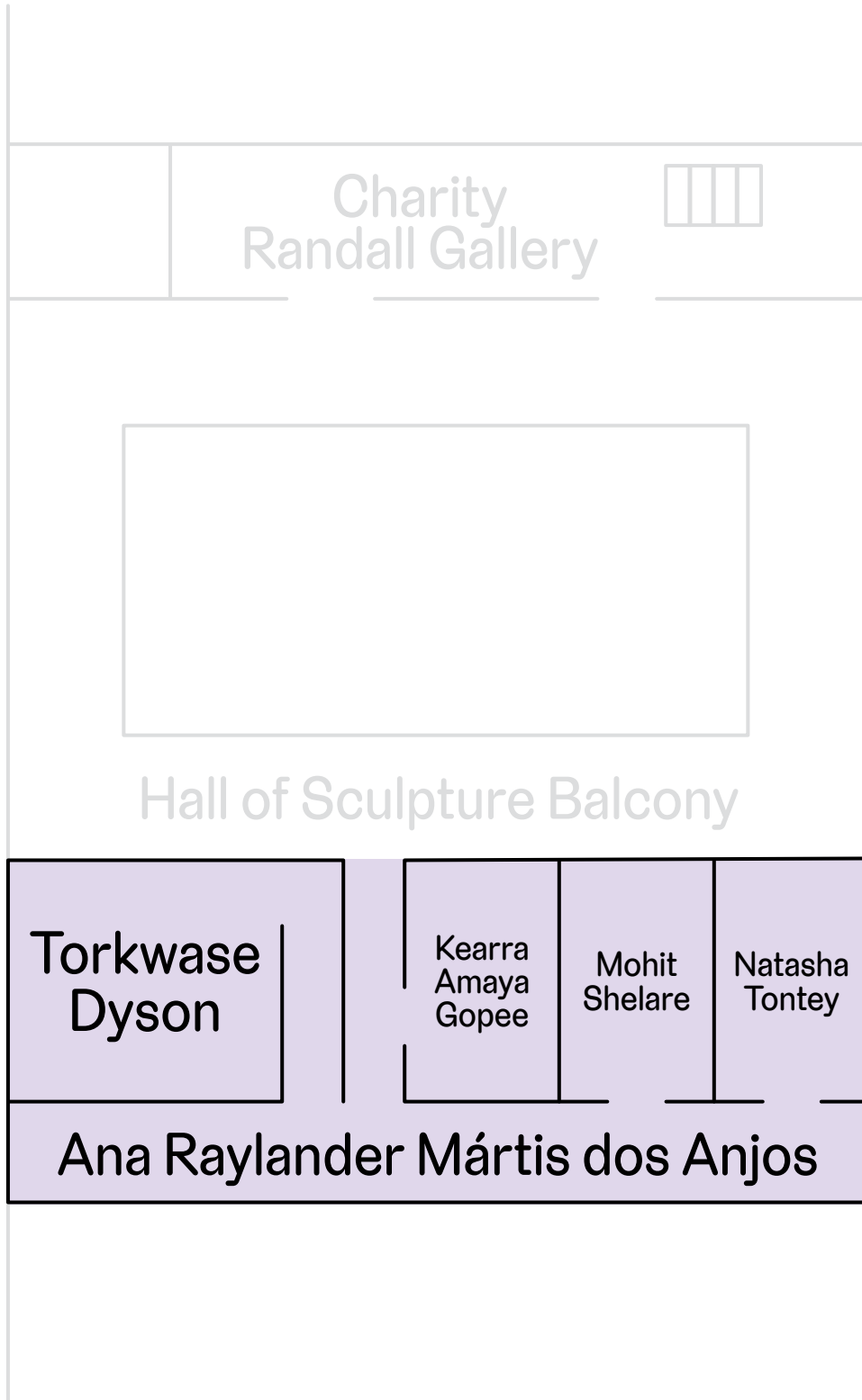
Walter Scott

Born 1985, Kahnawà:ke, Canada; lives in Montréal, Canada

Creator of the uproarious comic series *Wendy*, Walter Scott presents an installation, commissioned for the 59th Carnegie International, featuring the titular character trapped in the glass case of the museum's Charity Randall Gallery. A millennial artist who can never quite get her act together, Wendy often suffers from emotional excesses and voices in her head. In Scott's installation, an exhausted, supine Wendy, with a paintbrush in hand and surrounded by beer cans strewn about her studio, seems to utter the message that "reality has less to do with me than I thought." Spiraling self-doubt and -sabotage notwithstanding, Wendy goes on making her art and her way around the world. Accompanying this installation is a

Wendy doll, also known as *EURO TRASH GIRL* (2026), in the adjacent glass case by the stairs. Entombed in a white cube and unable to break through, Wendy emotes the collective anxiety of a generation of creators.

Heinz Architectural Center



Garden Amidst the Flame, 2022, HD video (color, sound), 27 min.; Carnegie Museum of Art, Pittsburgh, Carol R. Brown Acquisition Fund and Joseph Soffer Family Trust Fund, 2025.30.; photo: Henry Mills

Natasha Tontey

Born 1989, Minahasan Peninsula, Indonesia; lives in Jakarta and Yogyakarta, Indonesia

Natasha Tontey's *Garden Amidst the Flame* (2022) continues her ongoing research into ancient knowledge, technologies, and the cosmology of the Minahasa, an Indigenous people from the North Sulawesi province of Indonesia. Tontey's film tells the story of a young Minahasan girl who shaves her eyebrows and begins to see ghosts. Carried away to a liminal spiritual realm, the protagonist encounters Wulan Lengkoan, an all-girls dance troupe performing Kabasaran—a Minahasan martial art and war dance traditionally practiced by men. The film draws from the artist's practice of and research into the Karai ritual, largely seen as hypermasculine. Tontey playfully incorporates aspects of the ritual into the coming-of-age story,

which combines Western pop culture, fantasy, and musical numbers and queers aspects of Minahasan culture and gender expectations through humor and care.



minor demons (still), 2026, HD video with sound, 23:14 min.; Courtesy of the artist

Kearra Amaya Gopee

Born 1994, Tequesta Territory (Miami, FL), raised in Carapichaima, Kairi (Trinidad and Tobago); lives in Lenapehoking (New York, NY)

Kearra Amaya Gopee's *minor demons* (2026) is a multimedia installation comprising a one-channel video composition and metal sculptures. The video is a biomythographic work stemming from the artist's relationship with their father—a former member of Trinidad and Tobago's Flying Squad, established within the police service in the 1970s under Police Commissioner Randolph Burroughs to combat criminals and radical groups using extrajudicial force. Formed in the aftermath of the Black Power uprising, the group was disbanded in 1986 following a series of scandals.

The narrative follows a slightly fictionalized version of the artist as they

sift through a copy of the Scott Drug Report as part of their research for a video within the video. In the gallery, opposite the film, stands a manually interactive prize wheel sculpture that viewers can spin. Each segment is inscribed with the word *loss*, collapsing chance into repetition and exposing the limits of justice, where the promise of selection yields only a single outcome and displaces justice into an uneven spectrum of emotional reckoning.

This dynamic work was commissioned for the 59th Carnegie International with additional support from Sweat Variant and Diaspora Vibes Cultural Arts Incubator.



NOT ALONE BUT SEPARATE (detail), 2026, acrylic paint, oil paint, limestone powder, city dust, marine plywood; Courtesy of the artist; photo: Chetan Kurekar

Mohit Shelare

Born 1992, Nagpur, India; lives in Delhi, India

Mohit Shelare's work in drawing, painting, sculpture, video, and performance confronts a world where waste, rather than separate from nature, is constitutive of it. This view leads to a broader investigation into an ecology of the discarded and other conditions distinguished from what is perceived as "natural," such as toxicity, contamination, and catastrophe.

For this exhibition, visitors are confronted with these undesirable subjects, brought closer to us through the artist's large-scale painting rendered in vibrant detail. In dialogue with the history of landscape painting, Shelare's composition depicts an unromantic history of materials that litter our environments. This is not a distant view of some idyllic scenery, but

rather a ground of collapsing horizon lines replete with fruit, flesh, scraps, and sediment. The painting's composite format, and the space in between its panels in particular, does not simply split the work into chapters, but represents cuts to the shadows and the unseen. Placed throughout the gallery, a group of sculptures draws this conceptual tableau into three-dimensional space, and on an overhead video, Shelare places his body between the viewer and an intense light source, as a kind of an intimate eclipse.

Ana Raylander Mártis dos Anjos

Born 1995, somewhere far beyond the west and the south itself, in the south of the south; lives in São Paulo, Brazil

“White weapons” describes any object that can be used to inflict harm on another person by cutting or thrusting. Here, “white weapons” reflects on structures of military power and their relationship with justice. When someone has coercive power, what is justice? Is it your will?

In Brazil, these objects, whether pocketknives or screwdrivers—tools used in daily life—may be confiscated or even planted by police at crime scenes, contributing to injustice, deepening segregation, and worsening the already precarious conditions faced by people marginalized by the state. The artist understands this operational mode not as a uniquely Brazilian phenomenon but as a broader structural logic in the application of “justice,” as witnessed in our cosmovision. Can such mechanisms extend beyond individuals to operate between countries and regions, shaping our very sense of right and wrong?

As museum visitors walk down the connective hallway of the Heinz Architectural Center, they encounter Ana Raylander Mártis dos Anjos’s installation commissioned for the 59th Carnegie International, *Justiça* (2026)—a pattern of dark, silhouetted white weapons suspended overhead. These weapons were collected in US territory through legal and illegal means.

Carefully arranged in light boxes mounted to the ceiling, some of these objects were confiscated, while others are handmade and improvised. At each entrance to the gallery, dense, heavy chains suspended from the wall create the illusion that they pass through one end and emerge from the other, symbolizing the crushing weight of oppressive forces. The work

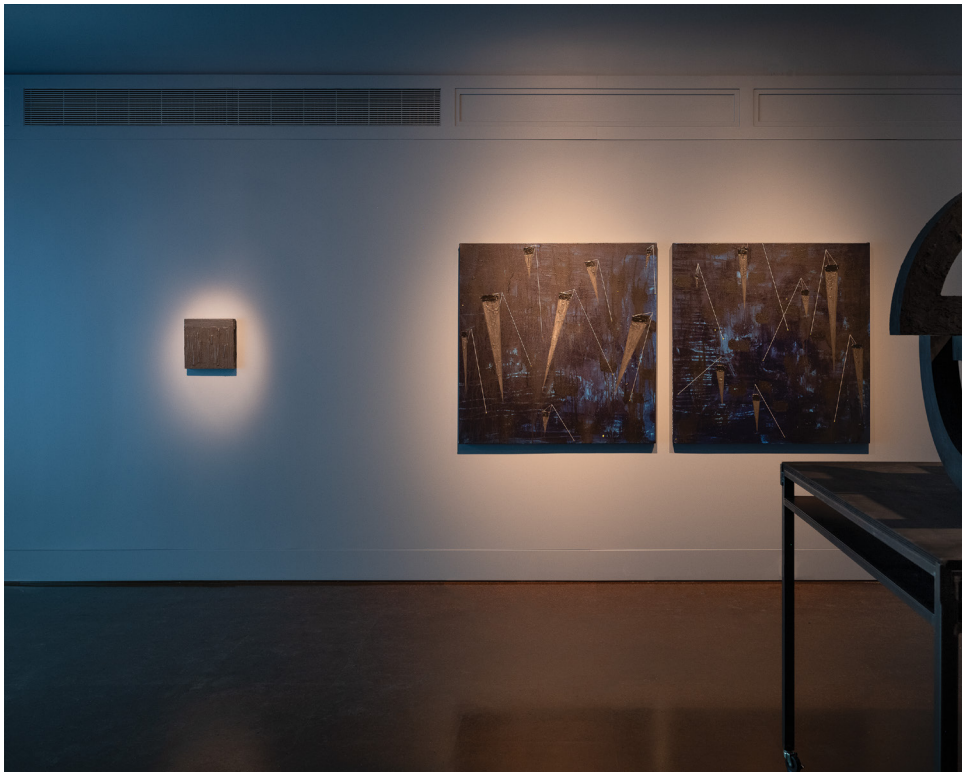
further gestures toward the circulation of objects once classified as weapons that later re-enter public markets through private channels.

They represent, in this context, not only the violence perpetrated by individuals—a real and indefensible tragedy—but also a reflection of who is allowed to inflict violence.

Thinking through the boundaries of violence—including the current relations between the United States and Latin American countries—Raylander Mártis dos Anjos presents violence as a technology deeply woven into the fabric of everyday life. For the artist, the gesture of suspending weapons interrupts the logic of colonial networks.



Game Board, 2026, backlighting based on interventions in images of police seizures and prison museums; Courtesy of the artist and Yehudi Hollander-Pappi; photo: Estúdio em Obra



Installation views of *Tomorrow Was Yesterday*, 2026, in the 59th Carnegie International; Courtesy of the artist and Carnegie Museum of Art; photo: Zachary Riggleman



Tomorrow Was Yesterday, Animation Set (detail), 2026, graphite on wood, paper, wire, metal, glass; Courtesy of the artist; photo: Hudson Lines

Torkwase Dyson

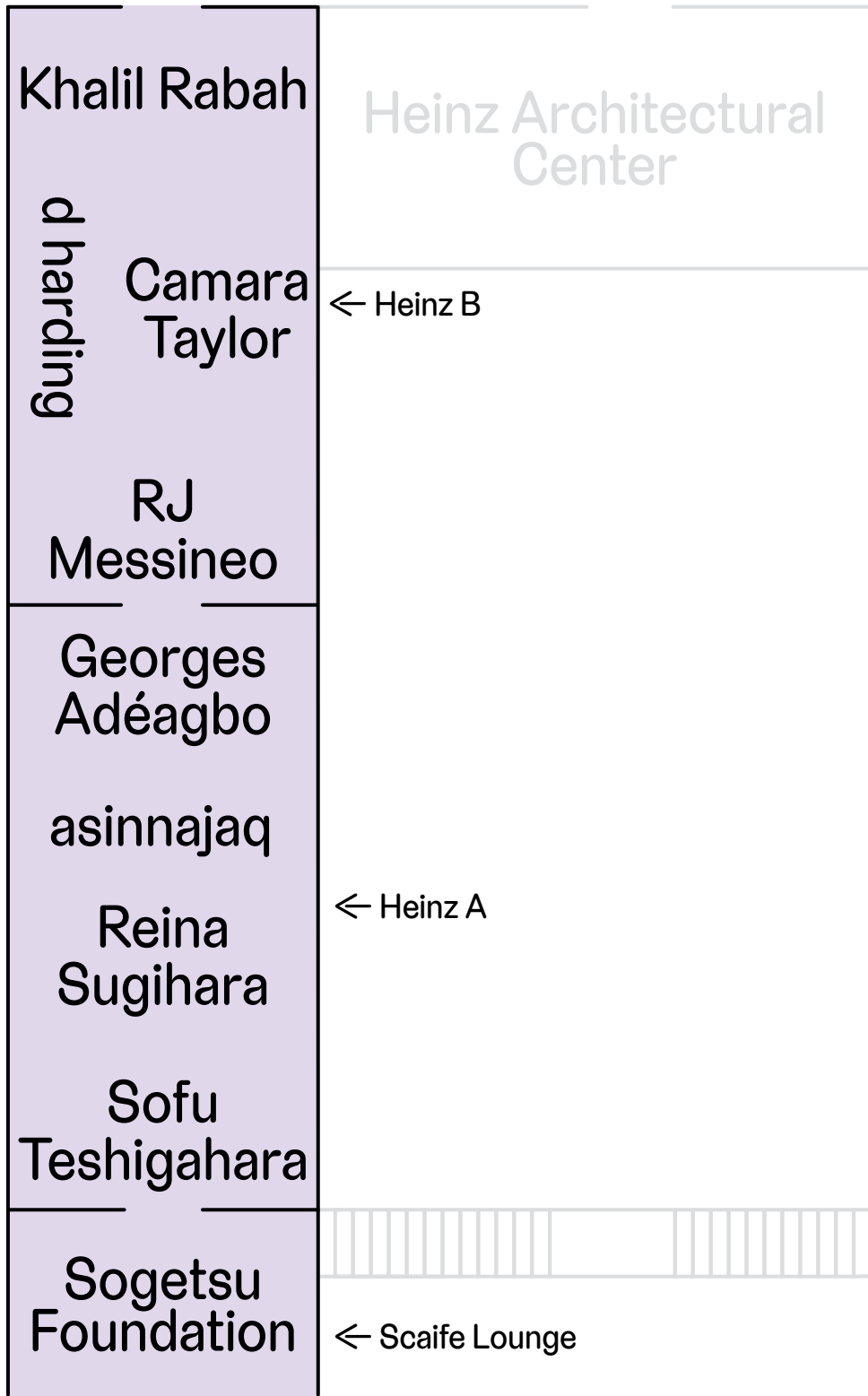
Born 1973, Chicago, IL; lives in Beacon, NY

Torkwase Dyson's animation project *Tomorrow Was Yesterday* (2026), commissioned for this exhibition, begins with her recognition that all of us are indelibly tied to the infrastructure of extraction economies. Informed by years of research into the oil and gas drilling off the coast of Trinidad and Tobago, Dyson's multi-scalar project extends her examination of environmental conditions and histories and present strategies of Black liberation. While the animation, presented at Kamin Science Center's Buhl Planetarium, immerses viewers in an underwater environment where the machinery of the resource industry has taken hold, the installation at Carnegie Museum of Art—comprised of drawings, paintings, sculptural objects, and a

video—evokes the artist's studio as a site of inquiry and envisioning. "When I'm making work to comprehend . . . any extraction geography," Dyson states, "drawing and sound take me to a trans-historical mindset. . . . I start responding as a maker to my sensoria, [and] I can be present in the metamorphosis and [in] a radical indeterminacy."

Tomorrow Was Yesterday plays at Kamin Science Center's Buhl Planetarium every Wednesday and select Sundays throughout the run of the exhibition. Please visit carnegieart.org/torkwase-dyson for more information.

Scaife Lounge, Heinz A and B



Installation view of *Yakumo (Eightfold Clouds)* from the series *Kojiki*, 1962, in the 59th Carnegie International, wood, 93 × 173 ¼ × 61 13/16 in.; © Sogetsu Foundation, Courtesy of the Sogetsu Foundation; photo: Zachary Riggelman

Sofu Teshigahara and Sogetsu Foundation

Born 1900, Osaka, Japan; died 1979, Tokyo, Japan / Established 1927, Tokyo, Japan

Sofu Teshigahara was the founder of Sogetsu, an experimental school of ikebana that advanced the centuries-old art of Japanese flower composition by placing it in dialogue with transformations in the Japanese way of life, built environment, and relationship with the world. Envisioning an ikebana that emphasized the individual, Teshigahara proposed ways the art could activate one's agency and imagination by engaging with and expressing one's surroundings. Today, Sogetsu has 120 branches and study groups across 38 territories and countries.

This exhibition surveys Teshigahara's dialogue with local and global artistic movements, as well as his novel use of conventional art materials (wood, metal, ink, oil, and acrylic paint) and approach

to various forms (sculpture, painting, ceramics, and calligraphy) through an ikebana lens. Developed in collaboration with Sogetsu Foundation headquarters, this presentation features significant works shown for the first time outside of Japan, including *Yakumo (Eightfold Clouds)* (1962), a major sculpture made from a camphor tree—known for its strength, aromatic scent, and insect-repelling properties—which was uprooted in the 1959 Isewan Typhoon. An archival display of Sogetsu's magazines shows Teshigahara's international activities and artistic network, including the establishment of Sogetsu Art Center in Tokyo (1958–71). A large-scale ikebana, conceived by a senior teacher and realized with Sogetsu Pittsburgh Study Group, enlivens the presentation.



Within, 2026, oil on board; Courtesy of the artist and MISAKO & ROSEN, Tokyo, and Arcadia Missa, London

Reina Sugihara

Born 1988, Tokyo, Japan; lives in Tokyo, Japan

Reina Sugihara searches for ways to think through largely unseen, intangible, or unconscious systems and processes as painting. She often begins by identifying concepts and associative objects that serve as metaphors, sometimes creating small physical tokens she can continually return to during her methodical process. After preparing canvas with her own mix of absorbent gesso, the artist builds up the composition in layers that can obscure and inform one another. Painting a canvas over many months and often years, the artist returns to it only after losing memory of the thoughts and feelings that guided her preceding session.

In the Heinz gallery, Sugihara shows new and recent works from 2023 to 2026. *Gather* (2023) is an inquiry into the islets of Langerhans, which are scattered throughout the pancreas and regulate blood sugar levels. Painted while the

artist was thinking through the form and function of organs and internal systems at a cellular level, this work is related to other bodies of work coming out of the COVID-19 pandemic, when biological processes “became something both private and shared” and connected what is inside the body to what is outside of it. When making an untitled work and *SLOW* (both 2025), Sugihara had in mind the spring time and the Ebbinghaus illusion, which describes the way a circle will appear smaller when surrounded by larger ones and larger when surrounded by smaller ones. A suite of four new paintings for the Carnegie International examines the rose, which the artist notes is a common national flower for countries such as Bulgaria, Iran, Iraq, Luxembourg, the US, and England. Here, Sugihara is intrigued by how one thing can carry so many associations (symbolic, social, cultural) and be so recognizable yet resist being fixed in image or meaning.



together (still), 2026, video (color, sound), 9:31 min.; Courtesy of the artist

asinnajaq

Born 1991, Kuujuaq, Canada; lives in Montréal, Canada

qamutik piece
tend to your baggage.
pack your sled.
repeat ad infinitum.

spring 2025

Artist, filmmaker, and curator, asinnajaq has a long-running practice of writing text scores, such as the “qamutik piece” above, which invite open-ended interpretations and enactments. Inspired by their grandmother Lucy Weetaluktuk’s soapstone carving of a group of people packing a *qamutik*, or an Inuit sled, asinnajaq’s score is a meditation on “what we carry with us emotionally,” recognizing that “tending to our emotional needs is an ongoing project that

lasts a lifetime.” The artist remarks, “We also carry strengths. We carry the lands that give us life too.” In an interpretation of their score, asinnajaq constructed two sleds, each carrying a bundle enveloped in an emergency blanket and a photograph—one of the water and the other of plants from Inukjuak in northern Québec. Accompanying videos show their journey, with a qamutik in tow, from Inukjuak to Pittsburgh via Montréal. These works, commissioned for the 59th Carnegie International, share asinnajaq’s affirmation that “life is movement.”



Installation views of *Le Socialisme Africain*, 2001–04/2026, in the 59th Carnegie International, carpets, newspaper clippings, books, records, prints, found objects, and painted portraits by Cotonou-based artists; photo: Zachary Riggelman



Georges Adéagbo

Born 1942, Cotonou, Benin; lives in Cotonou, Benin, and Hamburg, Germany

For Georges Adéagbo, “Art is a mirror in which, by looking at it, you see yourself as you are.” His words encourage us to approach his art as a reflective yet social endeavor to be seen and experienced with others—the way one might take in the surrounding activity at a market or a festival. Accordingly, *Le Socialisme Africain* (2001)—his expansive installation assembled from everyday objects (books, vinyl records, VHS tapes, clothing, toys, and newspaper clippings), as well as paintings, sculptures, and reliefs commissioned from artists in Benin—stages, out in the open, Africa in the world, and the world in Africa.

Originally developed for *The Short Century: Independence and Liberation*

Movements in Africa, 1945–1994, organized by the late curator Okwui Enwezor (1963–2019), the installation traveled to several venues in Germany and the US, as part of the exhibition’s international tour, and was tailored for each venue’s public. Now presented for the first time in over 20 years, the work’s installation in Pittsburgh features new, local elements, including black-and-gold baseball, football, and hockey apparel that showcases the city’s pride in its sports teams. *Le Socialisme Africain* finds freedom and community through the development of social and cultural exchange rather than an allegiance to any particular movement, ideology, or party.



Field Recording (detail), 2026, oil on wood and canvas with magnets; Courtesy of the artist and CANADA, New York

RJ Messineo

Born 1980, Hartford, CT; lives in Greenfield, MA

RJ Messineo’s paintings speak to the ways picture-making is intertwined with larger systems of representation and storytelling—about who and what we are and how we should be. In response to the idea that painting maintains claims to the natural order of things, the artist is interested in opening up abstraction as a form of representing reality that deals in contingency, mutability, chance, edges, and indexicality. For Messineo, this acknowledgment is a reminder that images and stories are constructed over time through experience and are subject to evolution and change.

For the exhibition, the artist presents a suite of four commissions, including the diptych *Window and Branch* (2026), here separated and shown on two different walls. *Field Recording* (2026) is from a body of work in which thin wooden boards are attached to the canvas with magnets. This device allows for the

provisional placement of these boards, for them to be moved around, or even pulled from one composition to another. *Congregation* (2026) and *Collection* (2026) are two large-scale paintings composed of different-sized canvases that depict Messineo’s view from the same studio window as summer gave way to fall, then winter. Their titles speak to Messineo’s interest in picturing acts of gathering to build relationships and lineages in the face of the unknown. “Context,” Messineo explains, “is important, and it stretches in every direction. I’m interested in the idea that it’s all already there. It’s maybe a matter of how we encounter it. . . . [In] the process of making something—in the specificity of the time when it’s being made, you get to feel like you’re alongside things that happened before and around you and that you don’t know. You get to feel like you’re working with those things or sharing in them.”



View from the unnamed road looking toward Newton Enslaved Burial Ground and the adjacent memorial under construction, Christ Church, Barbados, January 7, 2026

Camara Taylor

Born 1625, London, England; lives in Glasgow, Scotland

“I have an interest in image-making across forms. Maybe what connects the works are processes of accumulation and dissolution. The threads . . . the buildup . . . a breakdown of processes or gestures that repeat across mediums.”

—Camara Taylor

Permanent Futures (2026), commissioned for this exhibition, brings together a cluster of works that function as live experiments. They engage the senses, prompting an olfactory experience while transforming over time through the inherent properties of their materials. At its center is a reimagining of Camara Taylor’s *Falls of Clyde* (2024), in which sugary deposits and rust accumulate, gesturing toward Scotland’s River Clyde—once an imperial waterway dredged and scoured to accommodate trade ships and now marked by industrial decline.

The scent of Caribbean dark rum saturates the gallery as the liquid traces a slow, continuous circuit—coursing over a voluminous sheet of metal, descending through a pipe into a clear enclosure where it pools and stirs before returning again. The rum sculpture is framed by steel cross-bracing that resembles

shipyard scaffolding, a nod to the Clyde’s history as a global shipbuilding hub.

Rum operates here in multiple registers: as a drink whose popularity in Glasgow during the 18th and 19th centuries was tied to the boom in Caribbean sugar production, cultivated through the labor of enslaved people; and as a spirit that holds an important role in certain Caribbean rituals surrounding life and death.

Visitors move through this atmospheric space, encountering a casket of prints submerged in white rum, collages veiled in murky iridescence, and a slide carousel advancing through hand-processed images of industrial sugar-production sites in Barbados—the island widely regarded as the birthplace of commercially distilled rum and the first Black slave society under British colonial rule. The images run continuously throughout the duration of the exhibition, gradually fading and degrading with prolonged use. This endless loop echoes the mechanics and rhythm of other cyclical elements within the gallery, such as the rum waterfall, where the metal slowly oxidizes, shifting in tone and color and continually reshaping the work’s appearance over time.



The Golden Mile, 2019 (no longer extant), installation view at Gertrude Contemporary; Courtesy of the artist

d harding, with Jordan Upkett

Born 1982, Moranbah, Australia; lives in Meanjin (Brisbane), Australia, and Paris, France

Around the time d harding started to make paintings alongside sculptures and installations, the artist saw an opportunity to collaborate with family members of shared Bidjara, Ghungalu, and Garingbal heritage—the traditional owners of Murri Central Queensland. The first experiments began in 2019 with their cousin Jordan Upkett, partly to speak to questions of care for their culture, considering the passing of elders, declining economic opportunities for Murri communities, and the privileging of tourism over access for Aboriginal Australians to cultural spaces such as Rock Art sites. Taken together, harding explains, “these economic and social processes mean that, currently, Jordan and I and our big family don’t have a clear way to continue to engage in the practices of telling our story, caring for those places that uphold us spiritually, and continuing our cultural inheritance on Country.”

Untitled (Private Painting J1) (2019/2026) is a 35-foot-long work, originally created by harding and Upkett with dry powdered pigments and a liquid gum binder to share memories of their grandfather’s Country. Before publicly showing the work, the two used white acrylic paint from the exhibiting institution to cover their marks. In 2025, harding and Upkett returned to the yellow-and-white surface, this time applying red oxide pigment on top. After installing the painting in the gallery and determining with their cousin how and what to share publicly, harding used the museum’s standard white acrylic to overpaint the work again—“sealing” it into its surrounding. And for *Blue Breaths (29 days supply)* (2026), the artist atomized ground-up HIV medication (PrEP) onto paper with breath, connecting to traditional art-making techniques in Murri Central Queensland.



Renewed Belief (still), 1999, video (color, silent), 1:07 min, loop, edition 5 + 2 AP; Courtesy of the artist and Sfeir-Semler Gallery, Beirut / Hamburg

Khalil Rabah

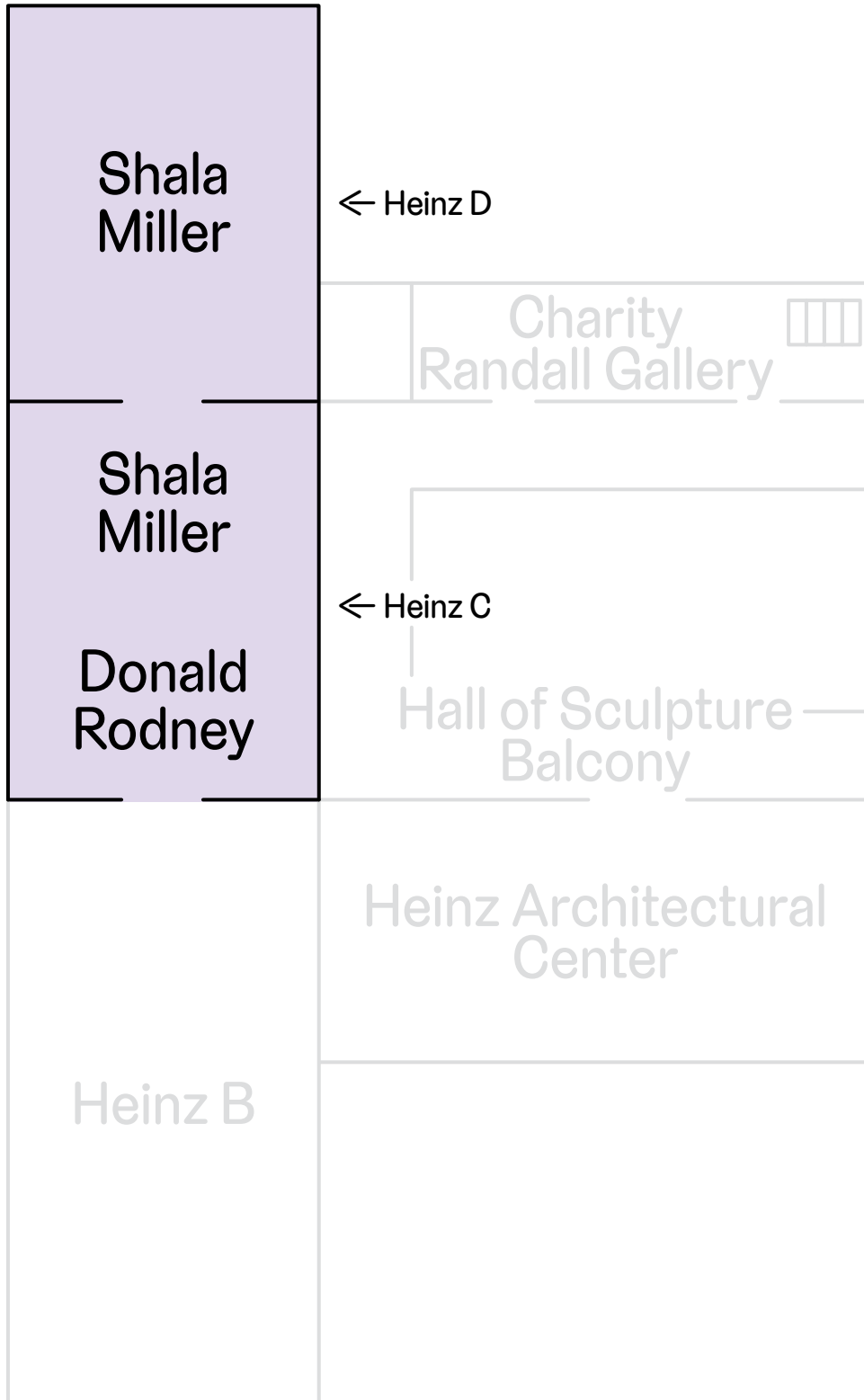
Born 1961, Jerusalem; lives in Ramallah

For over 30 years, Khalil Rabah has explored relationships between everyday life and institutions, such as the museum, the state, and the social contract between people and governance. From the mid-1990s, the artist helped shape Al Ma’mal Foundation for Contemporary Art in Jerusalem, the Riwaq Biennial in historic West Bank villages, Ashkal Alwan’s Home Workspace Program in Beirut, and Palestine’s contemporary art magazine *Shou Fi?/What’s Up?* In 2003, he established The Palestinian Museum of Natural History and Humankind to “provoke curiosity and deepen our understanding of natural and cultural worlds.”

Rabah presents three works that contributed to the cultivation of the contemporary art scene in 1990s and

2000s Palestine and the surrounding region. *Critical Interrogations: Belief, Disbelief, Relief, Renewed Belief* (1999) depicts photographs of Rabah standing, sitting, and lying down next to an old olive tree, as well as a video of him being launched into the air from another man’s shoulders, and returning again. *Sometimes When We Touch* (1997) is comprised of three garden tools, skinned in olive tree leaves. Created at the scale of landscape painting, *Making a Right Heart* (2025) is comprised of four large oil-on-canvas works that intimately revive a 1990s private performance for camera. In this presentation, Rabah adapts museological display methods that showcase and preserve objects of value to reflect on the continuity between life, body, land, belief, and touch.

Heinz C and D



Installation view of *Visceral Canker*, 1990, at Nottingham Contemporary, 2024; Courtesy of Nottingham Contemporary and The Estate of Donald Rodney; photo: Lewis Ronald

Donald Rodney

Born 1961, West Bromwich, UK; died 1998, London, UK

Donald Rodney was an innovative, genre-defying artist who illustrated his versatility through a range of mediums, including painting, robotics, photography, and film. Living with sickle cell anemia, he often worked with medical materials—X-rays, medical tape, medical tubing—to foreground notions of distance, separation, and absence in relation to the body. Appropriating images from mass media, Rodney spoke critically about corporeality, fragility, culture, and existence. He used materials, particularly the X-ray, as both surface and metaphor for medical and racial violence, a masterful juxtaposition where the body and social-political conditions are rendered inseparable.

The presentation of his work for the 59th Carnegie International provides a glimpse of Rodney's life and practice, featuring a series of key works primarily from the 1990s. *Doublethink* (1992), described as his most radical work, is a collection of sports trophies embellished with

engraved texts—stinging stereotypes drawn from magazines, newspapers, and the artist's lived experience—that asks viewers to consider the dualities and often tormenting contradictions of race and racism. In close proximity, visitors encounter *Visceral Canker* (1990): Consisting of two wooden plaques with heraldic images connected by silicone medical tubes that continuously pump theatrical blood, the work is, as Rodney describes, a metaphor for the functioning of the human heart and the heart of a nation.

Within the universe of Rodney's gallery, visitors are also faced with the film *Three Songs: On Light, Pain, and Time* (1995) by the Black Audio Film Collective. A mixture of home movies, location-based tableaux, interviews, and testimonies, the film examines the work of Rodney, and, in his own voice, the artist describes the many ways he came to terms with constant pain.



Notes on Flying II, 2026, archival pigment print on Hahnemuhle Photo rag, 40 × 50 in.; Courtesy of the artist



Notes on Flying I, 2026, archival pigment print on Hahnemuhle Photo rag, 40 × 50 in.; Courtesy of the artist

Shala Miller

Born 1993, Cleveland, OH; lives in New York, NY

Inspired by the myth of the Flying Negro—an African American folktale rooted in Gullah culture that tells of enslaved people who grew wings and returned to Africa—Shala Miller’s *Flight* (2026) is an immersive film and sound installation that examines grief through the concept of “flight” as both superpower and escape.

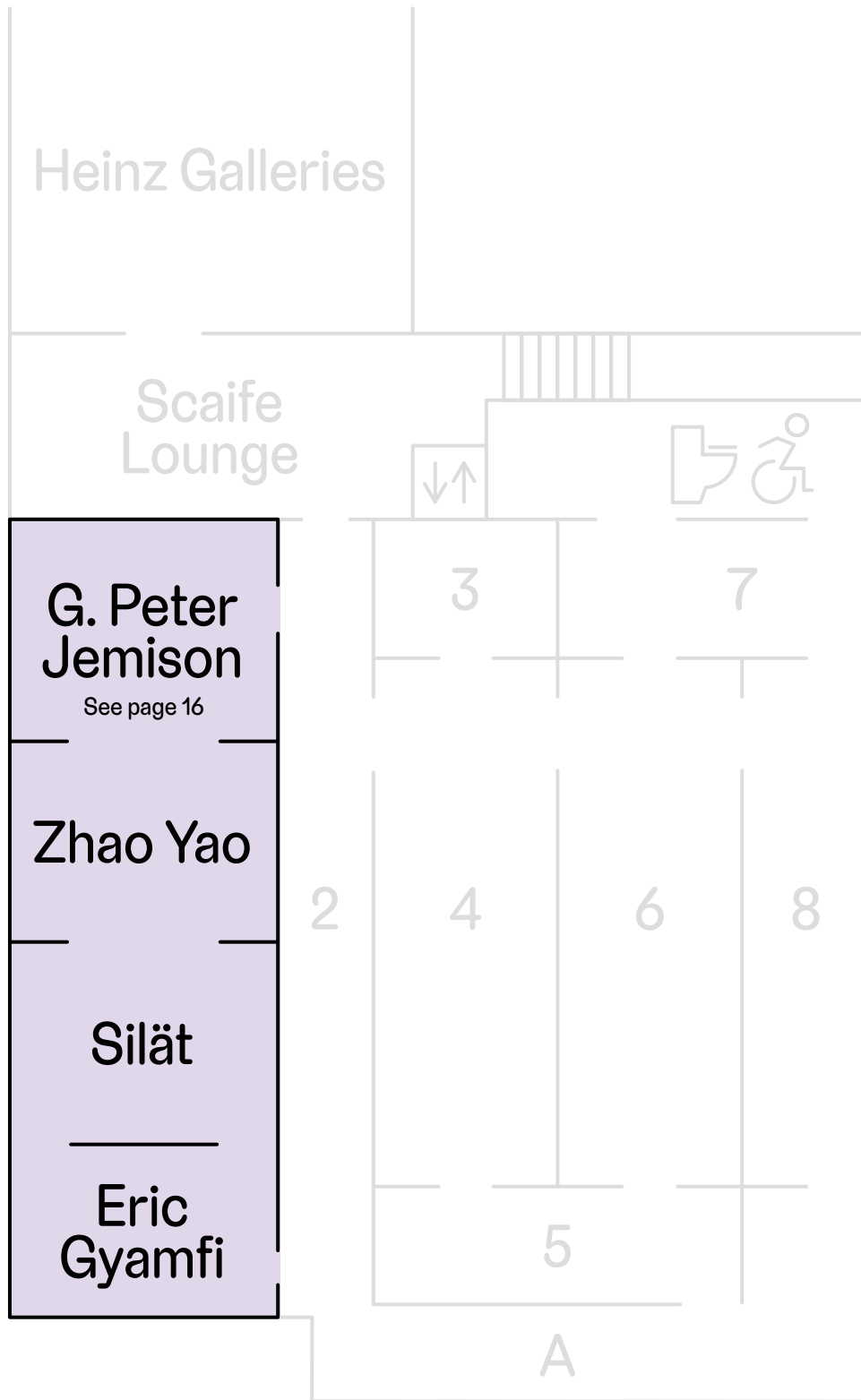
Drawing from the 1803 Igbo Landing—a mass suicide and act of resistance in which enslaved Igbo people walked into the waters of Dunbar Creek, St. Simons Island, Georgia, rather than submit to chattel slavery—the “Flying Africans” myth becomes a metaphor for liberation and survival. This movement from historical event to folklore forms the conceptual foundation of Miller’s project, commissioned for the 59th Carnegie International.

Flight introduces an origin story centered on a character between superhero and supervillain, with the ability to shapeshift into birds—a power that emerges as protection and allows them to escape from imminent danger. Functioning like an active sketch, Miller’s organically shaped ceiling-mounted film composition weaves together shadow puppetry and video collage, manipulating light and pushing the limits of visibility.

Entering the space, visitors pass through imagery of the artist jumping rope—a motif that conjures flight through aerial rhythms. Sound engulfs the space, described by the artist as “image architecture,” emphasizing how audio generates visceral imagery. The musical composition reimagines a 2025 score by the artist through an ensemble of experimental vocalists and musicians.

The work foregrounds subtle shifts in melody and perception—particularly how sound transforms into echo as it moves through space. At the center of the gallery, a hill-like sculpture invites visitors to recline and look upward. Suspended screens and sculptural seating reinforce this sense of resonance, mirroring the installation’s spatial and acoustic dynamics.

Scaife Gallery 1



A Few Ordinary Parallel Lines 24.S.07_635224 13,13,14,11,12,13,12,11,11,12;11,13,13,12,11,14,12,10,11,13;13,14,11,14,13,14,9,10,9,11;11,11,12,12,12,11,12,12,12; 9,11,13., 2024, eggshells, linen, soft gel (matte), and carbon paper, 12 × 8 3/8 × 1 in.; © Zhao Yao; Courtesy Ota Fine Arts

Zhao Yao

Born 1981, Sichuan Province, China; lives in Beijing, China

Zhao Yao is interested in systems of measurement—of color, quantity, concentration, continuity, coherence, distance, difference, etc.—and the cultural value ascribed to them. As a response to their confinement during the COVID-19 pandemic, the artist began a daily practice that led to the series *A Few Ordinary Parallel Lines* (2020–ongoing). Eggs, accessible items part of everyday life, are purchased by the artist from across China through an online marketplace. After consuming them, he cuts the shells into thin, equal-size strips and lays them onto linen supports with their interiors facing outward. Although each canvas bears the eggshells from a single location, a close look reveals subtle variations in color and tiny cracks from the process of flattening them into

rows. On the back, the artist inscribes the eggs' corresponding postal codes and nutritional values based on the yolk's color saturation.

In the gallery, the works are presented at intervals of 13.11 inches (33.3 centimeters), corresponding to “chi” (尺), the Chinese unit of measurement. Throughout ancient China, though this measurement varied, it often corresponded to the human body. Here, Zhao has adopted the Song Dynasty standard, related to the idiom “close at hand” (近在咫尺), which articulates a psychological closeness between people rather than a physical one. The presentation represents two years of work, beginning when the artist first met the the Carnegie International curatorial team.



Installation view of *Tewok: the river we weave* (detail), 2026, in the 59th Carnegie International, 100 weavings; chaguar, natural and artificial dyes; Courtesy of the artist and Carnegie Museum of Art; photo: Zachary Riggleman

Silät

Established 2023, North Salta, Argentina

Silät, translated from the Wichí language as “announcement,” is a collective comprised of over 100 women weavers from Santa Victoria Este, a town located in the borderlands of three countries. The group is also part of the Unión Textiles Semillas, a larger organization of artists and activists from northwest Argentina that convenes itinerant schools centering the act of weaving in the exchange and custodianship of knowledge, memory, and purpose.

Led by artist Claudia Alarcón and curator Andrei Fernández, Silät presents *Tewok: the river we weave* (2026), an installation of 100 weavings, representing each member, made from natural and artificial dyes and chaguar (a fiber of

the bromeliad plant). The installation borrows its title from the Wichí name for the Pilcomayo, a river that begins in the Bolivian Andes mountains and runs back and forth across Paraguay’s and Argentina’s shared border. The forms and motifs that appear in each member’s work are connected to what they know, remember, and wish to share about the river, while their mutual desire to create a forest of weavings, inspired by the ways in which trees grow, evokes life unfolding on the ground.



Untitled, 2026, large-format photography, 40 × 32 in.; Courtesy of the artist

Eric Gyamfi

Born 1990, Bekwai, Ghana; lives in Accra, Ghana

Eric Gyamfi’s installation *Stomata: Dr. Mahashe’s Open Frames* (2026), commissioned for this exhibition, is the result of photographic experiments stemming from the artist’s question: “If local contexts—including visual cultures, cosmologies, and technologies—played a significant role in the development and evolution of photography, what might a parallel history of the medium, developed in Kumasi, Ghana, look like?” On view are pinhole cameras Gyamfi created to test the effects of refracted light, multiple apertures, heat, and plant vapors, along with the resulting photographs. The subject of his prints reveals what went into making the work, both physical and immaterial: the artist’s studio, darkroom supplies, local flora, light flooding in

from his open windows, stacks of books on photography, and more. Embracing light leaks, blurred motion, and soft focus, Gyamfi’s selection of images includes himself and his collaborators to underscore the importance of shared inquiry in the artist’s practice.

Scaife Collection Galleries



What Is Your Favorite Primitive (still), 2023, HD video (color, sound), 37 min.;
Courtesy of the artist

Li Yi-Fan

Born 1989, Taipei, Taiwan; lives in Taipei, Taiwan

Taking a do-it-yourself approach to filmmaking, Li Yi-Fan tests the power and promise of technology to accomplish tasks that would normally require an entire studio. To achieve these results, the artist has developed his own integrated software and hardware systems that rival the capabilities of larger, more resource-rich companies in the digital effects industry. A key component in Li's setup is a custom-built video game engine that allows the artist to improvise in real time with detailed 3-D animation.

Parodying self-reflexive works of auto-fiction, *What Is Your Favorite Primitive* (2023) takes the form of a keynote presentation at a tech event, in which the speaker poses ethical questions

around the use of software programs for image production. While the narrator speaks, the video shows humanoid avatars carrying out unsettling actions in the digital realm. It results from Li's attempts to create lifelike motion within a digital environment and to produce an entire film in digital space using motion capture rather than keyframing every action, as in animation. The work makes clear the possibilities, but also the limits, of engaging with the technology—the latter is suggested by the traces of puppeteering visible in the film. Somewhat akin to the humanoids on screen, Li inevitably found himself constrained by the software's rules, forces beyond his control.



Installation views of the 59th Carnegie International, Carnegie Museum of Art;
photo: Zachary Riggleman

Saloua Raouda Choucair

Born 1916, Beirut, Lebanon; died 2017, Beirut, Lebanon

Saloua Raouda Choucair was born into an era of social, political, and cultural transformation, when centuries-old Ottoman rule gave way to the creation of Greater Lebanon under the French Mandate (1920). Lebanon then declared independence from France in 1943, and the European troops withdrew three years later. In this rapidly changing world, Raouda Choucair pursued an art practice in which she could write her own story.

In the museum's intimately scaled Scaife Collection Galleries, visitors encounter a discipline-spanning presentation that addresses the connections in Raouda Choucair's practice—where one form inspires another, and art flows into life. Best known as a sculptor, the artist worked with wood, stone, and metal, as well as unfired and glazed ceramic, and three-dimensional works in these materials are on view in the galleries. Her interest in the lines and shapes of Arabic calligraphy, rather than its cultural associations, can be found in her typographic experiments with Roman and Arabic alphabets, which explore modern questions of graphic design and reproducibility. Abstract lines, shapes, and geometry that started as painting find their way onto book covers; two-dimensional compositions, instead of being expanded into repeated tessellations, become iterative and evolve into reliefs or jewelry. Other three-dimensional compositions are conceived as models for a public art commission and a piece of architecture, or reduced in size for functional home application: The same design could serve as salt-and-pepper shakers or an electric lighter.

Insights illuminating the selection of works have been made possible by colleagues who shared their knowledge of the artist's practice and creative

worlds for the exhibition and catalogue. This presentation has been co-organized by the exhibition's curators and Rachel Delphia (Alan G. and Jane A. Lehman Curator of Decorative Arts and Design), Yasmine Nachabe Taan (curator and Associate Professor in Visual Culture and Graphic and Fashion Design History, Lebanese American University), Kirsten Scheid (Professor of Anthropology and Art Studies, Department of Sociology, Anthropology, and Media Studies, American University of Beirut), and Hala Schoukair (artist and the daughter of Raouda Choucair).



Cover page, ca. 1993, 8 7/10 × 11 5/8; Collection of the artist

Firman Ichsan

Born 1953, Jakarta, Indonesia; lives in Jakarta, Indonesia

Firman Ichsan is a photographer and curator who has also taught at Jakarta Institute of Arts (IKJ), where he established Indonesia's first academic program in photography in 1992. As head of the Jakarta Arts Council, he was instrumental in reshaping the 2009 edition of the Jakarta Biennale, which was international in scope and took place in public spaces instead of the city's art institutions.

On view in the gallery are Ichsan's photographs for fashion and lifestyle magazines. His work elevates the models, often capturing them in action or on the move, and advances a more spontaneous, expressive approach to the fashion-shoot format, in response to an emerging urban middle class and the changing lives of women in Indonesia in

the 1980s and 1990s. They represent an enterprising generation driving cultural change that led to the end of the authoritarian regime of Soeharto, Indonesia's second president (1967–98), which was responsible for the country's rapid economic development but also an anticommunist purge that killed hundreds of thousands. Ichsan played a vital role in that cultural transition, first as a journalist and member of the dynamic music scene, before pivoting, in the late 1970s, to fashion. He notably collaborated with designer Iwan Tirta (1935–2010), who brought the tradition of batik to couture and ready-to-wear (prêt-à-porter deluxe). This presentation was initiated and organized by curators and researchers Grace Samboh, Akimalia Rizquita, and Lisabona Rahman.



Decoración de interiores, 1981, screenprint on fabric; Courtesy of Casas Riegner, Bogotá; photo: Oscar Monsalve

Beatriz González

Born 1932, Bucaramanga, Colombia; died 2026, Bogotá, Colombia

Over the decades, Beatriz González—a lifelong educator and artist who began making work in the early 1960s—honed a powerful aesthetic language and sensibility characterized by generosity, critical wit, ethical rigor, and appreciation of human nature. The artist's popular approach to painting, sculpture, print, installation, and public art often appropriated imagery from mass media and applied it to ordinary objects, such as beds, tables, and curtains, as types of assisted readymades.

Visitors to the Scaife Collection Galleries will find a group of works by González in the form of an emotionally charged tableau or domestic interior. These works, from 1975 to 2020, are in dialogue with Colombia's tumultuous history of civil armed conflict, but also speak

to the ongoing proliferation of wars, mass displacement, collective loss, and mourning beyond the country's borders. *Decoración de interiores* (1981) features a newspaper photo of Julio César Turbay Ayala, Colombia's twenty-fifth president, celebrating at a gala while the rest of the country endured profound violence. The artist worked with a manufacturer to reproduce the image on 393.7 feet (120 meters) of curtain, which González has described as a "protest piece"—not in the style or public nature of Mexican murals, but rather one that could be factory-made, sold by the yard, and hung in people's homes. *Mesa Braque* (1975), a still-life painting on a small side table, taps into the history of the genre's somber themes and focus on the fleeting nature of life.

Scaife Collection Galleries

Ginger Brooks
Takahashi

See page 17

Jasleen Kaur



7

12

8

11

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Chung
Seoyoung



Installation view of *Drive slowly*, 2025, in the 59th Carnegie International, screenprint on plywood, wood, cast aluminum, and stainless-steel wire; Courtesy of the artist; photo: Zachary Riggelman

Chung Seoyoung

Born 1964, Seoul, South Korea; lives in Seoul, South Korea

Chung Seoyoung’s practice over the past two decades is represented in the 59th Carnegie International through a selection of sculptures—*Campfire* (2005), *Sink* (2011), and *Drive slowly* (2025)—and a new carbon paper drawing on the gallery wall titled *Who best serves the moment?* (2026). While *Campfire* decidedly undertakes the impossible task of capturing the ever-changing shape of a flame, *Sink*, propped up by rocks and resting on a white square painted on the floor, asserts its status as a sculpture in a space delineated by the artist. Chung’s work *Drive slowly*, commissioned for this exhibition, is a one-legged table with a silkscreened woodgrain pattern on top and supported at one end by a wire

hanging from the ceiling. How materials take form or transform and how they contend with gravity and the space of their presentation are fundamental questions for a contemporary sculptor, explored through these works with Chung’s characteristic wit and intellectual rigor. For Chung, “the key here is in uncovering and examining how the immaterial aspects operate within the object itself. How this exploration manifests in sculpture is a matter of being curious about a series of exchanges in this process.”



After image (detail), 2025, uranium glass, UV lamp, timer, 2 ¾ × 4 ¾ × 3 in. (glass sculpture), 20 × 16 1/16 × 6 in. (lamp); Courtesy of the artist and Hollybush Gardens, London; photo: Eva Herzog

Jasleen Kaur

Born 1986, Pollokshields, Glasgow, Scotland; lives in London, England

Jasleen Kaur’s *Supra* (2026) moves between telescopic detail and broader forces. The installation considers how historical events resonate at both a macro level, within social and political structures, and at a micro level, within the intimacy of domestic life and personal relationships.

Upon entering the gallery, viewers pass beneath one of the four physical structures that constitute the installation: a lintel composed of weighty *Encyclopaedia Britannica* volumes—a threshold that evokes ideas of ownership, tradition, and the home.

Beyond this passage, the space opens into an interior section of a room that feels both expansive and intimate. Its elements—textured wallpaper, a wooden door, and painted yellow walls—are reminiscent of a community center or makeshift place of gathering.

A simulation of the sun refracts light through two windows made of privacy glass and faux stained glass. The light glides across a red carpet, casting patterns as if in a space of worship adorned with decorative stained glass.

It traces the passage of time through a continuous cycle of day and night.

Resting on a windowsill is a miniature reproduction of the 16th-century Babri Masjid in Ayodhya, India, demolished by Hindu nationalists in 1992. Cast in uranium glass, the object intermittently flickers and glows a vivid green. Nearby, a gold-plated cast of the artist’s teeth rests along the edge of the sill. Each structure is an attempt at reconstruction and historical correction.

This movement of light across the space is accompanied by an arrangement of vocals, trumpet, and *dilruba* (a Panjabi bowed, string instrument). *Supra* continues Kaur’s ongoing exploration of how historical, political, and social structures are lived and felt. The artist describes the work as an engagement with “the systems and frameworks we live within and feel through,” with each instrumentalist representing a structure—border, nation-state, belief, and body.

Commissioned for the 59th Carnegie International with additional support from Somerset House Studios.



Voices Amplified #2, October 6, 2024; photo: ALL COFFEES ARE BEAUTIFUL

Dang A Dang Radio

Established 2021, the Philippines; based in Manila, the Philippines

Dang A Dang Radio was formed as a research, archival, and online radio platform that features songs, poetry, music, and field recordings of social movements for national liberation and democratic rights in the Philippines, the Filipino diaspora, and beyond. It aims to amplify the rich history and tradition of protest music in the Philippines.

During the pandemic quarantine in 2021, members of the collective decided to gather online to produce radio programs to challenge President Duterte’s fascist regime and its militarized response to the pandemic. The collective was inspired by their namesake, “Dagiti Kanta Ti Dangadang,” a series of books from the 1970s containing progressive songs written by political prisoners, artists, farmers, workers, red fighters, and other marginalized groups, which was published to advance revolutionary culture. It is widely known as a tool that started the tradition of spreading protest

music to the masses. In the same spirit, Dang A Dang Radio began spreading its collection of music and art through the internet, radio, and podcasting.

For the 59th Carnegie International, Dang A Dang Radio has been commissioned to produce six radio episodes, broadcast on the museum’s website from September through the end of the International. Each episode emerges from a live event happening off-site in the Philippines, co-organized by like-minded organizations and collaborators. Between episodes, field recordings from protest assemblies will air, pulled from a years-long archive capturing what the collective calls the “sonic political ambience of our time.”

To listen to the episodes beginning in September 2026:
carnegieart.org/dang-a-dang



Fe Avila, *Banho de Odôjyá*, 2018; © Fe Avila

If the word we 59th Carnegie International

The following artists' works can be found in the exhibition publication *If the word we: 59th Carnegie International*.

The catalogue is available for purchase at the Carnegie Museum of Art Store and at store.carnegieart.org.

Jonathan Yu (余在思)
Born 1974; lives in Hong Kong

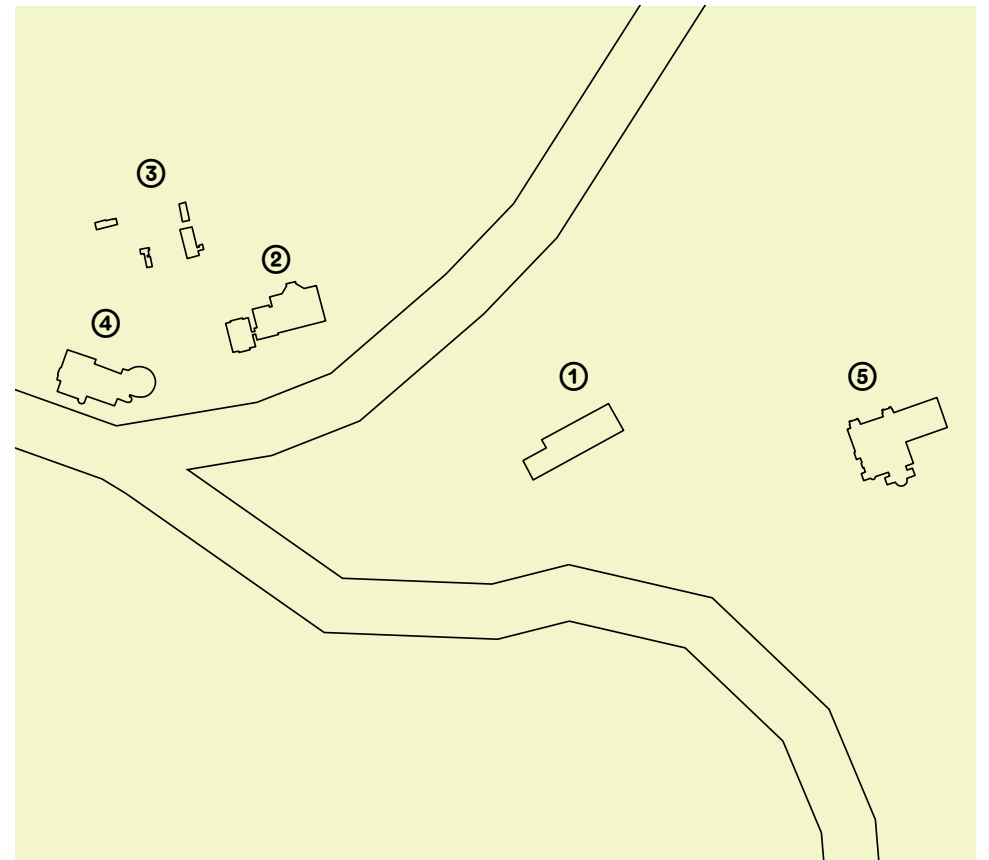
Fe Avila
Born 1981, São Paulo, Brazil; lives in Salvador, Bahia, Brazil

Maithili Bavkar
Born 1993, Mumbai, India; lives in New Delhi, India

Priyesh Gothwal
Born 1993, Udaipur, India; lives in New Delhi, India

Gabriela Pinilla
Born 1983, Bogotá, Colombia; lives in Bogotá, Colombia

Additional commissions by Jason Hirata, Liz Johnson Artur, Shala Miller, Miller Robinson, Cameron Rowland, and Walter Scott can also be found in the exhibition catalogue.



Presenting Partner Locations

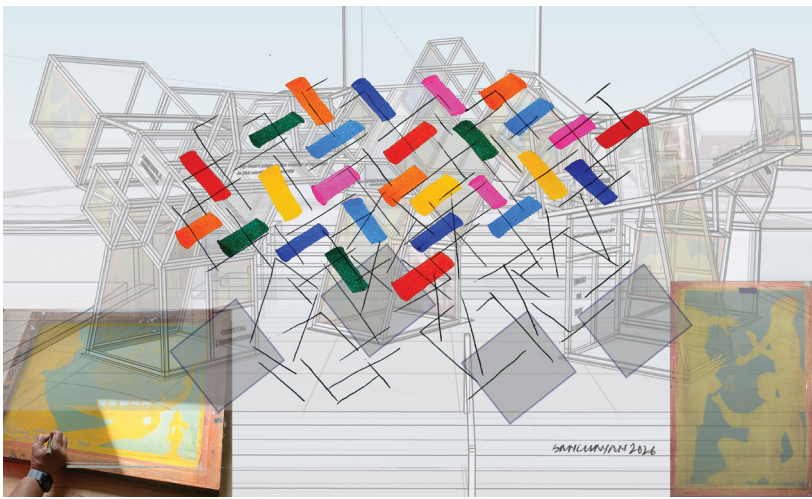
① Thelma Lovette YMCA
2114 Centre Ave

② Children's Museum of Pittsburgh
10 Children's Way

③ Mattress Factory
509 Jacksonia St

④ Kamin Science Center
One Allegheny Ave

⑤ Carnegie Museum of Art
4400 Forbes Ave



ডাকঘর | *Dakghar* | *Post Office: Letters from Here and Elsewhere*, 2026, preparatory drawing for an architectural public installation in collaboration with residents of Pittsburgh, exploring body, memory, and translation as a transient relationship of home and the world; Courtesy of the artist

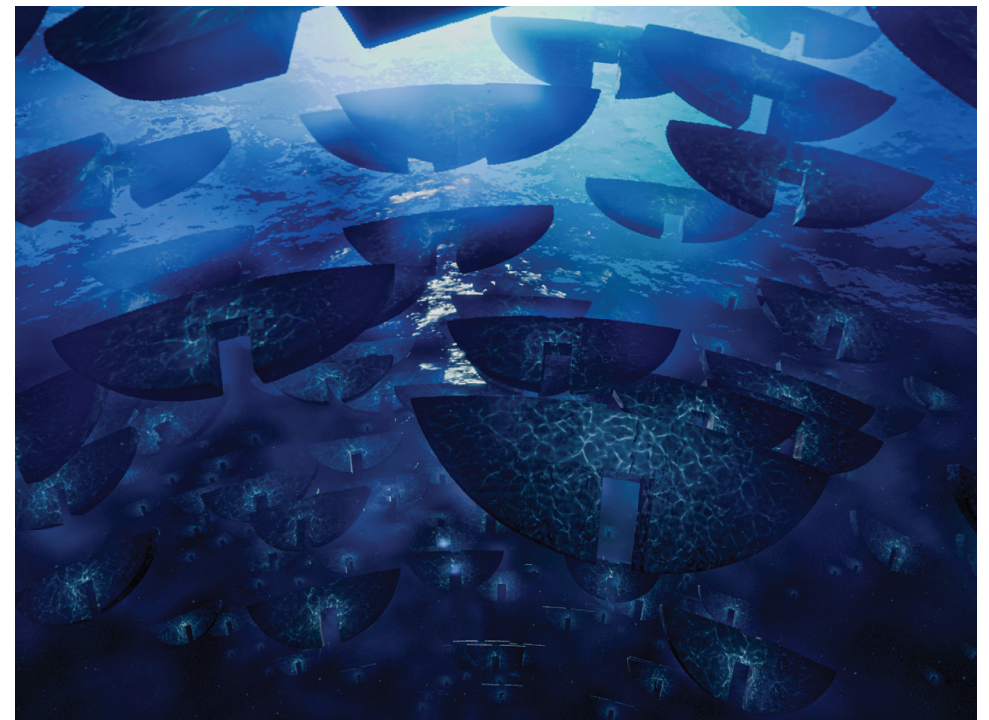
Sanchayan Ghosh Children’s Museum of Pittsburgh

Born 1970, Kolkata, India; lives in Santiniketan, India

On a site visit, Sanchayan Ghosh was intrigued to learn that the Children’s Museum of Pittsburgh’s buildings once housed the Buhl Planetarium and Allegheny Post Office. This history, tying together institutions of early learning, astronomy, and personal connection, reminded the artist of the 1912 play *The Post Office* by Rabindranath Tagore (1861–1941), the Nobel Prize–winning writer and founder of Kala Bhavana—the legendary art school in Santiniketan, India, where Ghosh studied and now teaches. Featuring a young protagonist unable to leave home due to illness, who learns of distant places from passersby, the dramatic work, with its themes of travel and liberation, enjoyed an early, far-reaching reception, finding audiences in France and Poland during World War II.

The artist’s large-scale public work punctuates the Children’s Museum’s old planetarium entrance and combines

the histories of Tagore’s play and the museum’s site with Kala Bhavana’s pedagogies of participation and performance through contributions from Pittsburgh locals. Building on student and family workshops organized by the two museums’ education teams, the artist worked with groups of international and intergenerational city residents to distill actions that recalled home for them into gestures captured as shadows on UV-sensitive silk. These “silkscreens” (a reference to Pittsburgh-born artist Andy Warhol) are complemented by photographs taken by participants of their home windows, as well as colored panels printed with key concepts and lines from Tagore’s poetry. The screens and panels adorn a playful steel structure inspired by the lattice arrangement of crystals, creating windows onto a world in which home is not only a physical place but also one where curiosity is cultivated.



Tomorrow Was Yesterday (still), 2026, 4K full-dome video animation (color, surround sound), 7:41 min.; Courtesy of the artist

Torkwase Dyson Kamin Science Center

Born 1973, Chicago, IL; lives in Beacon, NY

Torkwase Dyson’s animation project *Tomorrow Was Yesterday* (2026) begins with her recognition that all of us are indelibly tied to the infrastructure of extraction economies. Informed by years of research into the oil and gas drilling off the coast of Trinidad and Tobago, Dyson’s multi-scalar project extends her examination of environmental conditions and histories and present strategies of Black liberation. While the animation, presented at Kamin Science Center’s Buhl Planetarium, immerses viewers in an underwater environment where the machinery of the resource industry has taken hold, the installation at Carnegie Museum of Art—comprised of drawings, paintings, sculptural objects, and a video—evokes the artist’s studio as a

site of inquiry and envisioning. “When I’m making work to comprehend . . . any extraction geography,” Dyson states, “drawing and sound take me to a trans-historical mindset. . . . I start responding as a maker to my sensoria, [and] I can be present in the metamorphosis and [in] a radical indeterminacy.”

Tomorrow Was Yesterday plays at Kamin Science Center’s Buhl Planetarium every Wednesday and select Sundays throughout the run of the exhibition. Please visit carnegieart.org/torkwase-dyson for more information.



Claudia Martínez Garay with Arturo Kameya, *Y no podrán matarlo... / And They Could Never Kill Him...*, 2019, animation video and sound, 18:49 mins.; Courtesy of the artists and GRIMM, Amsterdam, New York, London

Claudia Martínez Garay and Arturo Kameya Mattress Factory

Claudia Martínez Garay

Born 1983, Ayacucho, Peru; lives in Amsterdam, Netherlands

Arturo Kameya

Born 1984, Lima, Peru; lives in Amsterdam, Netherlands

Each room of the Mattress Factory's 516 Sampsonia Way building has been reshaped into a narrative encounter that brings together Claudia Martínez Garay's and Arturo Kameya's distinct approaches to space, materials, and imagery. Drawing on their shared Peruvian heritage, this immersive presentation, deeply rooted in their lived experiences, brings visual representations of the region.

In this collaborative project, visitors are guided through eleven interconnected rooms across three floors, where new and commissioned works converge to culminate in the mythologized figure of Túpac Amaru II, the Peruvian Indian

revolutionary. Martínez Garay's tuftings and clay paintings feature her layered approach to found archival Andean imagery. She describes seeing "the archives as they appear, as I encounter them: different years, motives, formats. In this moment, I'm interested in re-reading them or even misinterpreting them. Bringing into view what was forgotten."

Works like *Agavote* (2022), made of sublimated aluminum, emerge from a landscape of soil, blurring interior and exterior space. Kameya brings his keen sense of architectural and atmospheric intervention. His saturated palette reflects the plaster-covered, painted adobe houses from his childhood neighborhood. Found and sculpted objects—painted plastic cockroaches and ceramic chickens—trail through detritus interiors reminiscent of schools or office spaces, constructing viewer experience through light, texture, and rhythm.



Brooke O'Harra, performance still of *I'm Bleeding All Over the Place: A Living History Tour*, La MaMa Experimental Theatre Club, New York, 2016; Courtesy of the artist; photo: Julia Cervantes

Brooke O'Harra Thelma Lovette YMCA

Born 1973, Salem, OR; lives in Philadelphia, PA

Working collaboratively across theater, performance, pedagogy, and activism, Brooke O'Harra attends to how meaning is produced collectively, through bodies, attention, and time. As she queries, "What happens at the point of address with the public?" continuing, "Through my work I am speaking with you, and you, and you—and they are experiencing something." Her curiosity follows this space of encounter as charged and open in two works, one at Thelma Lovette YMCA and the other at the Carnegie Museum of Art, developed in partnership with the museum's department of education and public programs.

Be Holding (2023), a performance directed by O'Harra, brings the Carnegie International to center court at Pittsburgh's Thelma Lovette YMCA on May 2 and May 3, 2026. The text, a recitation of Ross Gay's poem "BE HOLDING"—connecting Dr. J's famously impossible move during the 1980 National Basketball Association Finals to Black flight—is performed by Gay, David Gaines, and an ensemble of Pittsburgh

teenagers. Scored by Tyshawn Sorey for improvisation by Yarn/Wire, the performance is also accompanied by a three-channel video installation designed by Catching on Thieves and Matt Deinhart. Lighting is by Itohan Edoloyi, and the sound design is by Eugene Lew.

In a new commission at the museum, *How Art Moves Us* (2026), O'Harra collaborates with the museum's volunteer docent corps to create an embodied art looking and learning methodology that interrupts the constructed relationships between and roles of mediator, viewer, artwork, and the museum. Through observation, wonder, knowledge, sensations, and feelings about artworks within the Carnegie International, O'Harra and the docents will create simple, repeatable gestures that the docents will facilitate with others—sharing from one person to another—in the presence of artworks and assembled into collective scores.

How Art Moves Us is scheduled weekly. For an up-to-date schedule, please see: carnegieart.org/brooke-oharra

Performance, Program, and Film

If the word we, the 59th Carnegie International, offers ways to gather with art and each other; ways to be in the fullest range of wonder, feeling, and imagination; ways to listen and learn across time and place; ways to be with what we do not yet know.

Shaped by curatorial research, artists, artworks, partnerships, and every person who engages with the exhibition, the programmatic expressions of the 59th Carnegie International range from performances to film to workshops to contemplative prompts to cross-disciplinary conversations. The programs and resources available for you take many forms, can be encountered with intention or by proximity, offer multiple ways to participate in the exhibition (both inside and outside the museum), engage many senses, and welcome you back again and again.

*We hope you will join us. Where do you feel drawn?
What calls to you? What might you choose to respond to—
or even initiate?*

ChoreoPublics, Scores, and Swells are organizing frameworks with programming and resources developed by artists, thought partners, museum educators, docents, and community organizations throughout the exhibition.

ChoreoPublics offer multiple self-guided pathways—sound-based, embodied, research-driven, and visual—allowing people to choose how they move through and listen to the exhibition.

Scores are written or audio notations are composed by artists, educators, community partners, and participants as a way to share their practices and ways of learning with each of us as we enact them over time, inside and outside of the museum walls.

Swells are moments of heightened activity, programming, and performance throughout the exhibition:

May 2–3

Opening weekend

August 13–17

Featuring 59th Carnegie International artist Jonathan González's *The Strikebreakers* (2026)

October 30–November 2

Centering artists as publishers of multiform knowledge and other worlds alongside the Pittsburgh Art Book Fair



For a full schedule and access to resources as they are developed, please continue to visit: carnegieart.org/international-programs

Carnegie Mellon University School of Art Lecture Series 59th Carnegie International Edition

Join a selection of Carnegie International artists in this monthly lecture series, beginning September 2026, for an in-depth look at their practices. Presented by the Carnegie Mellon University (CMU) School of Art, the series explores shared throughlines of inquiry, interest, and methodology across the Carnegie International, CMU graduate and undergraduate students, and the Pittsburgh arts community.

Lectures are free and open to the public.
Please visit art.cmu.edu for more information.

Carnegie Museum of Art Film Series Programmed by Kivu Ruhorahoza for the 59th Carnegie International

“The 2026 Carnegie Museum of Art Film Series gathers films that harness the power of visual poetry to honor and celebrate the human spirit under pressure. Across histories marked by colonialism and imperialism, and within the quiet or collective gestures of defiance amid political turmoil, these works illuminate stories of resistance and endurance. The narratives on-screen, as well as the stories behind the making of these films, affirm community, interconnectedness, and resistance. Resisting political determinism. Resisting cynicism and moral compromise. Resisting intellectual sloth and civic inaction. Resisting fear. Each film interweaves striking imagery with profound social insight, revealing how individuals and communities navigate oppression, upheaval, and transformation. Through their lyrical language, these films not only document struggle but also celebrate the resilience, creativity, and hope that continue to surface even in the most challenging circumstances.”

—Kivu Ruhorahoza

About Kivu Ruhorahoza

Kivu Ruhorahoza is an award-winning filmmaker and visual artist based in Kigali. Kivu’s work has been showcased at A-list festivals, including Sundance, Berlinale, TriBeCa, IDFA, Melbourne, and Venice, and renowned museums, including the Museum of Modern Art in New York.

Kivu was the 2022–2023 Stewart McMillan Fellow in distinguished filmmaking and an affiliate of the Hutchins Center for African & African American Research at Harvard University.

June 11, 7–9 p.m.

West Indies: The Fugitive Slaves of Liberty, 1979, 113 min.
Med Hondo, Mauritania, Algeria

July 9, 7–9:30 p.m.

Europa: Based on a True Story, 2019, 93 min
Kivu Ruhorahoza, Rwanda

Join us to welcome Kivu Ruhorahoza, filmmaker and film programmer, for a live introduction and post-film reception!

August 6, 7–9 p.m.

Silence Of Reason, 2023, 64 min.

Kumjana Novakova, North Macedonia, Bosnia-Herzegovina

Gama, 2023, 53 min.

Kaori Oda, Japan

September 10, 7–9 p.m.

This Is Not a Burial, It's a Resurrection, 2019, 120 min.

Lemohang Jeremiah Mosese, Lesotho, South Africa

October 8, 7–9 p.m.

Born in Flames, 1983, 80 min.

Lizzie Borden, USA

November 12, 7–9 p.m.

Made in Bangladesh, 2019, 95 min.

Rubaiyat Hossain, Bangladesh

December 10, 7–9 p.m.

Workingman's Death, 2005, 122 min.

Michael Glawogger, Austria

Program Partners

Meet the 59th Carnegie International Program Partners actively shaping how the exhibition can be a resource across communities, becoming a call and response for action, art, and connection:

Arts Excursions Unlimited is a community-owned project that strengthens cultural connectivity by planning free arts outings, creative activities, and public art experiences for residents of all ages.

Aryse supports immigrant and refugee youth in Pittsburgh through advocacy and out-of-school programs that foster confidence, community, creative expression, and leadership.

BOOM Concepts is a creative hub supporting marginalized artists and creative entrepreneurs through exhibitions, mentorship, field-building, and community-centered arts programming.

Carnegie Mellon University School of Art is an interdisciplinary art program fostering experimental contemporary art practice, creative research, and artist development.

Dreams of Hope is an organization for LGBTQIA+ youth, providing spaces for creative expression, leadership development, and community through multidisciplinary arts programs.

Hello Neighbor welcomes and empowers newly resettled refugee and immigrant families through support in housing, health, education, employment, and community building.

Hill Dance Academy Theatre is a Black dance institution providing professional-level training in Black dance traditions, history, culture, and aesthetics to young dancers ages 3–18.

Program Partners

Middle Node is an emerging Pittsburgh-based visual arts publication and gallery guide centering contemporary art across the Rust Belt.

Sogetsu Pittsburgh Study Group is a collective of ikebana practitioners dedicated to studying and sharing the modern Sogetsu school of Japanese flower arranging through workshops, exhibitions, and cross-disciplinary collaborations.

True T PGH is an LGBTQIA+ community platform rooted in Pittsburgh's ballroom culture, providing arts programming, health resources, and safe, affirming space for queer and trans people of color.



To learn more about how the program partners are activating the 59th Carnegie International: carnegieart.org/international-programs

Artists

Georges Adéagbo
asinnajaq
Fe Avila
Maithili Bavkar
Dineo Seshee Bopape
(Raisibe)
Saloua Raouda Choucair
Chung Seoyoung
Dang A Dang Radio
Torkwase Dyson
Elle Márjá Eira
Alia Farid
Sanchayan Ghosh
Beatriz González
Jonathan González
Abraham González Pacheco
Kearra Amaya Gopee
Priyesh Gothwal
Eric Gyamfi
d harding, with Jordan Upkett
Jason Hirata
Hong Lee Hyunsook
Hyun Nahm
Firman Ichsan
G. Peter Jemison
Jay Carrier
Katsitsionni Fox
Hayden Haynes
Tom Huff
Craig Marvin
Diane Schenandoah
Randee Spruce
Liz Johnson Artur
Arturo Kameya
Jasleen Kaur
Li Yi-Fan
Cinthia Marcelle

Thought Partners

Haytham el-Wardany
kimi malka hanauer
Marianne Nicolson
Christian Nyampeta
Haegue Yang

Film Program

Kivu Ruhorahoza

Exhibition Design

Büro Koray Duman Architects

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In addition to this exhibition guide, a catalogue has been published on the occasion of *If the word we: 59th 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.

For a checklist of works in the exhibition, visit:

