



## Derrick Adams

*Floater 75*, 2018

Acrylic and fabric on paper

Image courtesy of the artist

Adams' *Floater* series depicts Black figures at rest and at play enjoying summer beach and pool days, positing that respite itself is a political act. His work often explores Black identity and culture especially through the lens of joy as both a right and as resistance. His work engages "formalism—from line, color, composition—to depict the richness and complexity of Black culture." Adams' series of bathers floating with pool toys are relaxed and unrushed, conjuring memories of summers past and encouraging us to dream of new futures. By embracing the representation of Black joy and rest, Adams pushes against the mainstream desires to reproduce images of Black suffering or to depict blackness solely through narratives of activism. The artist is quoted as saying, "Malcolm and Martin went to the beach too."



## Isabelle Albuquerque

*Orgy for 10 People in One Body: 7, 2021*  
Black Locust, gold wedding band, teddy bears  
Edition 1 of 3, plus 2 artist's proofs  
Courtesy of the artist and Nicodim Gallery

In her series *Orgy for 10 People in One Body*, Albuquerque casts and 3D scans her own body to create ten mostly human-scaled figures that embody and hold deeply personal and poetic moments from her life in tandem with history, myth, and broader societal narratives. Albuquerque's body stands, reclines, embalms, and births itself according to its own terms, like a self-possessed army. More broadly speaking, her practice explores emergent systems of intrapersonal communion from outside the body, invoking collective identity, transhumanism, simultaneous emotional states, plurality, love, loss of self, relocation of memory, pleasure, and intimacy. This figure in the exhibition draws inspiration from the myth of Romulus and Remus, two wolves suckling at or potentially devouring her body here recast as teddy bears, a reference to the origins of the teddy bear as a tool to soothe children with serious illness. The figure is poised in almost seductive repose to receive.



## Isabelle Albuquerque

*Orgy for 10 People in One Body: 5, 2020*

Flocked resin, ebony Gaboon, wedding ring

Image courtesy of the artist and Nicodim Gallery

In her series *Orgy for 10 People in One Body*, Albuquerque casts and 3D scans her own body to create ten mostly human-scaled figures that embody and hold deeply personal and poetic moments from her life in tandem with history, myth, and broader societal narratives. Albuquerque's body stands, reclines, embalms, and births itself according to its own terms, like a self-possessed army. More broadly speaking, her practice explores emergent systems of intrapersonal communion from outside the body, invoking collective identity, transhumanism, simultaneous emotional states, plurality, love, loss of self, relocation of memory, pleasure, and intimacy. The figure included in the exhibition casts the artist as a doe perched on a pillow, her body at rest yet filled with tension and watchfulness, poised and ready to run.



## Tosh Basco

*Safi's Pup*, 2021

Archival ink print on Baryta photo paper

Image courtesy of Tosh Basco & Safi

First learning to shoot manually with an AE-1 CANON (a gift to the artist as a 15-year-old from her father), photography has consistently defined the shape of Tosh Basco's life and work as a performer. Her photographic practice turns the camera on herself, her friends, and lovers, producing a raw, stark, and unfiltered intimacy. Explicitly sensual and sexual, her most recent series stems from her desire to fill the void in what she calls "good lesbian porn," as she documents life with her lovers. In "Safi's Pup," Tosh poses on all fours in nude lingerie. A floor lamp is perched above her body, illuminating her backside like the white light of an interrogation chamber—but Tosh's beckoning gaze is fixed on the viewer—she herself is doing all the questioning, reevaluating the lens through which we are seen and through which we see others.



## Tosh Basco

*Le Pendu*, 2021

Archival ink print on Baryta photo paper  
Image courtesy of Tosh Basco & Safi



## Tosh Basco

*The Lovers*, 2021

Archival ink print on Baryta photo paper  
Image courtesy of Tosh Basco & Safi

In *The Lovers*, Basco poses with a joint in her mouth and her legs splayed open. The feet as her lover, clad in white leather heels and black lace stockings are present in the frame, alluding to a passing or oncoming moment of intimacy. *Le Pendu* pictures Basco laying their head back with their eyes closed and their hands arranged ornamentally above their head. More broadly speaking, her work “employs improvisation as a mode of survival and world-building.” Basco’s consideration of improvisation on both aesthetic and material levels can be identified in *Le Pendu* and *The Lovers* in that both images seem to have been captured on a whim and without much forethought, and yet, exude a certain harmony, which is furthered by the fact that the subject appears to be photographed in their home and is in a state of genuine tranquillity.



## Lynda Benglis

*Eat Meat*, 1975 and recast in 2012

Cast aluminium

Image courtesy of the artist and Pace Gallery

A series created between 1969 and 1975, *Eat Meat* consists of massive bronze and aluminium floor pours, resulting in crude, oozing forms. To make these forms, Benglis poured a foamy polymer onto the floor, allowing gravity to do the work of shaping the object. Later, the form would be cast in bronze or aluminium, assigning a certain permanence to the structure as traditionally and historically associated with cast sculpture. In a dissent of this history, however, Benglis' sculptures sit directly on the ground, refusing the pedestal often used to heighten and exalt an object of this sort.



## Carlos Betancourt

*Portrait of a Dream*, 2005  
Digital C-print on metallic paper  
Image courtesy of the artist

Betancourt's photographs, which have been made over more than 20 years from his studio in Miami with his long-term lover and creative partner Alberto Latorre, are explicit in their adoration. *Portrait of a Dream* depicts the artist and Latorre during what seems to be a morning coffee ritual turned religious reliquary: Alberto appears bound and bloodied but is in fact covered by carnations, perhaps in reference to the arrows and wounds of Saint Sebastian. A tragic image, Alberto becomes both an idol to the erotic and a playful saint-figure for the aesthetics of a queer Caribbean Miami.



## Carlos Betancourt

*Sunday Afternoon in El Yunque*, 2008  
Digital C-print on metallic paper  
Image courtesy of the artist.

*Sunday Afternoon in El Yunque* communicates a quiet eroticism, evoking Classical sculpture: Latorre, adorned with tropical flowers and plants, poses in front of a green mountain, emerging god-like from the earth, the sun landing gently on his nude torso.



## **Rashayla Marie Brown**

*You Can't See Me, Fool*, 2014

C-print

Edition of 5

From the Collection of Jane M. Saks and Emma Ruby-Sachs

“I designed this image to go viral using standard "identity politics" strategies that collectors associate with successful Black women artists: costuming, exoticism, revisionist art history, self-imaging, sexiness/sassiness, etc. To date, it has been my best-selling image, and after years of not making any self-portraits, people still associate me with this image - often completely misconstruing my practice in the process. As such, I document the life of the image and use it as a lure and social experiment about the presence of unseen Black women in the art world.” – Rashayla Marie Brown





## Zoë Buckman

*Heavy Bleach*, 2019

Punching bag, embroidery on vintage textiles & chain

Courtesy of Abigail Pucker

Buckman uses everyday domestic objects such as crockery and linens as a nod to rituals that galvanised the bond between herself and her late mother, playwright and teacher, Jennie Buckman. Text is omnipresent in Buckman's work, as in the case of *Heavy Bleach*. The verses are derived from sources ranging from feedback the artist has received about her work, teenage trauma, her exploration of domination and submission and phrases penned by her late mother. "I found myself looking back at the women upon whose shoulders I feel I stand, as a way of processing impending loss. Louise Bourgeois and her textile works were a massive inspiration for this series," says Buckman. Weighing forty pounds, *Heavy Bleach* is composed of a punching bag and chains, as well as the phrase "I Told Him I Could Get Blood Out of Anything," staying true to the artist's use of cryptic phrases, which cut to the core of the tension inherent to striking a balance between strength and vulnerability which seem to allude an inherent violence as well as healing.



## Nick Cave

*Sound Suit #4*, 2005

C-print

From the Collection of Jane M. Saks and Emma Ruby-Sachs

Cave created his first *Soundsuit* in 1992 as a response to the beating of Rodney King by Los Angeles police. The exuberantly adorned sculptural works have since become a signature facet of Cave's practice. "I started thinking about the role of identity, being racially profiled, feeling devalued, less than, dismissed. And then I happened to be in the park this one day and looked down at the ground, and there was a twig. And I just thought, well, that's discarded, and its sort of insignificant. And so, I just started then gathering the twigs, and before I knew it, I was, had built a sculpture," says Cave. The *Soundsuits*, which stand alone as individual sculptural works are also photographed (as in the case of *Sound Suit #4*) and activated through group performance and materialize as responses to moments of personal and collective sorrow, and thus become receptacles for joy and sites of transcendent collectivity.



## Raul de Nieves

*The longer I slip into a crack the shorter my nose becomes*, 2016  
Yarn, dress, glue, beads, cardboard, found trim, apple, taxidermic bird, and mannequin  
Courtesy of the artist and Company Gallery, New York



## Raul de Nieves

*Man's Best Friend*, 2016  
Yarn, fabric, glue, beads, cardboard, found trim, and mannequin  
Courtesy of the artist and Company Gallery, New York

De Nieves' work employs his characteristically opulent techniques of adornment which reference traditional Mexican costume and modes of dress from drag, ballroom, and queer club cultures, while also evoking religious processional attire and the outfits worn by carnival and circus performers. The decorative skins he creates he often calls costumes, which might mean the veiling of our identities, while at the same time they invoke our potential to transform through masquerade. The works on display seem to harness both the sacred and profane, one bowing in regal elegance, the other kneeling in supplication, while led on a chain by the other. His works share a distinctive visual language that draws from traditional decorative arts, religious iconography, mythology, and folktales to explore the transformational possibilities of adornment and the mutability of sexuality and identity.



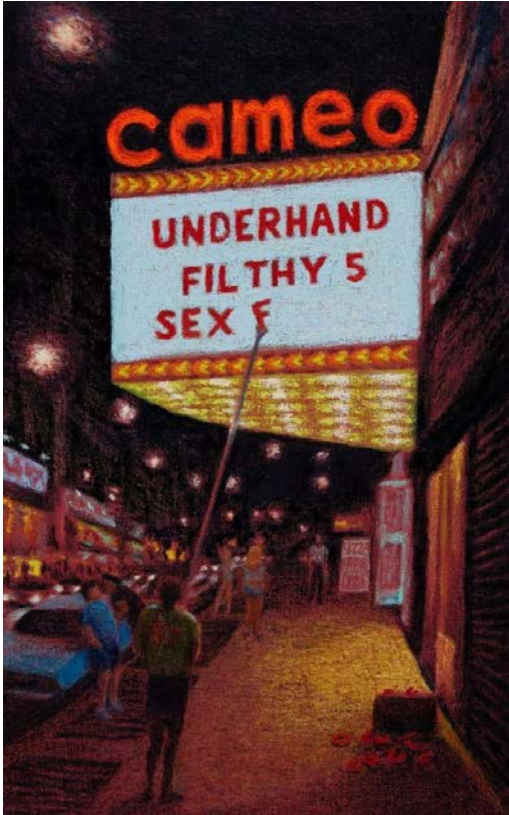
## Jen Denike

*Swing Low*, 2004

Single Channel video, 2:55 minutes

Image courtesy of the artist and Central Fine, Miami

A young man rigorously rows a wooden boat through a swamp, the sound of creaking oars fills the frame as he intensely stares into the lens. The video's title *Swing Low* refers to the oral tradition of call and response work songs, the rower's repetitive physical labor mirrors the repetition and cannon of the unheard hymnal, the song itself remains absent. "Back and forth the small boat lunged in sweaty motion, strength in the abyss, we remained fixed in the collective violence of memory, invincibly rowing, rowing into infinity." The endless looping of the sound of oars against the water and the boat create a meditative soundscape that echoes through the space.



## Jane Dickson

*Cameo No 2, 2019*

Oil stick on linen

Image courtesy of the artist.

Often painting on asphalt and other textured materials, Dickson's images have a roughness akin to that of sandpaper, a manually made pixilation predating the internet. The work pulses with hyper-sexualization and exhibitionism of the human body, but at a clear removal from the 'live show'—an aestheticizing of sex that sells, the foreshadowing of the future of OnlyFans subscription. Jane Dickson's flickering neon lights lick at the darkness of the seediest Times Square in New York City in the 1980s and 90s. The shine of peep shows and live dancing girls illuminate the night sky. In the case of *3 Graces*, Dickson portrays three women in varying states of ecstasy and transcendence. The three figures reference classical Greek mythology and the three Graces, who were said to be daughters of Zeus and representative of mirth, elegance, youth, and beauty. Here shown as exotic dancers, painted directly onto carpet, there is a softness and tactility to these figures who are at once a monument to classical sculpture as well as exotic dancers empowered by their nudity and on offer to the viewer.



**Jane Dickson**

*3 Graces*, 2017

Oil on carpet triptych

Image courtesy of the artist



## Amir H. Fallah

*Watch the Throne*, 2016  
Acrylic on canvas  
Image Courtesy of the artist



## Amir H. Fallah

*Haunted And Hunted*, 2018  
Acrylic on canvas  
On loan from Mirja Spooner Haffner

Fallah's paintings of veiled subjects hinge on an embrace of ambiguity. The artist skillfully weaves fact and fiction while questioning how one might create a portrait without legibly figuring the visage of the sitter, thereby pointing to the generative nature of masking one's interior life. They employ a lexicon of symbols that amalgamate personal narratives with historical and contemporary parables. Fallah wryly incorporates Western art historical references, pop cultural symbols and references into these highly patterned paintings that serve as an entry point to discuss race, representation, and the memories of cultures and countries left behind. Through this process, the artist's works employ nuanced and emotive narratives that evoke an inquiry about identity, the immigrant experience, the veiling of our skins and our bodies, and the history of portraiture.



**Brendan Fernandes**

*KINBAKU II*, 2019  
Cast bronze, leather, walnut,  
and steel  
Courtesy of the artist and  
Monique Meloche Gallery



**Brendan Fernandes**

*KINBAKU III*, 2019  
Cast bronze, leather, walnut,  
and steel  
Courtesy of the artist and  
Monique Meloche Gallery



**Brendan Fernandes**

*KINBAKU IV*, 2019  
Cast bronze, leather, walnut,  
and steel  
Courtesy of the artist and  
Monique Meloche Gallery

Fernandes is a multidisciplinary artist who examines issues of cultural displacement, migration, labor, and queer subjectivity through installation, video, sculpture, and dance. His series of Kinbaku sculptures were created by casting binding patterns from Shibari rope bondage. Fernandes worked with a Shibari master to produce the original rope forms which were then cast in bronze. The sculptures act as a kind of monument to queer, BDSM and kink practitioners—bodies which have historically been censored from visual space, and bodies which continue to be censored from visual space through ongoing practices of “Community Guidelines” and removal from social media.





## **Brendan Fernandes**

*In Tandem 1 & 2*, 2019

Sculptural device, powder coat steel tube, leather, chain  
Courtesy of the artist and Monique Meloche Gallery

*Tandem 1 & 2* evoke both the swings of our youth alongside leather, bondage and kink. These sculptures will be activated in tandem by two performers in a new choreography by Fernandes created for the space. By investigating how movement techniques are recalled in the body via muscle memory, Fernandes explores cultural dance, ballet, and the languages that prescribe directions for dancers to move. “Choreography, as I understand it, is a tool for coding and decoding the language of movement. I look at movement through queer and laboring bodies as they relate to the construction of gender roles and physicality. In so, this work continues to engage with the transitional nature of identity, while now exploring how this is enacted and experienced on the level of embodiment.”



## Gonzalo Fuenmayor

*Erasure of Glamour (Revisited)*, 2021

Charcoal on paper

Image courtesy of the artist

Fuenmayor's charcoal works are magically realistic, lush and delicate imaginaries that bridge a sensual tropicalia with fierce activism. Here, dozens of arrows pin an ornate, colonial style chair down to an ambiguous surface—are we looking at overgrown grass, or hair-covered skin? A visual interpretation of Magical Realism emerges, as the fantastical becomes seemingly quotidian.



## Theaster Gates

*Reliquary*, 2016  
Stoneware and fur pelts

Reliquary is predicated on cultural reclamation and social empowerment, exchanging and recharging objects and ideas, proposing the artwork as a communicating vessel or sacred reliquary of recollected histories, critical vitality, and shared experience. Combining traditional stoneware with fur pelts, Reliquary is a piece made by salvaging and archiving, delivering a penetrating social commentary on labor, material, spiritual capital, and commodity.



## Clarity Haynes

*Genesis*, 2019.

Oil on linen

Image courtesy of the artist and New Discretions

Genesis is part of an ongoing series of portraits of torsos that began with the artist's painting of her own torso as a confrontation with past trauma. Finding the process to be healing, she began making torso portraits of her friends, and later of strangers at women's and queer festivals and retreats. To date, more than 500 people have posed for the project.



## **Micol Hebron**

### *No Body Is Inappropriate*

An art installation and photo booth inspired by the Playboy archives. Co-curated by Zoe Lukov and Liz Suman.

In an evolution of a piece that debuted at *Skin in the Game* during 2021 Miami Art Week, LA-based artist Micol Hebron has re-engaged with her ongoing Male Nipple Pasty Project as an interactive selfie-booth in collaboration with Playboy. The feminist and anti-censorship project examines the way that women have reappropriated the male gaze while also exploring Playboy's deep relationship with Chicago and celebrating the brand's mission to support revolutionary creative voices and women-identifying artists who are reimagining sex and the erotic. This project also pays tribute to Chicago's rich history of women artists, activists, and entrepreneurs.



## Camille Henrot

*Still image from Tuesday, 2017*

Video HD, colour, sound (20'50), 20 min 50 sec

Courtesy of the artist, kamel mennour, König Gallery, and Metro Pictures

Tuesday (2017) is a body of work combining video and sculpture that refers to both ancient mythology and the phenomenon of contemporary motivational messaging, as seen through the hashtag “#transformationtuesday”, for example. The film interweaves images of racehorses running, breathing, and having their hair groomed, with others showing jiu jitsu practitioners in slow motion as they train on mats before a match. Tuesday subverts competition and replaces it with passive contemplation and an exaggerated suspension of movement and action.



## Zhang Haun

*1/2 (Meat), 1998*

*Chromogenic color print*

*Edition 13 of 15*

*Courtesy of the Artist and Pace Gallery*

Shortly before Zhang Huan left China to temporarily relocate to the United States, he performed a work of art in which he invited friends to write phrases or words on his face and body with black ink. Atop the writing, Huan wore an animal carcass as armour, embracing the decaying rib cage in a disturbing and defying act. In the resulting self-portraits created with text and the animal carcass, just text, or just the animal carcass, Huan's ethnicity is either literally inscribed on his body or becomes obscured in its relation to the carcass— a reminder of our own basic animal origins, universal decay of the physical body, and the cyclical nature of life and death regardless of identity. As an Asian body circulating within a Western culture, Huan understood that “the body is the only direct way through which I come to know society and society comes to know me. The body is the proof of identity. The body is language.”



## Rashid Johnson

*Self-Portrait as the black Jimmy Connors in the finals of the New Negro Escapist Social and Athletic Club Summer Tennis Tournament, 2008*

Lambda print

On loan from the Collection of Nancy and David Frej and courtesy of Monique Meloche Gallery

Johnson's work employs a wide range of media including installation, painting and sculpture to explore themes of art history, individual and shared cultural identities, personal narratives, literature, philosophy, and cultural history. Johnson's practice is defined by its critical evocations and entangling of racial and cultural identity, African American history, and mysticism. Many of his early works took the form of conceptual photography, though Johnson eventually expanded his practice to include wall-based works that engage the legacy of painting, sculptural installation, and assemblage, using manufactured materials like shea butter, books records, and incense. "The goal," Johnson explains, "is for all of the materials to miscegenate into a new language, with me as its author." Johnson also exercises a range of mark-making techniques—like scoring, scraping, engraving, and branding—using self-made tools.





## **Samuel Levi Jones**

*Black Athlete*, 2018

Deconstructed footballs and asphaltum on canvas

Collection of Marilyn and Larry Fields

Jone's practice employs vessels of knowledge production, including legal texts, encyclopaedias, medical books and art books. His process involves soaking the materials in water and removing the book bindings and outer layers of footballs and tackling pads, which the artist refers to as "skins." Jones, who was educated in Indiana, played football in highschool, where he experienced discrimination on the field. After several decades away from the field, the artist began deconstructing footballs and football tackling pads (some of which were sourced directly from the high school he attended) to reckon with the confluence of racism and the American sports industrial complex. *Black Athlete* explicitly references the ways in which athletes who happen to be Black must contend with the conflation and flattening of the athletic and racial dimensions of their personhood. The work is made of football "skins" that have been sliced or flayed, painted black and stitched together, holding an inherent violence underneath their form.



## Jesse Krimes

*Purgatory*, 2009

Image transfers, prison-issued soap, toothpaste, and playing cards, dimensions variable. Image courtesy of the artist and Malin Gallery

*Purgatory* is a series of 300 prison-issued soap remnants depicting “offenders” which Krimes produced during his year of solitary confinement. Using a hand-printing technique, Krimes transferred the New York Times portrait heads onto wet soap fragments, leaving inverse traces of the appropriated image. Krimes concealed and protected the printed soaps within playing card containers as he smuggled them through the prison mailing system over the duration of a year. To create the containers, he designed a makeshift tool from the interior connector of a AAA battery, cutting window-like structures into each card which were then adhered together using toothpaste.



## **Kerry James Marshall**

*Beauty Queen*, 2000

Lithograph

From the Collection of Jane M. Saks and Emma Ruby-Sachs

Marshall is known for his enduring questioning of the state of the Black subject in traditional art history from the Renaissance to 20th-century American Abstraction. Marshall is invested in challenging and recontextualizing the canon to include themes, images and depictions that have been historically omitted. *Beauty Queen*, which portrays a Black woman donning white lingerie and a translucent blonde wig, questions contemporary beauty standards and references the recurrent pressure placed on Black women to assimilate to Western notions of value. The wig's transparency hints at the possibility of allowing it to dissolve, leaving a sense of self that is undeniably self-determined, rather than manufactured, in its wake. The figure stands in her power, not only as a beauty queen also in refer to classical canonical sculpture.



## Yvette Mayorga

*Surveillance Locket*, 2021  
Acrylic piping and collage on canvas  
On loan from Yvette Mayorga



## Yvette Mayorga

*BYE (After Rococo Portrait)*, 2021  
Acrylic piping and collage on canvas  
On loan from Yvette Mayorga

Yvette Mayorga is a multidisciplinary artist based in Chicago whose work interrogates the broad effects of militarization within and beyond the US/Mexico border. She employs confection techniques, like piping bags for baking decoration, to create paintings that are almost three-dimensional like layered tiered cakes. This reference to confectionary labor is personal in that her mother and other members of her family have worked with these techniques that the artist is reappropriating in her practice. The works are decadent in their superlative use of pink in a nod to hyper-femme and gendered signifiers. The artist also references a nostalgic Polly Pocket, Looney Tunes, 1990s aesthetic from her youth in the United States as way of exploring belonging, migration and LatinX identity in the United States. The ornate works reference Baroque opulence, while also maintaining the dark undertones of what it means to strive for a certain level of assimilation in the United States as a first-generation American.



*FROZEN*, 2019  
Acrylic piping on canvas  
On loan from Yvette Mayorga



*Polly Landscape*, 2019  
Acrylic piping on canvas  
On loan from Yvette Mayorga



*American Urn*, (After Madame Victoire vases at Château de Versailles), 2019  
Acrylic piped on canvas  
On loan from Yvette Mayorga



*American Urn 3 Here*, (After Madame Victoire vases at Château de Versailles), 2021  
Acrylic piping and collage on canvas  
On loan from Yvette Mayorga



*American Urn 4 (After Rocco Porcelain Urn 19th c.), 2019*  
Acrylic piping on canvas  
On loan from Yvette Mayorga



*Homeland Promised Land, 2019*  
Acrylic piping on canvas  
On loan from Yvette Mayorga



*A Vase of the Century 6*  
*(After Century Vase c. 1876), 2019*  
Acrylic piping, party favors and collage on canvas  
On loan from Yvette Mayorga



## **Marilyn Minter**

*Pamela Anderson, 2007*

C-print

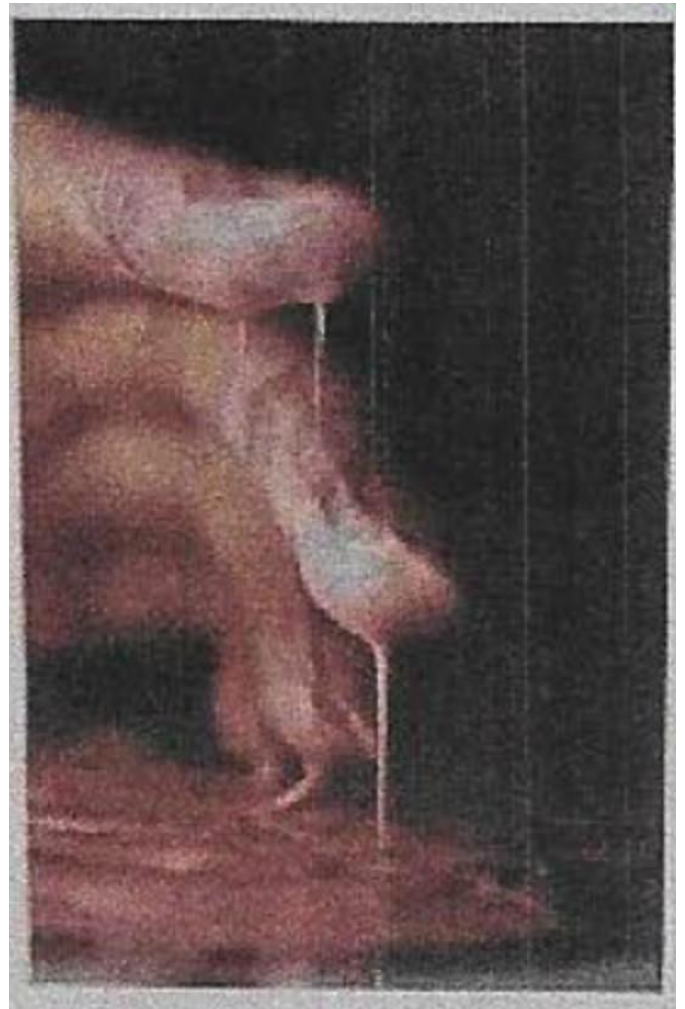
Image courtesy of the artist and Salon 94, New York

Minter's photographs capture body female parts up-close, inviting us to examine the ways in which they communicate sensuality. Plush #24 turns viewer into voyeur, as we catch a glimpse of a woman's pubic hair through steamy shower glass. Pamela Anderson turns a shower scene into a seductive display. In each of these works, Minter forces us to contend with how we define pornography and the erotic in terms of female sexuality and the female body.



**Marilyn Minter**


*Plush #24*, 2014  
Archival Inkjet Print  
Image courtesy of the artist and Salon 94, New York



**Marilyn Minter**

*Manicure*, 2002  
C-Print



A red rectangular sign with white text that reads "DONT TREAD ON ME WITHOUT PERMISSION". The text is arranged in five lines: "DONT", "TREAD", "ON", "ME", and "WITHOUT PERMISSION". The sign is set against a light pink background.

DONT  
TREAD  
ON  
ME  
WITHOUT  
PERMISSION

## Maynard Monrow

*Don't Tread On Me Without Permission (Pink),*

2021

Mixed Media, dimensions variable.

Image courtesy of the artist.

Heavily influenced by the prose of the late New York bohemian poet René Ricard, Monrow has always gravitated toward text in his work. A strong admirer of political text-based artists such as Jenny Holzer and Felix Gonzalez-Torres, and conceptual artists Lawrence Weiner and Joseph Kosuth, Monrow creates his own socio/political hybrid within this art historic tradition. Don't Tread On Me Without Permission acts as a call to arms, a small, domestically scaled monument to truth. Monrow's use of fragmented verse conveys substantial ideas in a very digestible, poetic format.



## Carlos Motta

*Untitled*, 1998/2016.

Archival inkjet print, 30 x 45 inches.

Image courtesy of the artist.

Motta's *Untitled* self-portraits feature the artist performing fictive characters for the camera in eerie, constructed landscapes which he produced very early on in his career as an artist. The images depict scenes where his body, sex, and gender are malleable elements transformed beyond recognition. In these early photographs, Motta experiments with the representation of sexual alterity, the elasticity of identity, and the politics of difference, unknowingly anticipating the themes with which he currently engages in his practice.



**Carlos Motta**

*Untitled*, 1998/2016

Archival inkjet print

Image courtesy of the artist



## Carlos Motta and Tiamat Legion Medusa

*When I Leave This World*, 2022

Video with sound 2-channel video installation

Original Soundtrack by: ELO 10 minutes 47 seconds

Edition 1 of 5, plus 2 artist's proofs

Courtesy of the Artist and PPOW, New York

Created in collaboration with Tiamat Legion Medusa, *When I Leave This World* records one of Medusa's suspension performances and is set to an original soundtrack. The film moves "beyond the archival past to embrace a potential posthuman future." This artistic collaboration continues Motta's investigations into queer counter-histories, uncovering and visualizing marginalized narratives that resist the ubiquity of heteronormative ideology. Tiamat moves beyond the human form, towards a transhumanism, a hybridity between animal and human, and eventually a rejection of humanity. It's transition to a dragon, the very monstrosity of its body is a rejection of the abuse and monstrosity it witnessed and experienced as a person. Acknowledging that contemporary understandings of humanity derive from colonial knowledge and value systems, Medusa's monstrous metamorphosis rejects the terms set forth by the aforementioned structures and, instead, charts towards a complete reconsideration of our relationships with the recognition and valuation of difference. The suspension in the video could be seen as torture or kink but for the body engaging in it, there is a release from the confines of the physical, the trauma of what the body has endured.



## **Ebony Patterson**

*Entourage from the Fambily series*, 2010

Digital print on nylon with metal grommets

Edition 2 of 3

Courtesy of the artist and Monique Meloche Gallery



## **Ebony Patterson**

*Shrubz*, 2014

Jacquard woven photo tapestry with fabric flowers, tassels and hand-embellished plastic guns

Courtesy of the artist and Monique Meloche Gallery

Patterson works across in painting, sculpture, installation, performance, and video to form kaleidoscopic and revelatory compositions. Patterson engages beauty as a means of seducing the viewer into acknowledging the modes through which we construct what “beauty” is or can mean. While the vivid visual cues on the surface of her work suggest celebration, as in the case of *Entourage from the Fambily series*, the ideological dimensions of her work point to the opposite and encourage a reckoning with the shadowy underbelly of how we have come to understand “beauty” in the first place. *Shrubz* is involved in a similar visual game, whereby audiences may be drawn in by the chromatic exuberance of the composition, but upon closer investigation realise it is adorned with plastic guns. All in all, Patterson’s willingness to defy expectation and embrace her range points back to her capacity to cut under and expose pervasive, yet deeply harmful, beliefs.



## Paul Pfeiffer

*Caryatid (Rios)*, 2016

Digital video loop chromed 12-inch color television with embedded media player

American artist Paul Pfeiffer recasts the visual language of pop spectacle to investigate how media shapes our perception of the world and ourselves. Working in video, sculpture, photography, and sound, he is drawn to moments intended for mass audiences (live sports events, stadium concert tours, televised game shows, celebrity glamour shots), which he meticulously samples, dissects, and edits as a way of exposing the eerie emptiness that lies beneath contemporary existence.

Four Horsemen of the Apocalypse is an ongoing series of photographs borrowed from the NBA archive and digitally manipulated to remove all contextual detail. Part of another ongoing series, *Caryatid (Rios)* presents slow-motion video footage of a boxing match—however, one of the boxers has been removed, leaving the other solitary. The result of these works is uncanny: intensified, solitary figures float in strange, decontextualized poses in the center of each of these arenas, presenting the viewer with inconsistencies in the visual narrative.



**Paul Pfeiffer**

*Four Horsemen of the Apocalypse #8, 2003*  
Chromogenic print, Edition 7 of 50

*Study of the Four Horsemen of the Apocalypse, n.d. C-print*



## Cheryl Pope

*Remember to Remember, 2013*

Metal, glass casing, light, brass name plates

From the Collection of Jane M. Saks and Emma Ruby-Sachs and courtesy of Monique Meloche Gallery

Cheryl Pope is an interdisciplinary visual artist that questions and responds to issues of identity as it relates to the individual and the community, specifically regarding race, gender, class, history, power, and place. Her practice emerges from the act and politics of listening. The works presented here are indicative of her practice of working with Chicago youth to address issues of violence, security, power and self-determination.

*Remember to Remember* is a sculpture that evokes the walls of remembrance for members of a congregation that have passed, but here includes the names and dates of Chicago youth killed by gun violence from 2012 to May 2013. The names are punctuated with haikus written by 7th and 8th grade students of Nobel Elementary School. The championship banners on display similarly engage with youth and community. By polling students to submit representative phrases about themselves, these banners celebrate not highschool sports victories but rather the inner workings and growing pains of the city's youth.





**Cheryl Pope**

*I PLAY LIKE NO ONE*  
2017

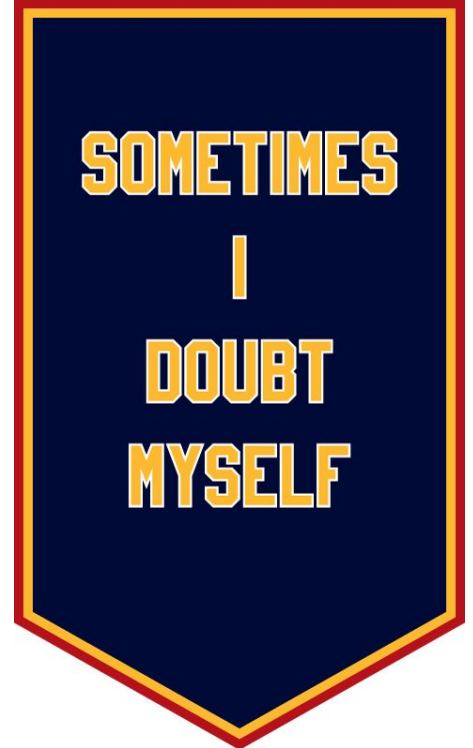
*IS AROUND*, 2017  
Nylon and tackle twill applique,  
rod sleeve on back  
Courtesy of the artist and  
Monique Meloche Gallery



**Cheryl Pope**

*I'M ALREADY HERE*, 2017

Nylon and tackle twill applique,  
rod sleeve on back  
Courtesy of the artist and  
Monique Meloche Gallery



**Cheryl Pope**

*SOMETIMES I DOUBT MYSELF*,

Nylon and tackle twill applique,  
rod sleeve on back  
Courtesy of the artist and  
Monique Meloche Gallery

All works above are culled from Pope's series *I'VE BEEN HEARD*, in collaboration with NYC Youth on Streetball



**Cheryl Pope**

*I AM NOT AFRAID*, 2016  
Nylon and tackle twill, sleeve  
on back for hanging  
Courtesy of the artist and  
Monique Meloche Gallery

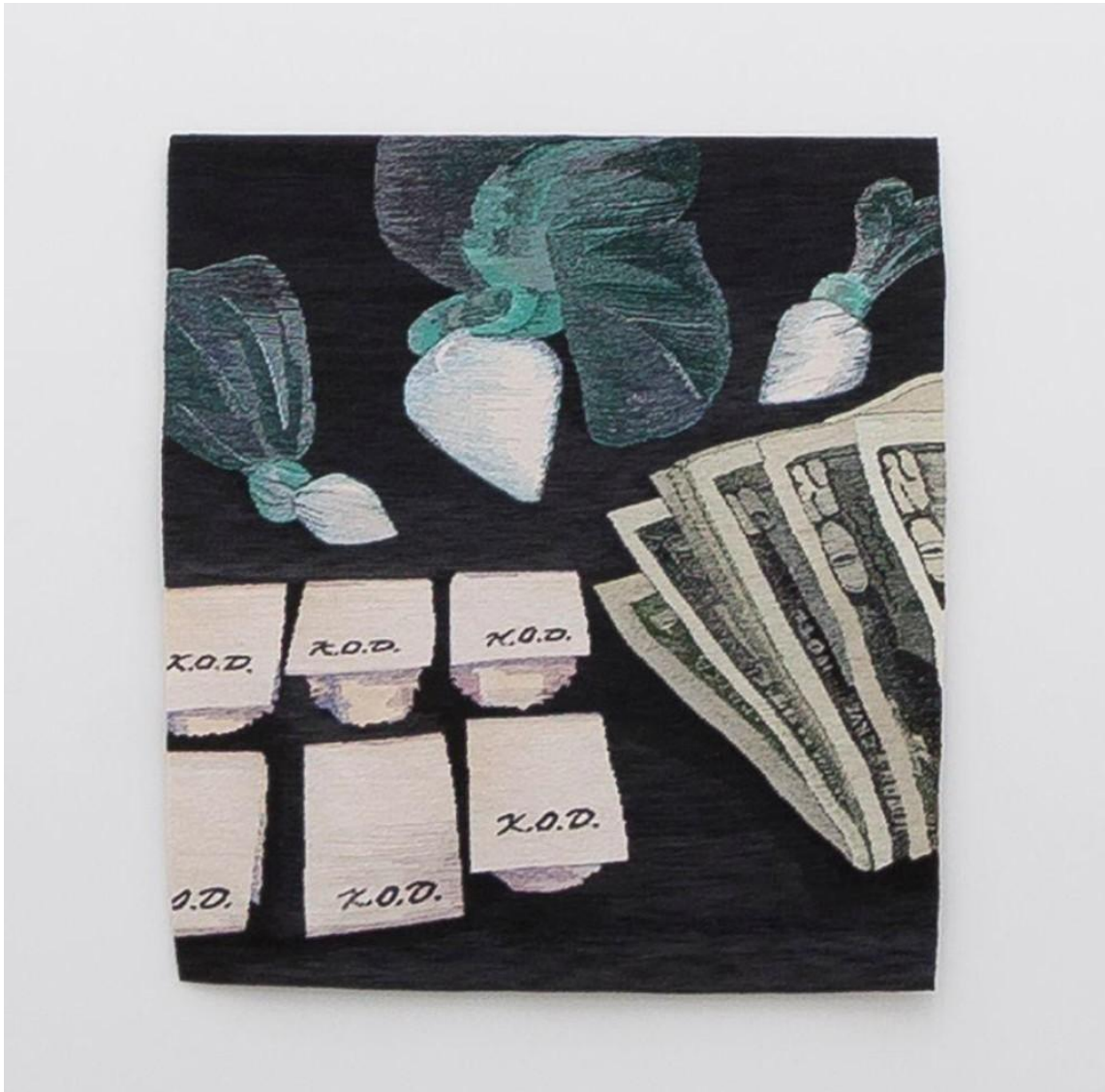
**Cheryl Pope**

*WHY AM I AFRAID*, 2016  
Nylon and tackle twill, sleeve  
on back for hanging  
Courtesy of the artist and  
Monique Meloche Gallery

**Cheryl Pope**

*I AM UNSURE OF MY PLACE*, 2016  
Nylon and tackle twill, sleeve  
on back for hanging  
Courtesy of the artist and  
Monique Meloche Gallery

All works above are culled from Pope's series *OBJECTS FOR LISTENING*



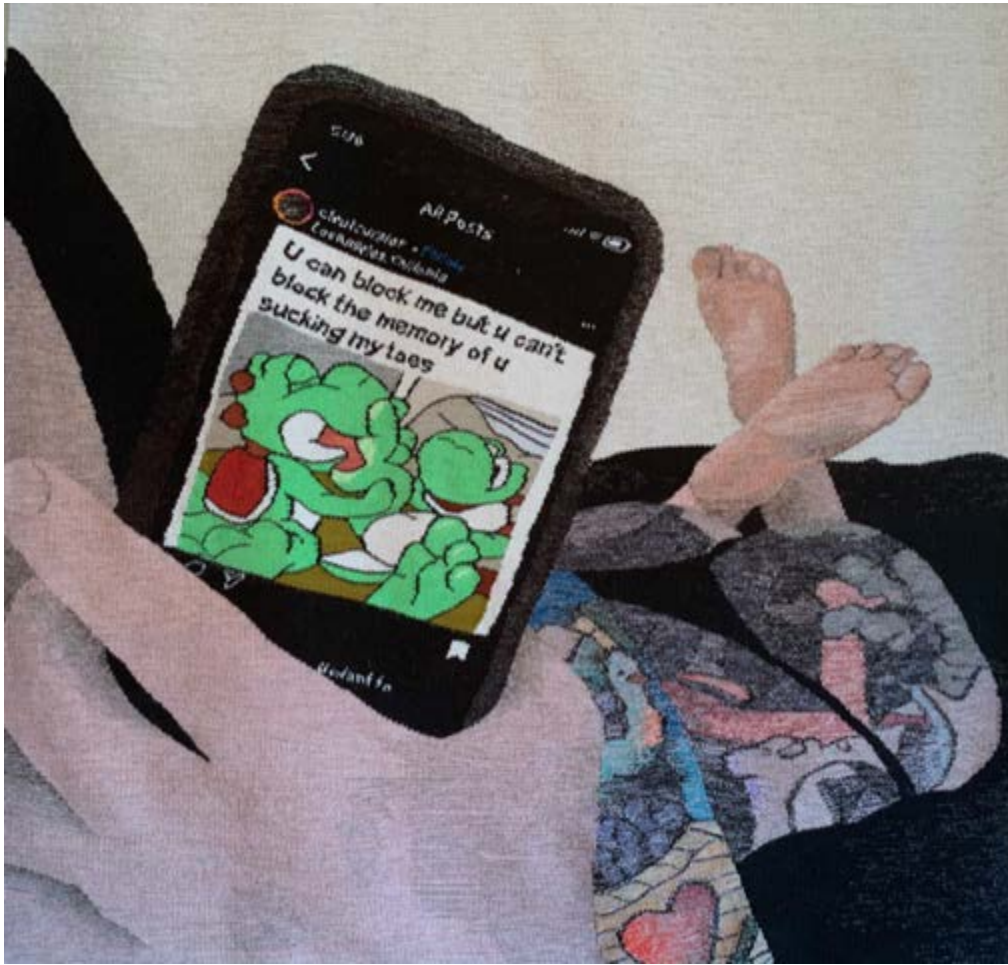
## Erin M. Riley

*Do Our Demons Ever Die?*

2018. Wool and cotton

Image courtesy of the artist and PPOW Gallery

Erin M. Riley repurposes the art historical 'nude' and traditional weaving techniques, once relegated to the realm of women's work or craft, based on sexy selfies taken by women posing in front of the mirror with a cell phone or digital camera. In these tapestries, Riley navigates a new space in which the body is both desired and deplored, thus contending with her corporeal self-worth. Turning the camera on herself, Riley captures sexualized selfies and webcam imagery that is then rendered in textile. These textiles, hand-woven into elaborate tapestries, tell a story of modern love and sex across the borders of the Internet: peering through a webcam at these distant bodies occupying the works, the yearning to touch and connect across the screen is made palpable.

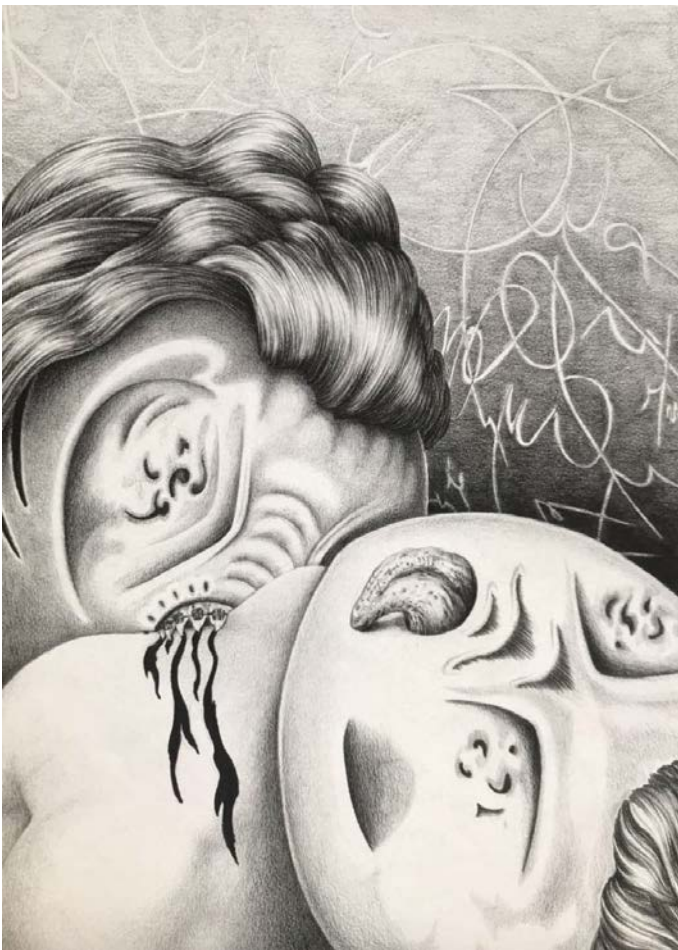


**Erin M. Riley**

*Memory*, 2021

Wool, cotton

Courtesy of the Artist and PPOW, New York



## Florencia Rodriguez Giles

*Sonámbulas*, 2020

Pencil on paper

Image courtesy of the artist and  
Ruth Benzacar Gallery



## Florencia Rodriguez Giles

*Sonámbulas*, 2020

Pencil on paper

Image courtesy of the artist and Ruth Benzacar Gallery

Rodriguez Giles' surrealist charcoal drawings render half-human and half-monster figures in astonishing detail—claws cut the surface of skin, serpent-like tongues curl, eyeballs pop and teeth gnash at flesh. These surreal and hybrid plant, human, and animal figures border on the alien and the mythical. By close cropping these carnal scenes, the artist provides high detail with intentional lack of context around the image. The result is an erotic and tense creation of futuristic folklore and magical states.



## Sheena Rose

*Cross Court*, 2022  
Acrylic on canvas  
Courtesy of De Buck Gallery

## Sheena Rose

*Badminton, Timing, Rhythm*, 2022  
Acrylic on canvas  
Courtesy of De Buck Gallery

Created in her studio in Barbados this year, the paintings are a result of Rose's shift in focus following a heavy year of global and personal illness. The new series of sports-themed paintings explode with emotion and celebration of their Black femme subjects while exploring themes of victory, play, and hope. The poised figures engage boldly in their practices, with an embodied sensuality, power and athleticism, surrounded by bright, joyful color. This paintings are a reclamation and celebration of the Black body in performance, sport and competition, not for consumption but rather for self-determination.

## **Gabriela Ruiz**

New Site-Specific commission, 2022

Gabriela Ruiz is a self-taught artist whose practice blends diverse forms of expression and media, including sculpture, video, painting, and apparel design. Within her work, she uses a variety of color palettes to create vivid and vibrant environments that function as installations, settings for performances, or immersive experiences for the viewer. Her sculptures incorporate found objects and industrial materials, such as thrift store furniture and insulation foam, and investigate ideas of home and self and our relationship to environments around us. Strongly influenced by growing up in LA's San Fernando Valley to immigrant parents from Mexico, Ruiz's practice reflects the DIY work ethic she was raised under, the vibrancy of Mexican cultural and artistic traditions, and her exposure to subculture and fantasy at a young age to escape the realities of daily life. For *Skin in the Game* Chicago she created a new site-specific work for the space. Working on site for one week, the artist cast her own body several times in plaster, and then adorned this avatar utilising a 3D pen resulting in a layering of skins that both veil and reveal the body. The resulting skins reflect the physicality of the body, its presence, absence, and the potential for ascension.



## Kathleen Ryan

*Semi-Precious Bone*, 2018

Freshwater pearls, carved bone, serpentine, sesame jasper, fire agate, kiwi jasper, marble, amazonite, onyx, glass and steel pins on plastic-coated foam

On loan from The Bunker Artspace

Insistent on their physicality, Ryan's sculptures recast found and handmade objects as spectacular, larger-than-life signifiers of American life. As the textured hues of teal and white swallow the yellow layer below, Ryan's *Semi-Precious Bone* depicts a seemingly rotting lemon and thus considers themes of degeneration and decay. "The use of precious and semi-precious stones forms an intriguing contrast with our typical reaction to unsightly mold. The pieces, which include lemons, oranges and peaches, tread a fine line between the beautiful and the grotesque, an intentional device by Ryan to provoke uneasiness, and ultimately, comment on the excessive consumption that exists across the globe," says Lynne Meyers.



## Moises Salazar

New Site-Specific Commission, 2022

A first generation, nonbinary queer artist working in Chicago, Moises Salazar's practice is tailored to showcase the trauma, history, and barriers that marginalized and neglected bodies face. In their portraits of these figures, Salazar makes use of ordinary materials, especially papier mache, glitter, and textile, referencing the importance of these kinds of materials in the cultural development of Salazar's own community and their longevity in the ways that their associated methods have been passed down for generations. In a way, the material comes to represent the experiences and stories of these many generations and honors their endurance as immigrants in an often-unwelcoming place.

Reflecting on the lack of freedom that these bodies are given to exist in both physical and theoretical spaces, Salazar's canvases serve as environments where their subjects can safely exist. The material incorporated into these paintings, in particular the use of fur (creating a sense of softness) and sparkly glitter (an invitation to spectacle) reenvision the future of the bodies that are portrayed. At the same time, the portraits are bold and erect, acting as contemporary altar pieces.

For Skin in the Game Chicago, the artist created their largest scale sculpture to date to reference the highly decorative and almost decadent altars in churches all over Mexico. This altar is however in honor of queer brown bodies, the artist and their community.



**Soo Shin**

*We, Dandelions*, 2021

Iron, dandelions collected in the spring of 2019  
in Chicago, IL and casted in brass

On loan from Patron Gallery

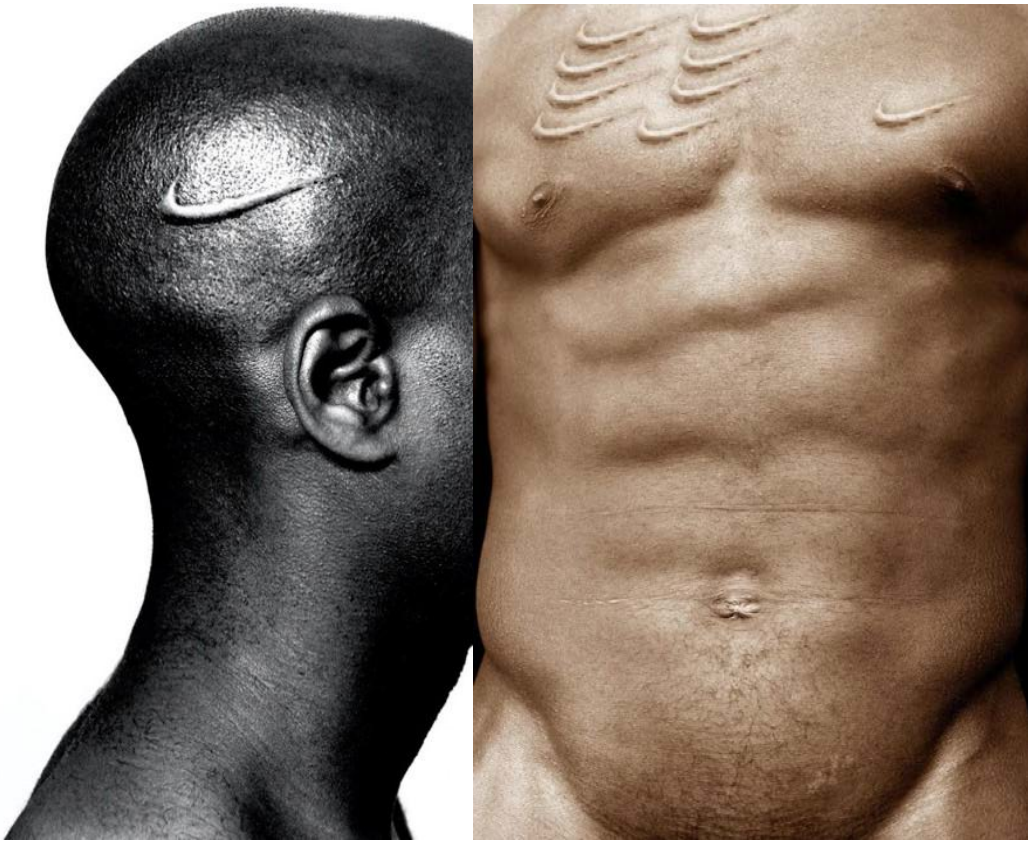


**Soo Shin**

*Arrival (Dandelion Hills)*, 2021

Brass, eastern cottonwood, black walnut

On loan from Patron Gallery



## Hank Willis Thomas

*Branded Head*, 2003  
Digital C-print  
Courtesy of the artist and  
Jack Shainman Gallery,  
New York

## Hank Willis Thomas

*Scarred Chest*, 2003.  
Digital C-print  
Courtesy of the  
artist and Jack  
Shainman  
Gallery, New  
York

Hank Willis Thomas is an American conceptual artist focusing on themes relating to perspective, identity, commodity, media and popular culture. His work often incorporates widely-recognizable icons—many from well-known advertising or branding campaigns—to explore their ability to reinforce generalisations developed around race, gender and ethnicity. Working primarily with photographic materials, Willis Thomas digitally alters his images, inserting or hiding elements that change our understanding of them. In his series titled *Branded*, Willis Thomas manipulates photographs of Black models, adding a scarred Nike logo onto different areas of their bodies. The work reflects on the symbols of commodity culture and the impact of violence in African American communities. The use of the branding metaphor, with its uneasy historic associations within African-American history, speaks to the extent to which commercial branding is geared to racial groups and eventually seeks to ingrain itself into the identity of a consumerist society



## Jake Troyli

*Easy Bucket*, 2022

Oil on canvas

Courtesy of the artist and Monique Meloche Gallery

Jake Troyli investigates the construction of otherness and the commodification of the Black/Brown body, confronting and exploring labor, capitalism and sweat equity as a demonstration of value. He makes energetic paintings, often featuring a self-portrait or avatar of himself embedded in engaging scenes, with a markedly classicist approach. Utilising techniques formalised during the High Renaissance, underpainting and toning are central to the conception of each work, beginning with a burnt sienna foundation to establish values. In a timely evolution of his practice, Troyli expands the functionality and influence of his figures, imbuing them with new agency and establishing absurd narratives to consider the timeless conversations surrounding the preconceived notions of identity and value structures. Through the presence of prop-like iconography and compositions reminiscent of community theatre sets, Troyli positions his figures as performing commodities constantly on display. His new work *Easy Bucket* created for Skin in the Game Chicago utilises one of his avatars in way that allows the figure to almost become one with the architecture. The figure's flat top, a symbol of Black beauty is here exaggerated and elongated in a way that it seems almost like a mighty tree trunk while it also integrates into the architecture of an implicit basketball court– the identity of the figure is hidden or perhaps revealed through its relationship to sport. The artist's career as a D1 basketball player, and the way that Black athletes perform or are viewed from the outside is an integral part of his painting practice.



## Juana Valdes

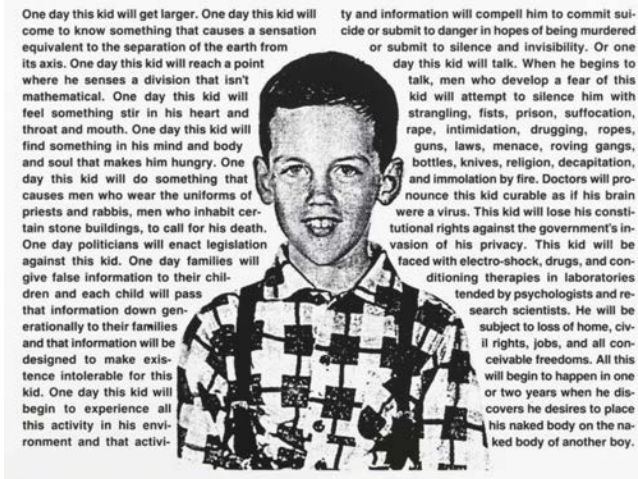
*Single Drawn Line/ Drummer, 2014*

Digital print of Arches BFK paper

Image courtesy of the artist

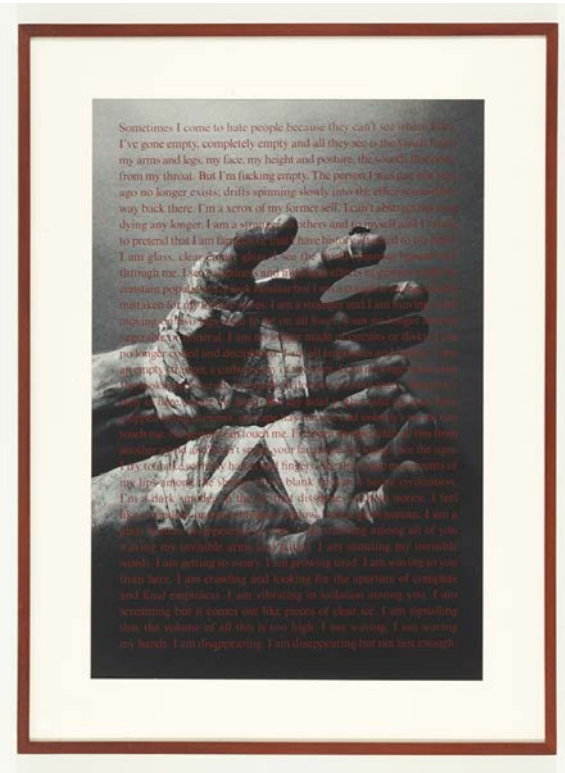
Valdes' multi-disciplinary practice combines printmaking, photography, sculpture, ceramics, and installation to explore issues of race, transnationalism, gender, labor, and class in the global south. Functioning as an archive of collected, arranged, and transformed objects, Valdes' work interrogates the representations of Latinos, Caribbeans, and Blacks in mainstream America through personal and historical experiences. Considering migration as a complex process that involves both the homespace of the diasporic community as well as the new homeland, Valdes uses objects to map the terrain of the multiple cultures that constitute her own identity and its continuous flux as it is reshaped by experiences of displacement and transculturation.

Valdés' work in ceramics, printmaking, video, and installation explores the colonial and imperial economies that tie the migration of people and political ideologies across Asia, Africa, Europe, and the Americas. The artist's use of historically charged materials reflects the impact of global networks of exchange on contemporary issues of transcultural identity, displacement and migration, and the climate crisis. \



**David Wojnarowicz**

Untitled (One Day This Kid...), 1989-1990  
 Print on foam board  
 Courtesy of Abigail Pucker



**David Wojnarowicz**

Untitled (Sometimes I come to hate people...), 1992  
 Silkscreened text across silver print  
 Courtesy of Abigail Pucker

Beginning in the late 1970s, Wojnarowicz created a body of work that spanned photography, painting, music, film, sculpture, writing, and activism. Largely self-taught, he came to prominence in New York in the 1980s, a period marked by creative energy, financial precariousness, and profound cultural changes. Intersecting movements—graffiti, new and no wave music, conceptual photography, performance, and neo-expressionist painting—made New York a laboratory for innovation. Wojnarowicz refused a signature style, adopting a wide variety of techniques with an attitude of radical possibility. Distrustful of inherited structures—a feeling amplified by the resurgence of conservative politics—he varied his repertoire to better infiltrate the prevailing culture.

Wojnarowicz saw the outsider as his true subject. Queer and later diagnosed as HIV-positive, he became an impassioned advocate for people with AIDS when an inconceivable number of friends, lovers, and strangers were dying due to government inaction. Wojnarowicz’s work documents and illuminates a desperate period of American history: that of the AIDS crisis and culture wars of the late 1980s and early 1990s. But his rightful place is also among the raging and haunting iconoclastic voices, from Walt Whitman to William S. Burroughs, who explore American myths, their perpetuation, their repercussions, and their violence. Like theirs, his work deals directly with the timeless subjects of sex, spirituality, love, and loss. Wojnarowicz, who was thirty-seven when he died from AIDS-related complications, wrote: “To make the private into something public is an action that has terrific ramifications.”



## **Agustina Woodgate**

*Milky Ways*, 2013

Stuffed Animal skins

On loan from Agustina Woodgate

Woodgate's practice is grounded in the practice of material alchemy. The artist often converts surplus material into new possibilities of perception and action, as in the case of *Milky Ways*, for which the artist reconsolidates stuffed animal skins to form a quilt that resembles the cosmos. More broadly speaking, Woodgate's work orbits around the study of systems, the theories of value, power relations and logics operating in society, through which she encourages a new assessment (and reassessment) of natural resource use.



## Kennedy Yanko

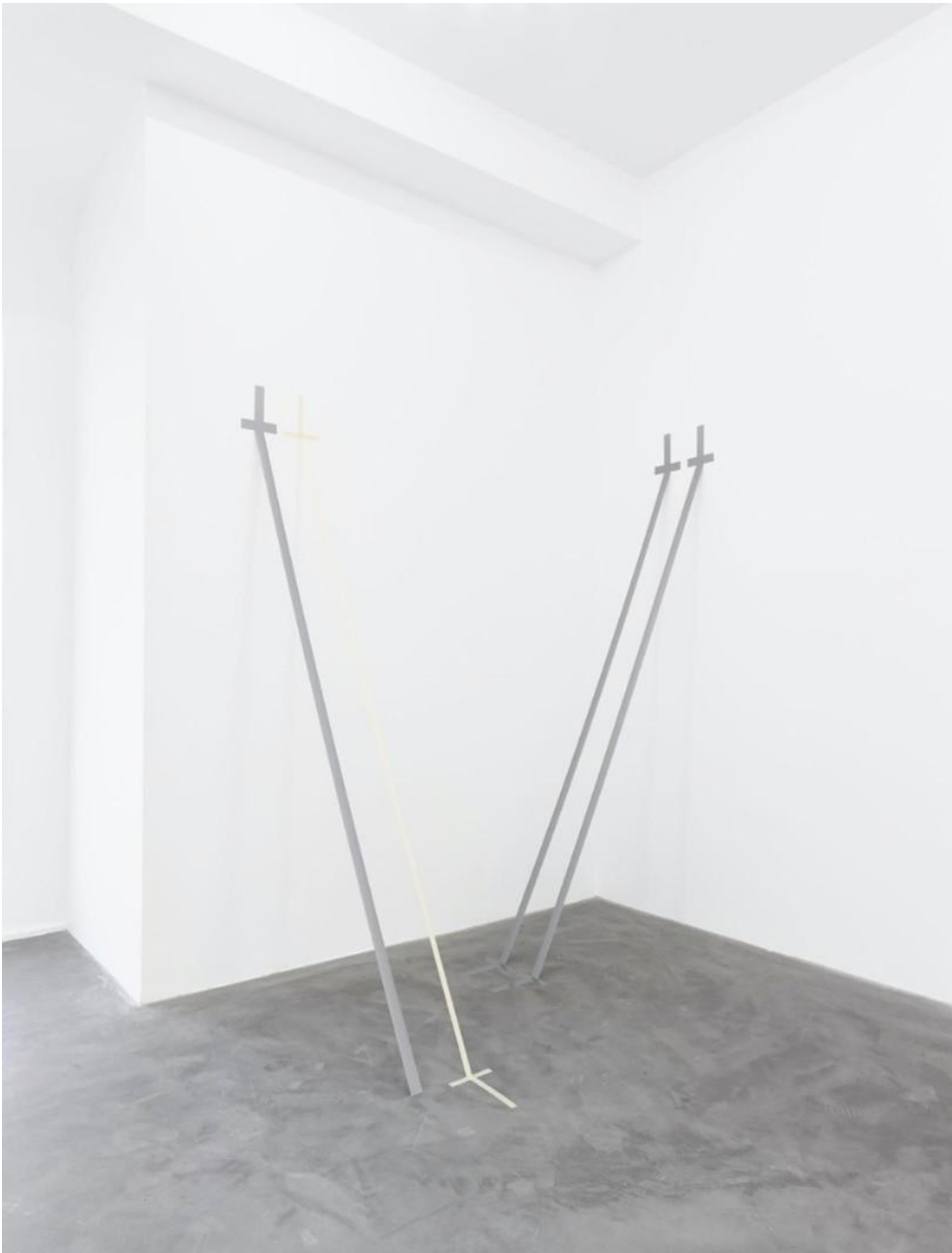
*Misty*, 2019

Paint skin and metal

On loan from Sundeep Mullangi and Trissa Babrowski

*Misty* is an excellent example of Yanko's brilliant manipulation of material to create optical illusions— it confuses our perception, thus bringing into question the space-governing laws that we tend to take for granted by making the materiality of paint the subject of the work. Yanko's visceral paint skins seem to move and dance with metal and other materials. These paint skins are, for Yanko, a way of bringing painting into the three dimensional. They are created by pouring many gallons of industrial paint onto the ground and allowing it to dry until the material is cohesive but still malleable. They are then worked into the solid material in a process which involves the artist's whole body, twisting and shaping the materials until they become intertwined.





## Jwan Yosef

*Duct*, 2022.

Adhesive and silver tape

Image courtesy of the artist and Praz-Delavallade

“The duality of the stretched duct tape has many forms in my mind, the idea of sexually being tied up and the contrasting form of near abduction-style restraint. The work plays with the thin line between sex and violence. This series too resists a single identity. The very strict, stretched form it takes on from wall to floor, however taut, holds an ephemeral quality where tensions ultimately meet temporality. A durational element comes into play, and we see how quickly it can become a flaccid and torn object, dangling off the wall.” — Jwan Yosef



## Nicholas Galanin X Merritt Johnson

*Open Container*, 2014-2016

Fabric, paper, polymerized plaster, metal leaf, feathers, fur, beads, deer hide, string, aluminum cans, hand-dyed and hand-woven fiber, partially disassembled porcupine roach, tassels, deer toes, caning, beads, fringe, ribbon

Images courtesy of the artist and Peter Blum Gallery, New York.

*Open Container* references containers of knowledge in many forms. It is composed of three life-sized figures, their bodies covered almost completely in dark floral fabric embellished with beadwork, tassels, deer toes, feathers, and ribbon work. One of the figures leans over a large book, their head casting a shadow of negative space that has been cut out from the pages below it. Beside this figure, a smaller, child-like figure leans close, holding a rawhide-covered tin can telephone towards the ear of the adult, the phone serving as a transmitter of knowledge between them. At a distance, a second child-size figure holds another tin can telephone, cradling a Tlingit mask woven from the pages of the cut-out book. The scene presents us with various containers for knowledge, culture, connection, and continuum. The title encourages us to act as open containers—the only way we might successfully share and receive knowledge and connection. At the same time, in a reference anti-alcohol “open container” law, it warns against the dangers of those vessels which we open without realizing their potential to harm, distract, and derail. The work is an amalgamation of what it means to see and be seen, to listen and be heard. It is about continuum and about what can be lost, remembered, and felt.