

# BRIC BIENNIAL

VOLUME II

**BED-STUY/CROWN HEIGHTS  
EDITION**

November 10, 2016 – January 15, 2017



**BRIC**

# **BRIC BIENNIAL** VOLUME II **BED-STUY/CROWN HEIGHTS EDITION**

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## **ARTISTS**

Lala Abbadon  
Keisha-Gaye Anderson  
Anti/Matter Collective  
Asylos Company  
Bell and Clixby  
Chloë Bass  
Kumasi J. Barnett  
Aaron G. Beebe  
Aisha Tandiwe Bell  
Jen Bervin  
The Black Lunch Table  
Brooklyn Hi Art Machine  
Adrian Coleman  
Brandon Coley Cox  
Zachari Fabri  
Adama Delphine Fawundu  
Rachel Frank  
Russell Frederick  
Aaron Gilbert  
Asuka Goto  
Phoebe Grip  
Ilana Harris-Babou  
Hot Hands

Andrea Hengs  
Maria Hupfield  
Duron Jackson  
Olalekan Jeyifous  
Sara Jimenez  
Mckendree Key  
Maiku Kikuchi  
Baseera Khan  
Gray McMurray  
Rachelle Mozman  
Malik Nashad Sharpe  
Sari Nordman  
Chris Nosenzo  
Kambui Olujimi  
Nkiruka J. Oparah  
Rachel Ostrow  
Macon Reed  
Renegade Dance  
sol'sax  
Jakob Kudsk Steensen  
Stan Squirewell  
Hidemi Takagi  
William Villalongo

## **CURATED BY**

Elizabeth Ferrer, Vice President,  
Contemporary Art, BRIC  
Jenny Gerow, Assistant Curator,  
Contemporary Art, BRIC

## **BRIC ARTS | MEDIA HOUSE**

647 Fulton Street  
Brooklyn, NY 11217



Aaron Gilbert, *Citibank*, 2016

## Introduction

*“Affect is persistent proof of a body’s never less than ongoing immersion in and among the world’s obstinacies and rhythms, its refusals as much as its invitations.”<sup>1</sup>*

An immersion in the world’s rhythms would be one way to summarize the task of representing shared affect. To pay attention to the “affective” is to see how my body negotiates yours as we pass each other on the street; it is to notice how a neighborhood changes imperceptibly; it is to be aware of how our identities shape our everyday experiences of the world. The term “affect” is an attempt to describe all the minor, often unnoticed, shared experiences of living in our bodies and in our communities. For the second edition of the *BRIC Biennial*, our focus is on the rapidly changing neighborhoods of Bedford-Stuyvesant and Crown Heights. Given BRIC’s focus on providing platforms for Brooklyn’s emerging and mid-career artists, and the vast changes that have occurred in the borough these past few years, our theme highlights artists who address the lived experience and changes that these neighborhoods have seen.

Our curatorial commitment has been to showcase a wide range of artists, from those who have lived in these neighborhoods their whole lives to recent arrivals, all negotiating the fraught space of gentrification and community upheaval. An emphasis on the affective allows us to track some shared thematic concerns—first, a refusal to accept the limits of the body. “We have not yet determined the limits of what a body can do,”<sup>2</sup> observed Baruch Spinoza in one of the earliest philosophical theorizations of the idea of affect. Over three centuries later, we have (thankfully) yet to do so. Many of these artists express the fissures and dispersion of the body to address the complex work of documenting intimacy. These artists challenge the limits of the body and the form of the figural to consider the feelings of memory, trauma, and survival.

Second, a conception of affect begins from an idea of the self in relation to another. Particularly with social practice artists and those whose work involves artistic interventions, performance, or public convenings, *affect* as a verb understands the body as having both the potential to affect another and the capacity to be affected. In re-conceptualizing the limits between self and other, these works also consider the limits between human and machine, present and future.

To curate the *BRIC Biennial* we reviewed the work of hundreds of artists: those included in BRIC’s Artist Registry, many brought to our attention by our curatorial advisers and by other artists, and through extensive research, whether on foot or online. We selected over 40 artists, and roughly half exhibit at BRIC House under the theme *Affective Bodies*. The exhibition extends to cultural spaces in Bedford-Stuyvesant and Crown Heights under the themes *The Lived City* at Weeksville Heritage Center; *In Flux*, focusing on performative work at FiveMyles; and *Translations and Annotations* at the Central Library of the Brooklyn Public Library. Performances and public programs accompany and activate the exhibition.



sol'sax, *These hand me down black and blue jenes...* (detail),<sup>4</sup> 2016

### Affective Bodies BRIC House

Affect theory, which has become an influential approach to critical theory over the last two decades, arose to study the physical affects of emotion. It has been defined by scholars Gregory Seigworth and Melissa Gregg as those “visceral forces beneath, alongside, or generally other than conscious knowing, vital forces insisting beyond emotion—that can serve to drive us toward movement and extension.” With affect theory, the body possesses a kind of knowledge that is pre-language or pre-cognitive; it is the intrinsic knowledge of the body. Affect is also about the connections we create with one another. Again, quoting Seigworth and Gregg: “Affect arises in the midst of inbetweenness: in the capacities to act and be acted upon. ... (A)ffect is found in those intensities that pass body to body... in those resonances that circulate about, between, and sometimes stick to bodies and worlds.”<sup>3</sup>

We see this, for example, in **Aaron Gilbert**’s paintings, reflecting moments of profound intimacy even among persons involved in banal tasks. In *Citibank*, a man presses his face and hands against the window at a teller’s counter provoking a fleeting moment of connection. Those resonances that circulate about and between bodies and worlds is also expressed in an installation by **Nkiruka Oparah**, a first-generation American whose parents are from Nigeria. It includes an item of clothing from each



Brandon Coley Cox, *One Foot in the Door*, 2016

parent suspended on a clothesline; and a piece of white cloth representing the artist. She projects images mined from the Internet onto the fabric, creating a digital collage that acts as a critique of her parents' Nigerian culture and imagines connections and contradictions across geographies, cultures, and generations.

For **Asuka Goto**, human bodies, members of a specific community—whether a group of students of the staff of a small business—line up for photographs so that they attain equal height. In this way, Goto underscores the possibility for a communal presence and way of being, despite difference.

Many artists included in *Affective Bodies* conjure the body as a kind of vessel, a repository of family and cultural history, of myth and ritual. **Sara Jimenez**, whose family is divided between the Philippines and the United States, constructs work out of furniture from her family home, often subjecting her materials to chemical processes that become a visual index of change. For one sculpture, Jimenez wrapped a chair in traditional Philippine pina fabric that she has soaked in rusted water. Suspended from the ceiling, the chair becomes a kind of specter evoking the impossibility of returning to an earlier time or place. For Jimenez, chemical processes that generate change, growth, or decay in materials become a perfect metaphor for a family's history as it undergoes geographic migrations, birth, and death.

**sol'sax** also uses clothing to create renditions of a site-specific installation he has been developing since 2002, *These hand me down black and blue jenes have been rapped rocked and rolled in the blues...*<sup>3</sup> Made from used pairs of jeans donated by members of BRIC's staff and others, his monumental installation climbs a structural pillar in the gallery, some 18 feet in height. Blue jeans have symbolized, at one time or another, the frontiersman, the miner, the counterculture generation of the 1960s, youth, and, here, the individuals who have worn them. The artist's title and word play on jeans/genes and embellishments that endow them with the appearance of stuffed figures, ultimately cast this work as a commemoration of African Americans and their history. The artist evokes the blues, the black-and-blue of slavery and police brutality, hand me downs and the culture of survival, and the DNA thread of a race of people.

**William Villalongo's** "black" figures, as he has called them, take into account both biological and cultural DNA. In earlier paintings and mixed-media works, Villalongo aimed to reframe master narratives about Western art, often inserting African figures or artwork into his compositions. Here, he presents a series of single black heads, made by hand-cutting velour paper layered over white backgrounds. These figures fuse spiritual practices, politics, and concepts of the self drawn from past and present. One triangular face is inspired by Yoruba *Gelede* masks used in ritual dances performed to placate ancestors who hold the balance of nature in their hands. The raised hands in this image also make a pointedly contemporary political reference to the upward turned hands of the Black Lives Matter movement. They become a gesture of ritual, an emblem of protest, and a vision of sheer humanity beyond the specificities of time and place.

**Rachelle Mozman** also draws on cultural background, as a New York native whose family is from Panama. Her photographic portraits of women recall a little-known aspect of Paul Gauguin's biography, his voyage to Isla Taboga in Panama before his legendary stay in Tahiti. "I have to immerse myself in virgin nature, see no one but savages,"<sup>5</sup> Gauguin stated, voicing his (colonialist) desire to exist within an imagined exotic paradise. Mozman's response is a series of collaboratively staged photographs, absent the male gaze. As photographer and subject become equals they enact a feminine space, to paraphrase the theorist Griselda Pollock—one in which these women exist for and within themselves.

**Kambui Olujimi** extends the dialogue about human relationships about "those intensities that pass body to body" into the sphere of community. He has produced over 100 watercolor portraits of Catherine Arline, a beloved figure and activist in his Bed-Stuy community who passed away in 2014. Repeatedly putting hand to paper, Olujimi enacted a form of solemn memorialization, of remembering again and again. In evoking Arline he also references her passion for helping people and work to revitalize the Bed-Stuy neighborhood, in contrast to the process of gentrification that acts to strip away families and historical memory. Part of his *Solastalgia* series, Olujimi refers to a term coined by philosopher Glenn Albrecht to define the feeling of homesickness when one is still home. This helpless feeling is also evoked in a large installation in the main gallery of two doors that open into a wall.





Rachel Frank, *American Bison (1)* from *The Rewilding Project*, 2014

The issues of gentrification and the survival of existing communities are also taken up by **Brooklyn Hi Art Machine** (Mildred Beltre and Oasa DuVerney). Their collaborative art project and community-building tool, *Gentrifiers Anonymous*, is a 12-step program that instructs methods for living among one another. They include seemingly obvious but crucial steps like smiling or making eye contact with people, even strangers one encounters along the street.

**Maria Hupfield**, a member of the Anishinaabe Nation at Wasauksing First Nation, Ontario, portrays the survival of indigenous cultural values through a visual language drawn as much from native symbols as from modernism. *4 Lines in 4 Directions* is comprised of four wooden planks leaning on a wall; objects made of industrial felt sit atop, under, or in front of them. As both a stationary sculpture and as elements of performance, these objects refer to the human form in relation to place. “My hand-sewn creations function as tools,” she states. “These sculptures are carried on the body, recall everyday contemporary life and reflect upon sight and sound, using the unexpected to shift meaning.”<sup>6</sup>

The concept of wearing as a means of transformation informs the work of **Rachel Frank**, whose recent project focuses on rewilding, a process of reintroducing plant or animal species into a landscape in which they had once thrived. Donning life-size, realistic bison masks, Frank and other performers symbolically “rewild” the animals—whose population stood at over 30 million prior to 1800—into such locales as the Catskills, and parks in Queens and Manhattan. In her video *The Traveler*, a time traveler lost in a pre-historical era witnesses nature “as an impossible real,” as Frank states—it becomes an encounter with creatures long extinct, with a world before humankind.

Through performance, sculpture, and trap music, **Aisha Tandiwe Bell** explores the challenges of the systematic entrapment of the black body. She draws from a genre of music whose lyrics project grandiose dreams about the traps inherent in drug culture—the prison industrial system, public housing, and poverty—but that don’t necessarily provide an escape. Tandiwe Bell’s *Tricked Out Traps* are cardboard boxes outfitted in velvet, kente cloth, and the red and white stripes of the American flag, that re-insert the human form to complicate the trap mythology. The cloth and colors used to cover her boxes reference one person’s life history—the kente cloth recalls a man’s early back-to-Africa

political leanings, a gold-colored branch (or cane) and purple velvet suit cloth reveal his eventual fall into pimping. The artist performs her own storytelling with this trap, a clever manipulation of everyday particulars that offer the personal as a possible way to combat systems of entrapment.

In a similar way, **Phoebe Grip's** net installations are complex systems that appear at first glance as a protective cocoon or perhaps a trap. Fashioned from such materials as horsehair, fish scales, plastic, and twine, these works are delicate and ethereal. But while they may be fragile, Grip's suspended installations assert their presence within our conception of the physical space we inhabit. The net, through which we can see but cannot move, refracts light in some places and is translucent in others. Intricately woven and delicately hanging, Grip's installations expand upon the capacity to see materials, both organic and made, in new ways.

**Zachari Fabri's** videos consider the importance of formal and informal performativity of a black body in distinct spaces. In *Forget me not as my tether is clipped*, Fabri walks the paths of Marcus Garvey Park in Harlem, his dreadlocks tied to a large bunch of balloons. Along the way, he rids himself of the dreadlocks, an expression in many cultures of religious or spiritual convictions, ethnic pride or a political commitment. Fabri's transformation becomes a poetic and beautiful gesture. While the performance took place in 2012, the decisions to portray it in 16mm black-and white-film, reels us into an in-between state where we experience a visual timestamp of both Marcus Garvey's and Zachary's relation to the current state of Harlem.

**Rachel Ostrow** and **Lala Abaddon** enlist their bodies and gestures to render abstract, multidimensional forms in painting and photography. Ostrow creates her works on panel by applying and moving around paint with a squeegee; the resulting compositions possess an exponential amount of colors and folds. Abaddon creates her abstract portraits from a highly meditative and repetitious practice of weaving long strips of photographic prints to create images that interweave human faces and patterned motifs. For both artists the process of abstraction lends their work a highly physical and personal result.

For many artists here, evoking the body means a refusal of the historic understandings of race, class, and gender. Abstraction is used as a sort of alchemy or transmutation of these terms so that new forms can emerge. **Brandon Coley Cox** questions perceptions of racial blackness, taking materials that literally manifest color—urban debris like steel bits and rubber tires or billboard advertisements—pounding them into paint pigment and ripping them into bits of pulp. The resulting art object evokes both the body and landscape of blackness, suggesting new limitless forms, or what the artist calls the “somewhere in between the asphalt of the street and the starry deep of space.”

**Ilana Harris-Babou** plays with another sort of alchemy—that of cooking, to wrestle with the eroticism of the black female body. In *Cooking with the Erotic*, Harris-Babou takes Audre Lorde's germinal essay as a point of departure for a fictive cooking show. Lorde revealed the erotic, a quality that lies within every female, as a source of power. For Harris-Babou, food and objects become a

proxy for the body. She transforms the violence and consumption of eroticism at the hands of others by using the TV studio set as an artist's studio, a safe space for feminine erotic power to transform.

Rituals have the affective potential to relate a sense of community and shared history through gestures. The artist as narrator or facilitator of these gestures humanizes lost or untold stories, ensuring their contemporary relevance. **Jen Bervin's** conceptually driven works weave together art, writing, science, and life in complex yet elegantly simple ways. During a time of considerable violence against and fear of Muslims in the U.S., Bervin organized a *tiraz* writing workshop, in which native Arabic speaking New Yorkers wrote blessings honoring a loved one in Arabic and English. The artist hand-embroiders these statements on a contemporary version of a *tiraz*, originally a single band of Arabic script embroidered in silk thread on linen. An early Islamic practice, the *tiraz* is given as an honorary gift that offers blessings to a chosen recipient. Bervin's revival of the *tiraz* tradition binds together the sewer and wearer of that garment, allowing for a cultural gesture to affect a greater understanding of one another.

**Macon Reed** creates installations to invoke lost or unknown histories of particular communities. Through the use of bright colors and soft sculpture, she aims to encourage a contemporary reading of specific histories and their relevance today. Here, she retells the history of witchcraft, an early form of communalism formed predominately by women in the Middle Ages. Not conforming to the Catholic church's dictates, they were seen as a threat, and were hunted and killed. This history has many contemporary parallels—women in varied ethnic communities who continue to be persecuted or the tirades leveled against Muslim communities, for example. Integral to Reed's project is a series of public programs that will offer a platform for conversations on these topics.

The possibility of the supernatural within virtual realities is manifested by computer programmers who recreate and animate features of the natural world through coding. There are online communities dedicated, for example, to finding the most elegant solution to the virtual recreation of an ocean wave or the perfect palm tree. **Jakob Kudsk Steensen** explores this realm and what he sees as “relationships between fantasy, technology, and ecology,” mining these virtual ecologies and noting the destruction of landscapes, both real and imagined, of worlds we inhabit on and offline. In *Terratic Animism*, Steensen wraps himself in Mylar and performs the role of programmer or “virtual shaman,” introducing us to a not-too-distant future where a new form of animism and virtual non-human entities—animals, plants, and inanimate objects—possess a spiritual essence.

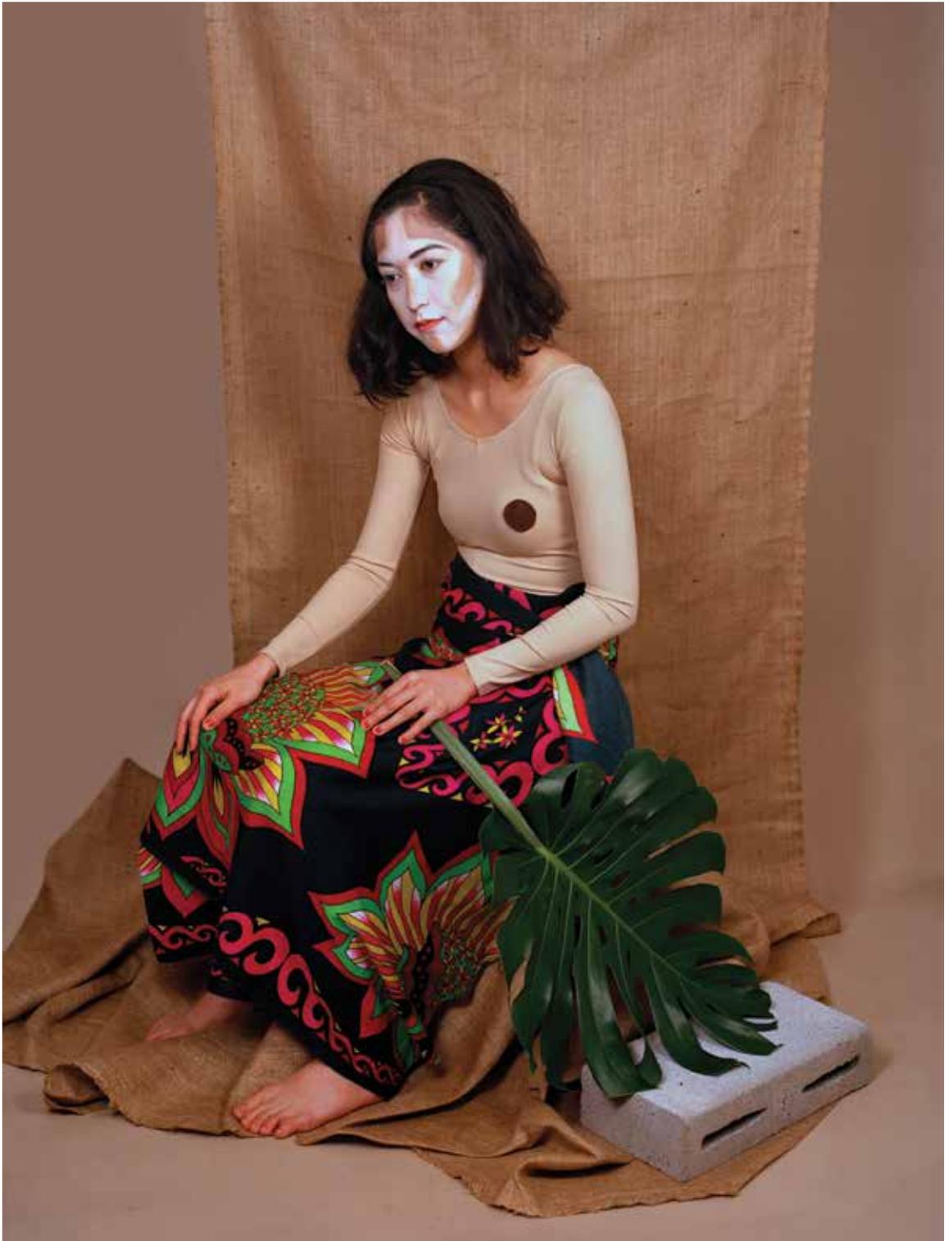
Elizabeth Ferrer  
Jenny Gerow  
Lakshmi Padmanabhan



Maria Hupfield, *4 Lines in 4 Directions*, 2016



Delphine Fawundu, Carol McCoy, Retired MTA Worker, Brooklyn, NY, 2010



Rachelle Mozman, *In Profile with monstera and woman standing*, 2016



Chloe Bass, "A person may be unaware of being photographed in a variety of situations" from *The Book of Everyday Instruction, Chapter Two: Things I've Seen People do Lately*, 2015



Russell Frederick, *Alanzo*, 2010

# The Lived City

## WEEKSVILLE HERITAGE CENTER

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In taking up the theme of “the lived city,” the artists exhibiting at Weeksville Heritage Center address the affective infrastructures that shape the negotiations of public space, from celebrations of black life and community to reflections on violence to imagined dystopian futures. In doing so, these works blur the boundaries between the white cube of the gallery and the thriving culture of Brooklyn’s streets, providing nuanced insights into what it means to share this city and streets with each other.

Fittingly, the site of the exhibition, the Weeksville Heritage Center, represents one of the oldest free African-American communities in the United States, pre-dating the Civil War and serving as a center for social justice and abolition organizing in the 19th century. Bedford-Stuyvesant and Crown Heights later became predominantly African-American neighborhoods with a rich cultural legacy, from the jazz era of the 1930s to the thriving hip hop and underground performing arts scene of today. The exhibit at Weeksville is a reflection of this history through contemporary artists who live and work in the neighborhood.

Street photographer **Russell Frederick’s** haunting black-and-white portraits of the residents of Bed-Stuy began as a personal project almost twenty years ago to capture quotidian life in his community. He documents the joys and moments of shared solitude as a visual challenge against the aesthetic representations of African American suffering and narratives of violence that dominate media portrayals of the neighborhood. His subjects often meet the camera’s gaze directly, challenging any attempt to objectify them, even as they convey a sense of calm self-possession.

**Adame Delphine Fawundu’s** photographs share with Frederick’s the desire to document the everyday. However, her project *Tivoli: A Place We Call Home* also makes explicit the problems of gentrification and displacement that face Crown Heights. Against Frederick’s classic images of street life, Fawundu’s portraits of residents of the Tivoli Towers apartment building represent individuals in the cross-hairs of institutional neglect and rapid real-estate development. Her chronicle portrays the lived political-economic realities in the neighborhood by putting a human face on the abstract concepts like “gentrification” and “development.”

In **Baseera Khan’s** video *The Window*, the artist narrates the ways in which her Crown Heights neighborhood has been “under occupation,” and has undergone drastic changes in the last few years. Khan’s long takes of the view outside her window, intercut with still images of her studio, refuse easy political generalizations or claims to “represent” a broader community. As a relatively recent arrival, her voiceover becomes a meditation on complicity and the fraught task of building a home as a working artist at the cutting edge of processes of gentrification and capitalist exploitation.

In contrast to these up-close documents of life in the neighborhood, **McKendree Key’s** *Peripheral Metropolis* gives us interviews with people who live within 60 miles of New York City, but have never made it there. As a New Yorker, Key’s projects often address

the social and economic divisions of lived space. In this video, her interviewees share what they imagine life would be like in the city, but underlying these poignant, sometimes funny, descriptions are recurring fears of being lost or overwhelmed—a sentiment that throws the reality of life in the city into stark relief.

**Duron Jackson’s** installation *Witness* works with the concept of memorialization and the lived histories of objects. It consists of hundreds of pairs of sneakers donated to him by young men of color who have been racially profiled by the police. The sheer quantity of the sneakers marks the enormity of the problem, while their delicate suspension from the ceiling also references the sight of sneakers hanging over telephone wires, evoking memories of childhood nostalgia even as they mark the precarity of life for young African Americans in the age of police brutality. The power struggle between the police and African Americans is switched in Jackson’s video installation *Haze*. Jackson requires viewers to walk down a narrow hallway to watch the found security footage, which heightens the audience’s relationship to the physical scene.

**Stan Squirewell** draws on West African indigenous mythology to create figural representations of black bodies that transcend contemporary realities. In his *Anomoloy Plates* series of photographs, Squirewell draws on the imagery of mythical water deities from heterodox spiritual traditions to display a protean figure, caught between states of emergence and immersion into the liquid that envelops them in stark black and white.

**Olalekan Jeyifous** and **Adrian Coleman** both have backgrounds in design and architecture—training they deploy in their representations of the built environments of Bed-Stuy and Crown Heights. Coleman’s large-scale watercolors trouble the complex boundaries of public and private space, of real and imagined, through their exploration of derelict lots, buildings in the process of construction, and imagined interior spaces. Jeyifous’ dystopian environments create futuristic pairings of the shanty-town and the high-rise, mapping concrete and glass onto ruin and neglect.

Conceptual artist **Chloë Bass** works across performance, video, and installation to investigate the everyday intimacy shared between individuals in public spaces. *Things I’ve seen people do lately*, part of the larger project *Book of Everyday Instruction*, attends to the voyeuristic relationships that emerge in the process of sharing space. Bass’s installation combines video, found objects, and framed prints to stage whimsical, personal takes on scenes from urban life that address forms of urban surveillance and data capture. Her blank white prints are framed by detailed descriptions, like “the guy biking down Lewis Avenue balancing a 6-foot folding table,” which imbue quotidian scenes with a sense of the strange and absurd, while the absence of photographic documentation plays with the boundaries between fiction and personal narrative. Juxtaposed with video footage from surveillance cameras, the installation highlights voyeurism as a hallmark of cities at least since the emergence of the figure of the flâneur as an urban archetype of the anonymous, leisurely observer of city life.



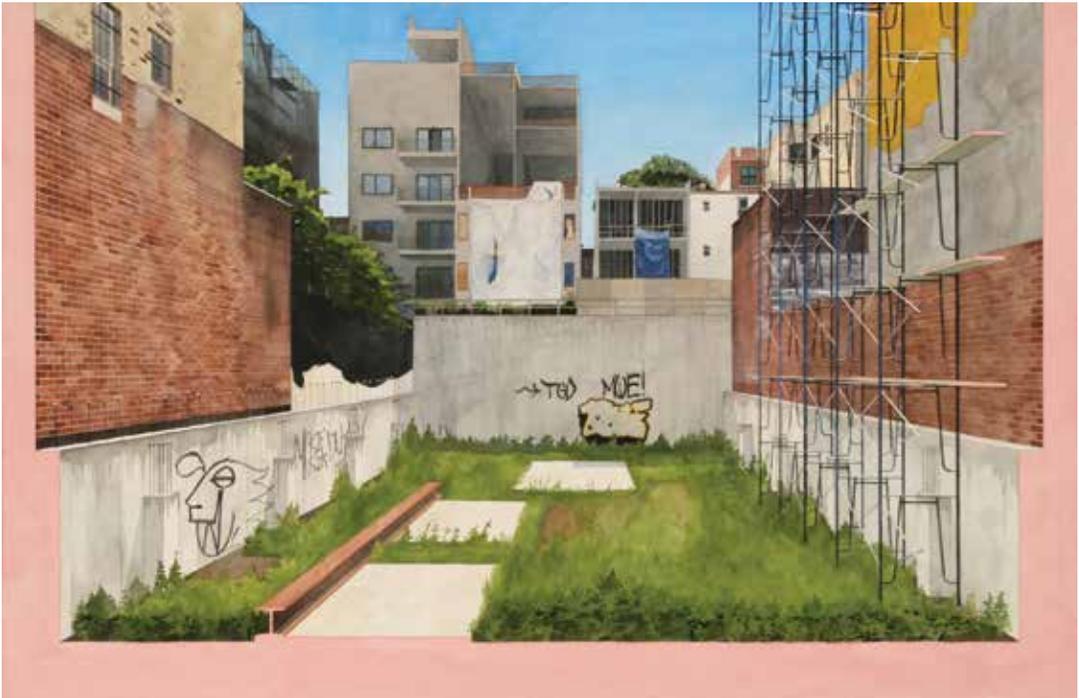
Olalekan Jeyifous, *Makoko Waterfront*, 2014

**A Special Project** in conjunction with the *BRIC Biennial*, **The Black Lunch Table** series is a collaboration between social practice artists Heather Hart and Jina Valentine. They describe it as the “production of a discursive site;” a space to hold conversations about the intersection of aesthetics and politics while working as artists of color within the contemporary art world. The project has grown from early conversations staged as small groups to an ongoing archive that addresses the silences within the canon of art history and criticism about the lived experience and production of artists from the African diaspora. For the Biennial, two separate sessions will be held along with a Wikipedia Edit-a-thon. The first session is a conversation between artists, art educators, and researchers from the African diaspora to provide a space to address their community directly; the second is a conversation about the Black Lives Matter movement, and is open to the public. Their Wikipedia Edit-a-thon follows the task of documenting black artists and their legacies as central contributions to the history of art.

Jenny Gerow  
Lakshmi Padmanabhan



**The Black Lunch Table**



**Adrian Coleman**, *Necropolis*, 2015



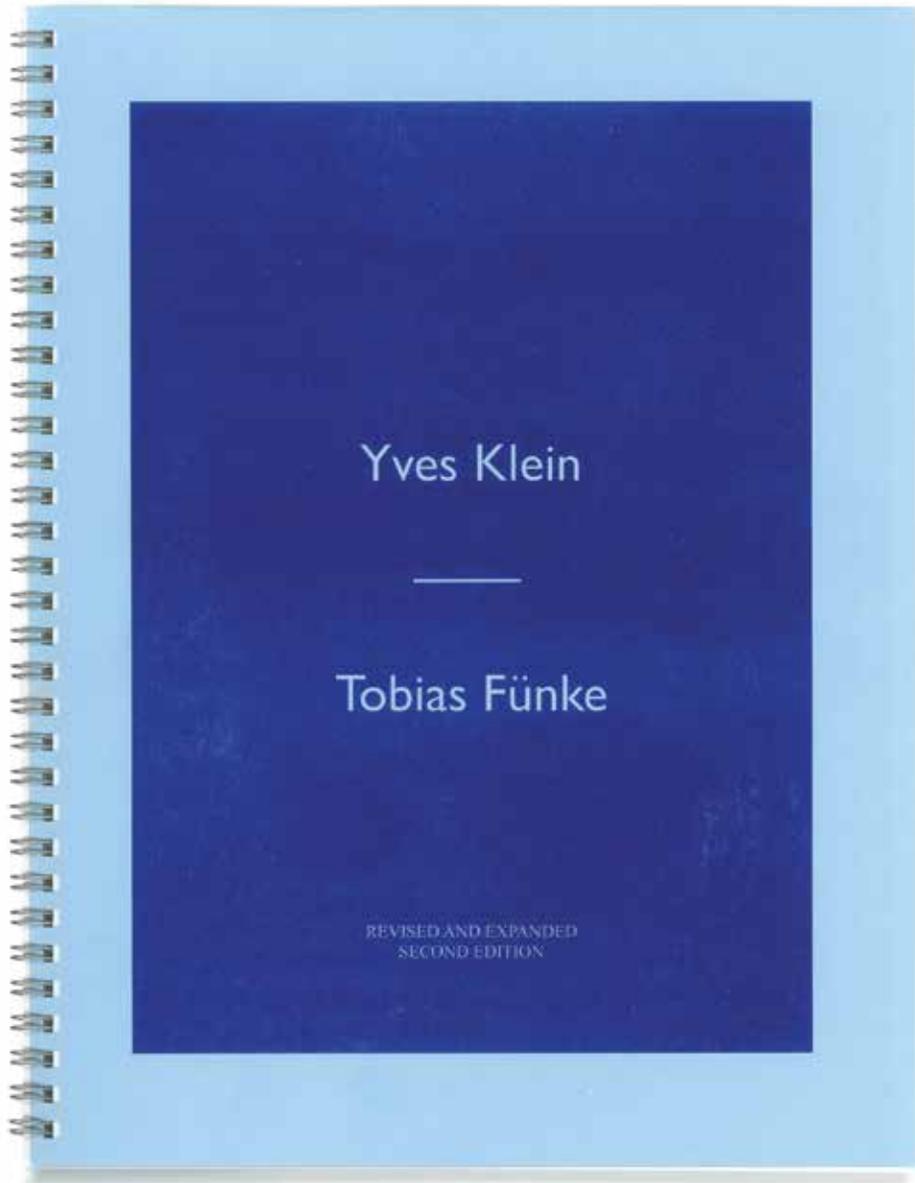
Sarah Jimenez, *Pasalubong*, 2016



Mckendree Key, *Peripheral Metropolis* (video still), 2016



Baseera Khan, *The Window* (video still), 2015



Chris Nosenzo, *Klein-Funke: Second Revised and Expanded Edition*, 2013



Aaron Beebe, *Map, Brooklyn Bridge Park*, 2016 (No. 122)

## Translations and Annotations

### BROOKLYN PUBLIC LIBRARY

*Translations and Annotations* brings together four artists who document the personal and political possibilities of reading and drawing upon existing texts as artistic practices. Roland Barthes hailed the death of the author by arguing for the “text [as] a tissue of citations,”<sup>77</sup> interpreted by the reader through their individual and social experiences. The artists displayed in the Central Library use existing texts and documents as source material that they reinterpret, annotate, and translate to reflect on personal loss, social issues, and reimagining the self. In conversation with the exhibitions at BRIC House and the Weeksville Heritage Center, these artists explore the affective dimensions of textuality by putting on display the marginalia produced in the process of reading. The artists also pursue tactics of appropriation and reinvention, while considering forms of writing and reading that have emerged with the advent of the digital. With the ability to hyperlink and tag, and the emergence of electronic databases that are supplanting physical libraries, the experience of writing and reading becomes pointedly personal, refusing the perceived linearity of the bound book.

**Kumasi Barnett's** *The Amazing Black Man* series works within the genre of the comic book, appropriating the aesthetic to reframe issues like police brutality and racist stereotypes. Drawing on a childhood nostalgia for collecting comic books, Barnett's covers reenvision the simplistic contests of good and evil that often underlie these stories through satire.

**Aaron Beebe**, a visual artist and curator, has worked extensively with arcane archives and his map-making practice reflects this aesthetic. Using ink and vellum in the age of digital cartography, Beebe's maps juxtapose the experience of exploring personally fraught spaces with the authoritarian discourse of cartography, through collages of personal photographs and hand-drawn maps. The play between the photograph as an indexical text, and the map as a personal drawing, blurs boundaries between individual memory and institutional archive. Beebe's notes to the reader about personal events in these spaces overlay partial and subjective knowledge to a document typically treated as objective truth.

In *Lost in Translation*, **Asuka Goto** attempts to translate a novel written by her father in the 1970s from Japanese into English. The process of translation becomes her own journey into a language that isn't hers, as well as an act of textual intimacy with a parent she hardly knew. Goto's marginalia and annotations make explicit the difficulty of thinking across cultural idioms as a diasporic subject. The two languages sit in uneasy juxtaposition on the page, suggesting not only linguistic, but cultural and political incommensurability, as well.

Echoing the desire to memorialize loss, **Chris Nosenzo** describes *Lost Art* as a “catalog of post-modern artworks that have suffered material destruction,” serving as the only remaining proof of their existence. However, the piece plays with the genre of the



Hidemi Takagi, from *The Barbershops* series, 2015-16

art catalog by blurring the line between fiction (in this case, forgery) and reality, since the attributed artists never created the referenced works. Instead, Nosenzo's tongue-in-cheek catalog is itself a work of art, simultaneously art object and art criticism, original and fake. Similarly, in *Klein- Fünke Comparison*, Nosenzo publishes a series of catalog essays for a fictional exhibition of conceptual artist Yves Klein's work with the oeuvre of Tobias Fünke, a character on the television show *Arrested Development*. To take the comparison seriously is to free Klein from his exalted place in the canon of modern art and make his work more approachable in conversation with mainstream culture.

The Brooklyn Public Library exhibition also includes a **Special Project**, **Hidemi Takagi's** Barbershops series, photographs documenting the neighborhood institutions of barbershops that are central to public life in Bed-Stuy and Crown Heights as they are under threat from real estate development and rapid gentrification. Takagi's photos capture the sense of style and artistry that the barbers and their clients share, celebrating a predominantly male public culture that has been central to the development of a distinctive Brooklyn aesthetic.

Elizabeth Ferrer  
Lakshmi Padmanabhan

<sup>1</sup> Melissa Gregg and Greg Seigworth, "An Inventory of Shimmers," in *The Affect Theory Reader*, eds. Melissa Gregg and Greg Seigworth (Duke University Press: 2010), 1.

<sup>2</sup> See Gilles Deleuze, "What Can A Body Do" in *Expressionism in Philosophy: Spinoza* (New York: Zone Books, 1990), 226.

<sup>3</sup> Gregg and Seigworth, "An Inventory of Shimmers," 1.

<sup>4</sup> Full title: *These hand me down black and blue jenes have been rapped rocked and rolled in the blues. These bound jenes have been tapped by wires and caught on tape, red tape, videotape and audio tape. As the tapes circulate the issues rise and brews like a storm in the form of these reborn black and blue jenes. Family ties also binds these stress*

*tested jenes to United States' history, from slavery, to the penitentiary. These jenes are resistant against the home of the convict and the land of the scared supremacist.*

<sup>5</sup> Jules Horet, "Paul Gauguin Discussing His Paintings," in Paul Gauguin: *The Writings of a Savage*, ed. Daniel Guérin (New York: De Capo Press, 1996), 48.

<sup>6</sup> Maria Hupfield, Artist Statement, accessed September 28, 2016, <https://mariahupfield.wordpress.com/artist-statement/>.

<sup>7</sup> Roland Barthes, "The Death of the Author," in *Image-Music-Text*, trans. Stephen Heath (New York: Hill & Wang, 1977).



Asuka Goto, *Tom's Auto, Elkins Park*, 2007



Stan Squirewell, *And still we rise (study)*, 2014



Jakob Kudsk Steensen, *Terratic Animism*, 2016



Ilana Harris-Babou, *Cooking with the Erotic* (video stills), 2016



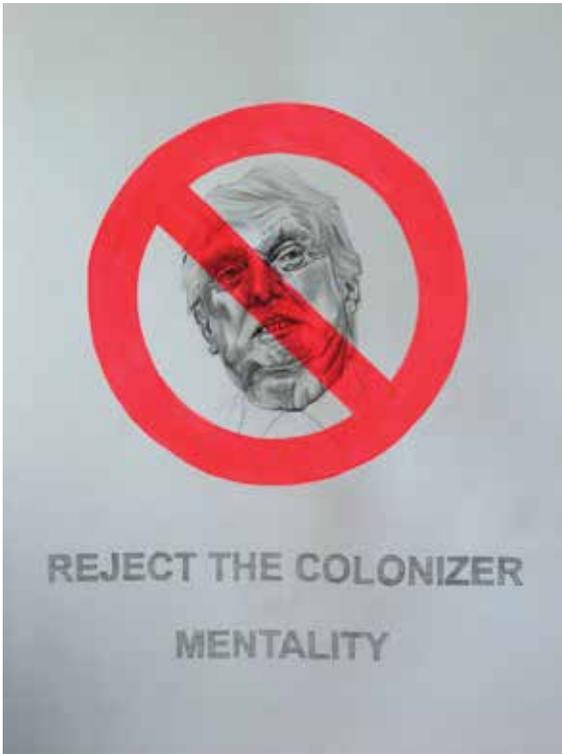
Aisha Tandiwe Bell, *trickedouttrapped*, 2015



Zachary Fabri, *Forget me not, as my tether is clipped*, 2012



Lala Abaddon, *If These Walls Could Talk*, 2016



Brooklyn Hi Art Machine, Images from the series *The Gentrifiers Anonymous: 12 Steps To being Less of the Problem*, 2016

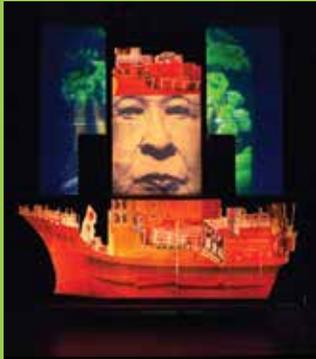


Macon Reed, *Hammer of Witches, Pears of Anguish*, 2016

# In Flux

PERFORMANCES AT FIVEMYLES | NOV 11–DEC 11

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## Daydream Anthology

NOVEMBER 11

Conceived, designed and performed by Maiko Kikuchi  
Several short stories are told through puppetry, light and objects.



## SAD KING

NOVEMBER 12

Choreographed and performed by Malik Nashad Sharpe  
In his new solo dance piece, the choreographer/dancer has removed all visible source material in an attempt to create theory and political content with the body.



## Woolgatherers

NOVEMBER 18

Written by: Asylos, director: G.J. Dowding, music director: Virginia Rupert, video design: Teresa Braun and Yael Shavitt  
Inspired by Patti Smith's artistry and performed as a reimagined music concert, this fantasy performance piece is part of a trilogy devised by Asylos.



## Three Movement Performances

DECEMBER 2

Performed by 25:25

PROJECT: Andrea Haenggi, Bell and Clixby and Sari Nordman  
The evening presents a workshop performance that brings together people, plants and audience; a mediation on the different states of the body, and an exploration of women's ancient role as goddesses and priestesses.



## Motherwit

DECEMBER 3

with Keisha-Gaye Anderson, JP Howard and Vanessa Martir  
Words and wisdom from fierce poets taklining motherhood and modern life.



### **Prism, Mirror, Lens**

NOVEMBER 19

Conceived and performed by Kiowa Hammons and Daonne Huff, with sculptural works by Ethan Green. Through futurist sounds, film, and movement, as well as the words of science fiction writers and the style of Afrofuturism, Hot Hands explores our shifting identities in times of transformation and gentrification.



### **Carrefour**

NOVEMBER 26

Conceived and performed by Renegade Performance Group. Part installation, part choreographed movement, the work concentrates on the stories of Crown Heights and on the future of the neighborhood through film and media.



### **Concert**

DECEMBER 9

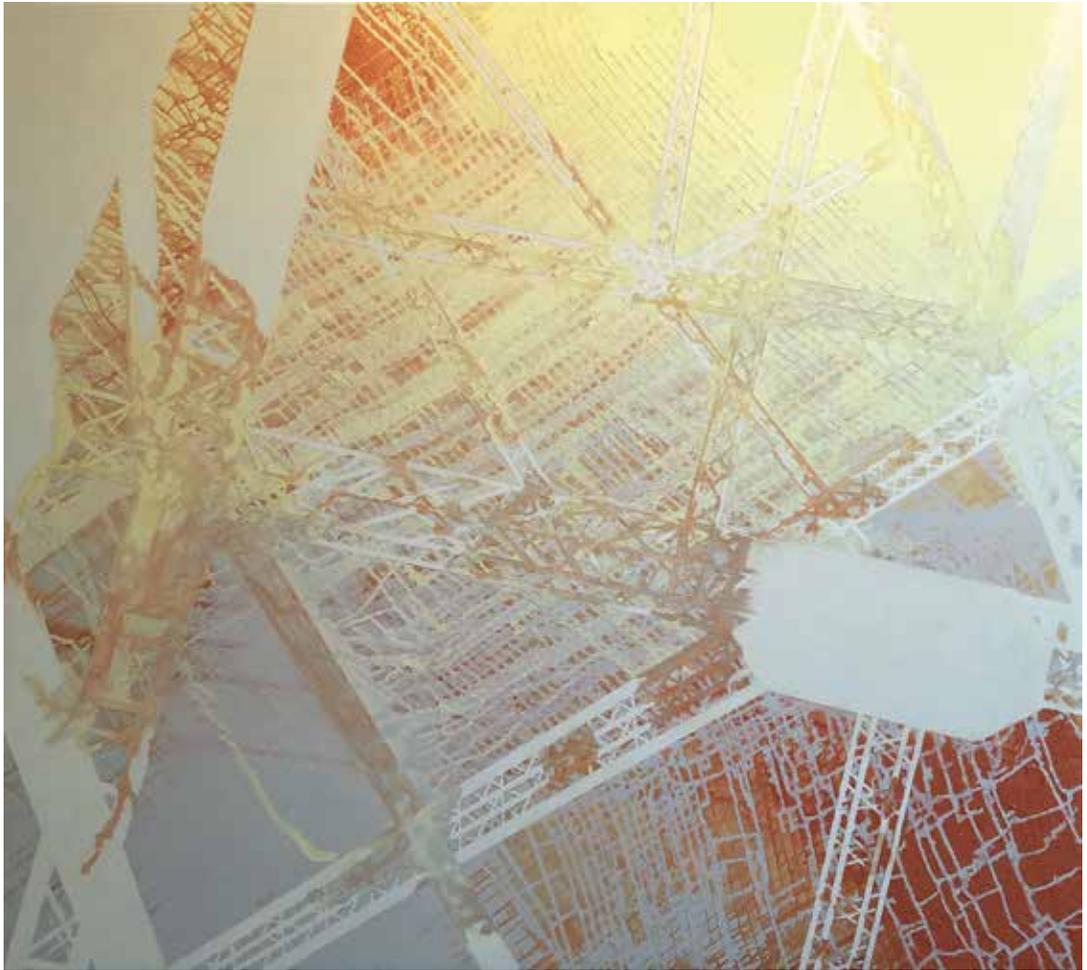
Music composed and performed by electric guitarist Grey McMurray. Moments from the artist's forthcoming album, a musical tapestry of fevers and stories of disease, circles and possibility.



### **Future Perfect**

DECEMBER 10

Written by Adam Scott Mazer, directed by Dan Rogers. AntiMatter Collective. Two researchers from the future find themselves stranded in pre-historic times and struggle to make the best of their lives with the Cro-Magnons.



Jonathan Allen, *Maelstrom*, 2016

Jonathan Allen works with painting, collage, video, and performance. In a Special Project for the *BRIC Biennial*, a solo exhibition at FiveMyles from December 3 to 11, he exhibits *Maelstrom*, a new series of paintings. Through the layering of such media as oil and acrylic, pen and ink, pencil, and newspaper and magazine cuttings, Allen creates highly detailed surfaces that make reference to architecture, history, technology, and deep space. The images he constructs evoke controllable and uncontrollable processes, and act as a channeling of frustration and anxiety about the current state of the world.

Johnathan Allen has had solo exhibitions at Lu Magnus, NY; and has also taken part in exhibitions in New York at BRIC House and BRIC Rotunda Gallery, Caren Golden Fine Art, Oliver Kamm, Socrates Sculpture Park, PS122, Exit Art, Artists Space, and the Bronx Museum of the Arts, among others. Allen's work has been reviewed in *The New York Times*, *Village Voice*, *NY Arts Magazine*, and *Wonderland Magazine*. He has received grants from the Puffin Foundation, the Pollock-Krasner Foundation, and the Brooklyn Arts Council. Allen has been an artist in residence with the Lower Manhattan Cultural Council. He received his BA from Columbia University.



Phoebe Grip, *Three Signs in Space*, 2016



William Villalongo, *The Gaze*, 2016

## ARTIST BIOGRAPHIES AND CHECKLIST OF WORKS IN THE EXHIBITION

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### **BRIC House**

#### **Lala Abaddon**

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Born in Jacksonville, FL; based in Bedford-Stuyvesant

Lala Abaddon combines the traditional practice of weaving with photography to create hypnotic portraits layered with patterns to convey the complexity of human existence. Abaddon has had a solo exhibition at Castor Gallery, NY, and will exhibit at Knew Conscious Gallery, Denver, CO, in December. She has exhibited in group shows at Joseph Gross Gallery, Garis & Hahn, and Hotel Particulier, all NY; and at Art Market San Francisco. A self-taught painter, Abaddon was recently a participant and now-graduate of the Artha Project, a platform for the development and advancement for the careers of visual artists.

[lalaabaddon.com](http://lalaabaddon.com)

*If These Walls Could Talk*, 2016  
Hand-cut and hand-woven C-prints  
36 x 24 in.

*To Dream the Electric Dream*, 2016  
Hand-cut and hand-woven c-prints  
36 x 24 in.

#### **Aisha Tandiwe Bell**

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Born in New York; based in Bedford-Stuyvesant

A first-generation Jamaican and ninth-generation traceable Black American, Aisha Tandiwe Bell explores the fragmentation and trappings of identity through an interdisciplinary practice that includes sculpture and performance. Bell has had solo exhibitions at Corridor Gallery and the Hunter Project Room, both NY; and at galleries in Jackson, MI, and Birmingham, AL. Her group exhibitions include those at MoCADA, FiveMyles, and Rush Arts Gallery, all NY; Art Basel Miami, FL, and the 2014 Jamaica Biennial, Kingston. Bell is associate curator of the Thomas Hunter Project Room at Hunter College, NY. She received BA and MS degrees from the Pratt Institute, and an MFA from Hunter College, NY.

[superhuman.com](http://superhuman.com)

*tricked out trap*, 2016  
Cardboard, acrylic paint, wood, and fabric

Box: 28 x 24 x 48 in.; installed,  
approx. 54 x 60 x 72 in.

#### **Jen Bervin**

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Born in Iowa; based in Bedford-Stuyvesant

Jen Bervin is an interdisciplinary artist and poet whose conceptually driven works weave together art, writing, science, and life in a complex yet elegantly simple way. Bervin's work has been the subject of solo exhibitions at the Des Moines Art Center, IA, and the Granoff Center for the Arts at Brown University, RI. She has been featured in group exhibitions at MCA Denver, CO; the Walker Art Center, MN; the Power Plant, Toronto, Canada. She is the recipient a Robert Rauschenberg Residency, and is currently an artist-in-residence at the SETI (Search for Extraterrestrial Intelligence) Institute, Mountain View, CA. Her work is held in more than thirty international collections including the J. Paul Getty Museum, Los Angeles, and the Walker Art Center, Minneapolis. Bervin's Creative Capital project, *Silk Poems*, is currently on view at MASS MoCA, North Adams, MA. Her upcoming project in China, Su Hui's Reversible Poem, has been selected for a Montalvo Art Center LAP Fellowship and a 2016 Asian Cultural Council Fellowship.

[jenbervin.com](http://jenbervin.com)

*Tiraz*, 2016  
Silk thread on linen cloth  
10 x 187 in.

#### **Brandon Coley Cox**

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Born in Baltimore, MD; based in Bedford-Stuyvesant

Brandon Coley Cox's mixed-media works examine constructions of blackness through canvases made of crushed billboards, and creating media from such materials as pigments made of tree roots, other found objects around his Bedford-Stuyvesant neighborhood, ground crystals, and the deep black pigment used by NASA. He has had solo exhibitions at the Garment Room, NY, and the University of the Arts, Philadelphia. Group shows

include those at Smack Mellon, Brooklyn; VOLTA NY Art Fair, Garis & Hahn Gallery, the Elizabeth Foundation for the Arts, Rush Arts Gallery, and the International Print Center, all NY; Yale University, New Haven, CT; Baltimore Museum of Art, MD; and the McColl Center for Visual Art, Charlotte, NC, among others. He holds a BFA from the University of the Arts, Philadelphia, and an MFA from Yale University.

[bcoxart.com](http://bcoxart.com)

*One Foot in the Door*, 2016  
Mixed media  
Variable dimensions

#### **Zachary Fabri**

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Born in Miami, Florida; based in Crown Heights

Through performance, video, and objects, Zachary Fabri locates his work in environments that speak to the realities associated with the black experience. Fabri has had solo exhibitions at Third Streamibertng, NY; the Museum of Art Fort Lauderdale, FL; and Galerie Open, Berlin. He has participated in group exhibitions at Performa 13, Studio Museum in Harlem, and Rush Arts Gallery, all NY, among others. Fabri's residencies include those at Smack Mellon, the Lower Manhattan Cultural Council, and Wave Hill, all NY; and the Skowhegan School of Painting and Sculpture, ME. His work is in the collection of the Studio Museum in Harlem. He received a BFA from New World School of the Arts in Miami and an MFA from Hunter College, NY.

[zacharyfabri.com](http://zacharyfabri.com)

*Forget me not, as my tether is clipped*, 2012  
16mm film transferred to video, 14:50  
Cinematography: Jake Magee and Cybel Martin

*Untitled (Black Vinyl)*, 2016  
Vinyl  
5 x 5 ft.

## Rachel Frank

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Born in Fort Thomas, KY; based in Bedford-Stuyvesant

Rachel Frank works across mediums in order to engage with and explore the relationship between the American notion of manifest destiny and the ecosystems it has destroyed. She has had solo exhibitions and performed at Vaudeville Park and the Bushwick Starr, both Brooklyn; and at Zurcher Studio and HERE, both NY, among others. Her group shows include those at Kunsthalle Galapagos, Tiger Strikes Asteroid, and Secret Project Room, all Brooklyn; Danese|Corey, Elga Wimmer Gallery, Metro Pictures, and Socrates Sculpture Park, all NY; Dan Graham Project Space, Los Angeles; and the Kansas City Art Institute, MO. She has been awarded residencies from the Innoko National Wildlife Refuge, Alaska, BRIC, the Marie Walsh Sharpe Foundation, and Yaddo. Frank has received grants and awards from Franklin Furnace, the Pollock-Krasner Foundation, the Puffin Foundation, and the International Sculpture Center. She received a BFA from the Kansas City Art Institute and an MFA from the University of Pennsylvania.

[rachel frank.com](http://rachel frank.com)

*The Traveler*, 2014  
Single-channel HD video, 10:33

*American Bison (I) from The Rewilding Project*, 2014  
Cloth, thread, wool, sheepskin, acrylic, and other materials  
21 x 29 x 29 in.

*American Bison (II) from The Rewilding Project*, 2015  
Cloth, thread, wool, sheepskin, acrylic, and other materials  
20 x 30 x 24 in.

*American Bison (III) from The Rewilding Project*, 2015  
Cloth, thread, wool, sheepskin, acrylic, and other materials  
20 x 32 x 28 in.

*Pattern for a Yurt III*, 2016  
Cloth, thread, and glass beads  
76 x 64 in.

## Aaron Gilbert

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Born in Altoona, PA; based in Bedford-Stuyvesant

A painter of psychologically charged narratives, Aaron Gilbert draws on surrealist techniques to emphasize the complexity of human relations. Gilbert has exhibited nationally at the Brooklyn Museum; Deitch Projects, NY; other spaces in Providence, RI; and internationally in Berlin, Spain, and the Czech Republic. The American Academy of Arts and Letters has named him as a Young American Painter of Distinction. He received a Fellowship from the American Academy in Rome, among other residencies. Gilbert's work is in the permanent collection at the Brooklyn Museum. He received a BFA from the Rhode Island School of Design and MFA from Yale University.

[aaron-studio.com](http://aaron-studio.com)

*Citi Bank*, 2015  
Oil on canvas  
26 x 30 in.

*A domestic scene of a married couple seasoning and cleaning wings*, 2016  
Oil on canvas  
28 x 33 in.

*My Love (Daughter)*, 2016  
Oil on canvas  
19 x 25 in.

## Asuka Goto

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Born in Boston, MA; based in Crown Heights

Through work in sculpture, performance, and photography, Asuka Goto measures her relationships to others by using visual cues like her body's height or her movement in a set space, to express concepts like intimacy and personal connection. Goto's work has been exhibited at the CUE Foundation, Soho20 Gallery, and the 92Y Tribeca, all NY; the Kimmel Center, Philadelphia, PA; Real Art Ways, Hartford, CT; and at the Globe Gallery, Newcastle, England. Goto has participated in residencies at the Lower Manhattan Cultural, NY; the Skowhegan School of Painting and Sculpture, ME; the Joan Mitchell Center, New Orleans, LA; HomeBase Berlin; Sculpture Space; and the Vermont Studio

Center. She is the recipient of awards including a Joan Mitchell Foundation Grant and Pennsylvania Council on the Art Fellowship. Goto received a grant from the Jerome Foundation to conduct research on nomadic homes in Mongolia. She received a BA and Post-Baccalaureate Certificate from Brandeis University, MA, and an MFA from Tyler School of Art. Goto teaches at Moore College of Art & Design, Philadelphia.

[asukagoto.com](http://asukagoto.com)

*Untitled (Stagger)*, 2014/2016  
Pigment print  
24 x 30 in.

*Cajun King*, 2016  
Pigment print  
24 x 30 in.

*Tom's Auto, Elkins Park*, 2007  
Pigment print  
24 x 30 in.

## Phoebe Grip

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Born in Peterborough, NH; based in Crown Heights

Phoebe Grip's net installations, complex systems fashioned from such materials as horsehair, fish scales, plastic, and twine, evoke systems of both protection and entrapment. Grip has taken part in group exhibitions at Calico Brooklyn; the Wassaic Project, Wassaic, NY; Distillery Gallery, Boston, MA; Colorado College, Colorado Springs; and Gallery Bob, Goteborg, Sweden. She has been awarded grants and residencies from the Vermont Studio Center, Johnson; the Lerman Trust; Soaring Gardens, Laceyville, PA; and the Wassaic Project. Grip received a BA from Colorado College.

[phoebegrip.com](http://phoebegrip.com)

*Three Signs in Space*, 2016  
Horsehair and Japanese paper  
Variable dimensions

## Ilana Harris-Babou

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Born in Brooklyn; based in Crown Heights

The idea of the haptic is integral to Harris-Babou's work. In video installations and sculptures, She incorporates tactile elements and the subject of

food to examine female energy and the possibilities of the erotic. Ilana Harris-Babou has had solo exhibitions at Broad Street Gallery, Hartford, CT, and Vox Populi Gallery, Philadelphia, PA. Her group exhibitions include those at the Jewish Museum, NY; Fjord, Philadelphia, PA; and various exhibition spaces during her time as an undergraduate in New Haven. Harris-Babou participated in BRIC's Visual Artist Residency program in 2016. She earned a BFA from Yale University and an MFA from Columbia University.

[ilanahb.com](http://ilanahb.com)

*Cooking with the Erotic*, 2016  
2-channel HD video installation, 11:46  
Variable dimensions

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### Maria Hupfield

Born in Ontario, Canada; based in Crown Heights

Maria Hupfield is of Anishnaabe (Ojibway) heritage and a member of Wasauksing First Nation in Ontario, Canada. Her objects, videos, and performance work to activate spaces and to create relationships between self and others. In addition to solo exhibitions in Canadian galleries and art centers, Hupfield has exhibited in the SITELines Biennial SITE Santa Fe 2016; the Museum of Arts and Design, NY; Wave Hill, the Bronx; the Power Plant, Toronto; and the 7a\*11d International Performance Festival, Toronto. Hupfield collaborates with artist Jason Lujan to run Native Art Department International, a blog that presents artwork by indigenous artists alongside and on par with international artists. She has received grants and residencies from the Joan Mitchell Foundation, Wave Hill, and the Canada Council for the Arts, among others. Hupfield received a BA from the University of Toronto, Sheridan College, and an MFA from York University, United Kingdom.

[mariahupfield.wordpress.com](http://mariahupfield.wordpress.com)

*4 Lines in 4 Directions*, 2016  
Pine boards, acrylic paint, industrial felt, and polyester thread  
Boards: 69 x 4 x 2 in. each; installation approx. 66 x 45 x 52 in.

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### Sara Jimenez

Born in Toronto, Canada; based in Crown Heights

Sara Jimenez explores issues related to family and cultural heritage through works in varied formats and media which undergo organic change through the artist's use of salt crystals and other natural elements. Jimenez has had solo exhibitions at Wayfarers Gallery and FiveMyles, both Brooklyn; Phillips de Pury, NY; and the Pinto Art Museum, Antipolo City, Philippines. Her group shows include those at the Brooklyn Museum, the Museum of Contemporary African Diaspora Arts, Sardine Gallery, and Trestle Gallery, all Brooklyn; and at El Museo del Barrio, The Kitchen, A.I.R. Gallery, and Rush Arts Gallery, all NY. Jimenez has performed at the Noguchi Museum, Queens; and FiveMyles and Smack Mellon, Brooklyn. Her awards and residencies include New Yorkers for a Better Neighborhood Grant, Citizens Committee for New York; Wassaic Project, NY; Wave Hill, the Bronx; Artist in the Marketplace Program, NY; and the Vermont Studio Center, Johnson, VT. She received a BA from the University of Toronto and an MFA from Parsons the New School for Design.

[sarajimenezstudio.com](http://sarajimenezstudio.com)

*Residual Fugue 6*, 2015  
Mixed media  
Diptych, 34 x 39 in.

*Pasalubong*, 2016  
Barongs, Pina fabric, chair, rust, and wood  
48 x 48 x 48 in.

*Strata*, 2016  
Plaster and mixed media  
62 x 85 in.

*Parts of a whole*, 2016  
Cast plaster  
12 x 36 in.

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### Rachelle Mozman

Born in New York; based in Bedford-Stuyvesant

Raised by immigrant parents from Panama, Rachelle Mozman draws from her own biography and family history to create staged photographic images.

Her constructed photographs and films confound documentary style and fictional narratives. Mozman has had solo exhibitions at Metaphor Gallery, Brooklyn; the Camera Club of NY; Catherine Edelman Gallery, Chicago; and in art spaces in Europe and Central America. Her group shows include those at Momenta, Brooklyn; the Americas Society, Studio Museum in Harlem, and El Museo del Barrio, all NY; Institute of Contemporary Art, Philadelphia, PA; the Pérez Art Museum, Miami, FL; the National Portrait Gallery, Smithsonian Institution, Washington, DC; and other institutions internationally. She has received awards and residencies from the Jerome Foundation, the Lower Manhattan Cultural Council, the Puffin Foundation, Smack Mellon, and the Fulbright Program.

[rachellemozman.com](http://rachellemozman.com)

*In profile with monstera and woman standing*, 2016  
Collage, C-print, and paper mounted on board  
16 x 22 in.

*Laying pose and The Barbaric Sources*, 2016  
Collage, C-print, and paper mounted on board  
16 x 22 in.

*Childs pose and Words of The Devil*, 2016  
Collage, C-print, and paper mounted on board  
11 x 14 in.

*Sitting Pose*, 2016  
C-print  
12 x 16 in.

*Yudri*, 2016  
C-print  
12 x 16 in.

*On her belly pose*, 2016  
C-print  
12 x 16 in.

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**Kambui Olujimi**

Born in Brooklyn; based in Crown Heights

Working across multiple media including sculpture, drawing, and performance, Kambui Olujimi's work addresses themes of displacement, gentrification, and experiences of commemoration and loss. Olujimi has had solo exhibitions at CUE Art Foundation, apexart, and Art in General, all NY. He has been part of group exhibitions at the Museum of Modern Art, the Studio Museum in Harlem, Rush Arts Gallery, and the Brooklyn Museum, all NY. Internationally, his work has been displayed at the Museo Nacional Reina Sofia, Madrid, Spain, and New Gallerie, Paris, among others. He has held residencies at the Bemis Center for Contemporary Arts, NE; Civitella Ranieri, Italy; Meet Space, Prague, Czech Republic; and Outbound in Kelleberin, Australia. Olujimi has received fellowships from A Blade of Grass, the FSP/Jerome, and Art in General. He holds a BFA from the Parsons School of Design and an MFA from Columbia University.

**kambuiolujimi.com**

*I Knew You Before You Was Born*, 2016

Wood, brass, glass walking stick, canes, foot stool, and faux pearls  
163 x 60 x 19 in.

*Walk with Me* (series, exhibiting 50 of 100), 2016

Ink on paper  
Each 14 x 11 in.

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**Nkiruka J. Oparah**

Born in Los Angeles, California; based in Crown Heights

Nkiruka Oparah's artistic practice lies at the intersection of photography, digital media, and graphic design. Through digital collage, she "remixes" found images with her own photography and poetry to evoke cultural identity in the digital age. Oparah has had group exhibitions at the Living Gallery, Brooklyn; and the AC Institute; and Flavorpill, both NY. She has exhibited internationally at the Southbank Centre, London, UK; Ford Foundation, Lagos, Nigeria; and the Goodman Gallery, Cape Town, South Africa. Oparah received a BA from the University of Georgia and a Post-

Baccalaureate from The New School, NY.  
**jnkiruka.com**  
**cargocollective.com/jnkiruka**

*the sacrifice of hands*, 2016  
Installation  
Approx. 62 x 60 x 116 in.

*study n° 080415*, 2015  
GIF/video projection  
Variable dimensions

*TRANS port*, 2014  
GIF/video projection  
Variable dimensions

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**Rachel Ostrow**

Born in Buffalo, NY; based in Crown Heights

Rachel Ostrow enlists her body and gestures in order to render abstract, multi-dimensional forms on panel. Ostrow has had solo shows at the Keenan Center, Lockport, NY; John Davis Gallery, Hudson, NY; and Todojunto Gallery, Barcelona. Her group shows include those at Gowanus Studio Space, Rhombus Space, Gridspace, Saffron, Liloveve Gallery, Rabbithole Studio, Heliopolis, and others in Brooklyn; SPRING/BREAK Art Show, Deborah Berke Partners, the International Print Center New York, Fisher Gallery at Horace Mann, 92Y Tribeca, and 80WSE Gallery, all NY; and Hallwalls Contemporary Arts Center, Buffalo, NY. Ostrow received a BA from Wesleyan University, a Post-Baccalaureate certificate from the Maryland Institute College of Art, and an MFA from Hunter College, NY.

**rachelostrow.com**

*Rise*, 2016  
Oil on panel  
42 x 36 in.

*Fugue*, 2016  
Oil on panel  
36 x 28 in.

*Riot*, 2016  
Oil on panel  
20 x 24 in.

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**Macon Reed**

Born in Arlington, VA; based in Bedford-Stuyvesant

Macon Reed's work in sculpture, installation, and video engages viewers through immersive; brightly colored environments that act as catalysts for discussions and workshops that consider evolving feminist discourses. Her work has shown at PULSE NY Special Projects, ABC No Rio, The Kitchen, and Wayfarer's Gallery, all New York; the Museum of Contemporary Art, Chicago; and the Chicago Cultural Center, among others. Reed was an artist in residence at the Skowhegan School of Painting and Sculpture, ME. She will be a Research Resident at Eyebeam and an artist-in-residence at Flux Factory this year. Reed received a BFA from Virginia Commonwealth University and MFA from the University of Illinois at Chicago. Additionally she studied at the Salt Institute for Documentary Studies, the Dah International School in Belgrade, and The Kitchen's Sidney Kahn Summer Institute.

**maconreed.com**

*Hammer of Witches, Pears of Anguish*, 2016

Installation; cardboard, plaster, wood, paper clay, joint compound, rope, matte acrylic, and tempera paint  
Variable dimensions,  
approx. 64 x 72 x 64 in.

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**sol'sax**

Born in Brooklyn; based in Crown Heights

sol'sax repurposes a range of ordinary found objects such as tin cans, basketballs, and blue jeans, in order to reimagine the history and culture of African Americans. His practice draws on an Afro-diasporic tradition of assemblage in an effort to expose and explore the complex connections between African-American history and West-African culture. He has had solo exhibitions at Momenta Art, Brooklyn; Kenny Schacter Gallery, Silverstein Gallery, Rush Arts Gallery, and MoMA PS1, all NY; and at Yale University, New Haven. His group exhibitions include those at the Brooklyn Museum, MoCADA, and the Skylight Gallery, all Brooklyn; and Exit Art, the Museum of the City of New

York; Socrates Sculpture Garden, and the Jamaica Center for Arts and Learning, all NY; and at Galeria Ferran Cano, Barcelona, Spain. sol'sax has received awards and commissions from MTA Arts for Transit, the Rockefeller Foundation, New York Foundation for the Arts, Solomon R. Guggenheim Foundation, and the College Arts Association. He received a BFA from the Cooper Union, NY, and an MFA from Yale University.

[solsax.com](http://solsax.com)

*These hand me down black and blue jenes have been rapped rocked and rolled in the blues. These bound jenes have been tapped by wires and caught on tape, red tape, videotape and audiotape. As the tapes circulate the issues rise and brews like a storm in the form of these reborn black and blue jenes. Family ties also binds these stress tested jenes to United States' history, from slavery, to the penitentiary. These jenes are resistant against the home of the convict and the land of the scared supremacist., 2016*

Site-specific installation; denim blue jeans, rocks, ribbon, wire, pigment, video tape, audio tape, and duct tape

Variable dimensions

### Jakob Kudsk Steensen

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Born in the Netherlands; based in Bedford-Stuyvesant

Jakob Kudsk Steensen explores this virtual realm and what he sees as “relationships between fantasy, technology, and ecology.” He mines these virtual ecologies in his installations to consider the destruction of landscapes, both real and imagined, in the worlds we inhabit online and offline. Steensen has had a solo exhibition at the Sleep Center, NY. He has taken part in group exhibitions at Project Space 184, Brooklyn; Temple University, Philadelphia, PA; Galeria Nazionale d'Arte Moderna, Rome; Institut Valencià d'Art Modern Valencia, Spain; Colegio Oficial de Arquitectos de Madrid; Centra Negra, Spain; and Podium, Oslo, Norway. His residencies include those at BRIC, MASS MoCA, North Adams, MA; and Arkitektur der Aktuelle Kultur Berlin/Spain. Steensen has been awarded grants from the Danish Art Foundation, Noerrebro Lokaludvalg, and the Nordic Summer University at Fudan University, China, among others.

[jakobsteensen.squarespace.com](http://jakobsteensen.squarespace.com)

### Terratic Animism

Installation; video, costume, and wood  
120 x 36 x 48 in.

### William Villalongo

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Born in Hollywood, FL; based in Bedford-Stuyvesant

Working primarily with painting and printmaking, William Villalongo has directed his work towards a reassessment of master narratives of Western and African art. He explores such themes as male/female, visibility/invisibility, humanity/nature, and blackness—through the lens of race, color, and politics. Villalongo's solo exhibitions include those at the Susan Inglett Gallery and Esso Gallery, NY; Real Art Ways, Hartford, CT; Harvey B. Gantt Center for African-American Arts and Culture, Charlotte, NC; and Franklin Art Works, Minneapolis, MN. He has participated in group exhibitions at such institutions as the Brooklyn Museum, Brooklyn Academy of Music, El Museo del Barrio, MoMA PS1, the National Academy Museum & School, and the Studio Museum in Harlem, all NY; the Baltimore Museum of Art; and the Seattle Art Museum. His work is in the permanent collections of the Whitney Museum of American Art, the Studio Museum in Harlem, El Museo del Barrio, the Baltimore Museum of Art, and the Yale University Art Gallery. Villalongo has been awarded grants from New York Foundation for the Arts, the Joan Mitchell Foundation, and the Louis Comfort Tiffany Foundation. He received a BFA from Cooper Union, NY, and an MFA from Temple University, Philadelphia.

### williamvillalongo.com

#### *The Gaze*, 2016

Cut velour paper on matte board  
40 x 40 in.

Courtesy of the artist and Susan Inglett Gallery, NY

#### *Strong Medicine*, 2016

Cut velour paper on matte board  
40 x 40 in.

Courtesy of the artist and Susan Inglett Gallery, NY

### Weeksville Heritage Center

### Chloë Bass

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Born in New York; based in Bedford-Stuyvesant

Chloë Bass is a conceptual artist interested in the interactions or “performances” we undergo on a daily basis that go unnoticed. She has presented her work at Momenta Art and Flux Factory, NY; Neuberger Museum, SUNY Purchase, NY; Künstlerhaus Stuttgart and Akademie Schloss Solitude, Germany; and Kunstkammer AZB, Zürich, Switzerland, among others. She has had residencies at the Lower Manhattan Cultural Council, NY, and at Antenna, New Orleans, LA. Bass is also the recipient of residencies and fellowships from the Laundromat Project and the Rema Hort Mann Foundation. She is a Visiting Assistant Professor in Art at Queens College CUNY. Bass holds a BA from Yale University and an MFA from Brooklyn College.

### chloebass.com

*The Book of Everyday Instruction, Chapter Two: Things I've Seen People Do Lately*, 2015

Mixed-media installation  
Variable dimensions

### The Black Lunch Table

(Heather Hart and Jina Valentine)

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Heather Hart, born in Seattle, WA; based in Brooklyn  
Jina Valentine, born in Berwyn, PA; based in Chapel Hill, NC

The Black Lunch Table (BLT) is a collaborative project between artists Heather Hart and Jina Valentine which intends to fill holes in the documentation of contemporary art history and to stimulate conversation on issues relevant to African-American communities. Heather Hart has held residencies and fellowships at the Joan Mitchell Center, New Orleans, LA; Bemis Center for Contemporary Arts, Omaha, NE; Lower Manhattan Cultural Council, NY; and the Whitney Museum Independent Study Program, NY. She received a BFA from Cornish College of the Arts and an MFA from Rutgers University, NJ.

Jina Valentine has had solo exhibitions at the Steve Turner Gallery, Los Angeles, CA; and the Drawing Center, NY, as well as group exhibitions at The Studio Museum in Harlem and Marlborough Gallery, both NY; and Project Row Houses, Houston, TX. She has held residencies and fellowships at the Joan Mitchell Center, New Orleans, LA; Creative Capital and The Drawing Center, both in NY. Valentine received a BFA from Carnegie Mellon University and an MFA from Stanford University. She is an Assistant Professor at UNC Chapel Hill.

[heather-hart.com/The-Black-Lunchtables](http://heather-hart.com/The-Black-Lunchtables)

#### *The Black Lunch Table*

Public programs, roundtables for black visual artists and the community at-large, and Wikipedia Edit-a-thon sessions to create, update, and improve Wikipedia articles related to black artists in Bedford-Stuyvesant and Crown Heights.

#### **Adrian Coleman**

Born in Cheltenham, England; based in Crown Heights

A painter, architect, and writer, Adrian Coleman creates large-scale watercolors that depict the rapidly changing landscape of Brooklyn neighborhoods in a manner that is indebted to the European "picturesque" tradition of portraying classical ruins. Coleman has had solo exhibitions at Colson, Brooklyn, and at the Nassau Club, Princeton, NJ. He took part in the Bronx Museum of the Art's 2015 AIM Biennial as well as in group exhibitions at Site:Brooklyn; Clio Art Project, NY; the Brooklyn Museum; and at Lincoln Center, among others. He was a winner of the 2012 Brooklyn Museum GO Open Studio Competition and has taken place in the Bronx Museum's Artist-in-the-Marketplace Program. Coleman received a BA from Yale University and an MFA from Columbia University.

[colemanadrian.com](http://colemanadrian.com)

#### *Necropolis*, 2015

Watercolor and gouache on paper  
56 x 36 in.

#### *Embarkment*, 2016

Watercolor and gouache on paper  
56 x 36 in.

#### **Adama Delphine Fawundu**

Born and based in Crown Heights

Adama Delphine Fawundu works with documentary photography to explore identity and community. She is known for her now-historic documentation of the early days of hip-hop music and culture that offered viewers an inside look into this burgeoning world in her native Brooklyn. Fawundu launched her career documenting hip-hop culture for *The Source* and *Vibe* magazines. She has received grants and residencies from the African Artists Foundation/Lagos Photo, Nigeria; the Brooklyn Historical Society; Puffin Foundation; and the Fund for Teachers Travel Grant, among others. Her work is in the collections of the Brooklyn Museum, the Brooklyn Historical Society, and the Museu de Arte Contemporânea da Universidade de São Paulo, Brazil.

[delphinefawundu.com](http://delphinefawundu.com)

From the series *Tivoli, A Place We Call Home*:

*Shitu Family, Brooklyn, NY*, 2010  
Gelatin silver print  
14 x 11 in.

*Carol McCoy, Retired MTA Worker, Brooklyn, NY*, 2010  
Gelatin silver print  
14 x 11 in.

*Earl, NY*, 2010  
Gelatin silver print  
14 x 11 in.

*Ethan Boyette, City Employee*, 2010  
Gelatin silver print  
14 x 11 in.

*Mike, Handyman, Brooklyn, NY*, 2010  
Gelatin silver print  
14 x 11 in.

*The Kareems, Brooklyn, NY*, 2010  
Gelatin silver print  
14 x 11 in.

*The Watsons, Son & Mom*, 2010  
Gelatin silver print  
14 x 11 in.

*Yogi and Kaleek, Mother & Son*, 2010  
Gelatin silver print  
14 x 11 in.

*Tivoli, A Place We Call Home*  
Video, 23:41

Credits:

Adama Delphine Fawundu, Anthony Clouden, and Scott Brathwaite

#### **Russell Frederick**

Born in Brooklyn; based in Bedford-Stuyvesant

Russell Frederick is a self-taught photographer whose work is informed by a keen understanding of the human condition and by a passion to give voice to everyday people. Working primarily with black-and-white film, he endows his imagery with a timeless quality. Frederick is a member of Kamoinge Inc., a collective of African-American photographers in NY. His work has been published in *The New York Times*, *Photo District News*, *Slate* magazine, *New York* magazine, and by the *Associated Press*. He has exhibited at the International Center of Photography, the Schomburg Center for Research in Black Culture, Rotunda Gallery, the Brooklyn Museum, Photoville, and the Nathan Cummings Foundation, all NY; and at such major photo festivals as *Visa Pour l'Image*, Perpignan, France; the *Reportage Festival*, Sydney, Australia; the *Angkor Photo Festival*, Cambodia; and the *Shanghai International Photo Festival*, China. Frederick has received grants and awards from the Open Society Foundation, the Gordon Parks International Photography Competition, and the Urban Artist Foundation. He also dedicates time to mentoring young adults with the Kings Against Violence Initiative where he is the Men's Program Director.

[russellfrederick.com](http://russellfrederick.com)

Photos from the Bedford Stuyvesant, Brooklyn series:

*Alanzo*, 2010  
Fiber-based inkjet print from film negative  
20 x 24 in.

*Easter Sunday*, 2011  
Fiber-based inkjet print from film negative  
20 x 24 in.

*Dr. Gore's tribute to Trayvon Martin*, 2012  
Fiber based inkjet print from film negative  
20 x 24 in.

*Teague love*, 2011  
Fiber based inkjet print from a film negative  
20 x 24 in.

*Bloods*, 2006  
Fiber-based inkjet print from a film negative  
20 x 24 in.

*Two generations of Islam*, 2006  
Fiber-based inkjet print from film negative  
20 x 24 in.

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### Duron Jackson

Born in New York; based in  
Bedford-Stuyvesant

Duron Jackson creates sculptures, installations, and videos that address issues of incarceration, surveillance, and the U.S. penal and criminal justice system. Jackson has been featured in solo exhibitions at the Brooklyn Museum and BRIC Rotunda Gallery, as well as group exhibitions at Postmasters Gallery, the Elizabeth Foundation for the Arts, Rush Gallery, and the Bronx Museum of the Arts, all NY. He has received a Fulbright fellowship to study in Bahia, Brazil, and has had previous fellowships and residencies at the Museu de Arte Moderna da Bahia and the Museu AfroBrasil, both in Brazil; and at the Bronx Museum of the Arts and the Drawing Center, both NY. Jackson is a 2016 Media Arts Fellow at BRIC. He has a BFA from SUNY Empire State College and an MFA from Bard College.

[duronjackson.com](http://duronjackson.com)

*Haze*, 2013  
Video installation  
Variable dimensions

*Witness*, 2014  
Installation; sneakers  
Variable dimensions

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### Olalekan Jeyifous

Born in Nigeria; based in  
Bedford-Stuyvesant

Seeped in the eco-political ideology and activism of "solarpunk," Olalekan Jeyifous creates large-scale digital renderings that translate the existing architectural language of neighborhoods into colossal vertical settlements. Jeyifous's work has been shown in group exhibitions at the Studio Museum in Harlem, the Kitchen, the New Museum, Socrates Sculpture Park, and the Museum of Modern Art, all NY. He has shown internationally at the Vitra Design Museum, Weil am Rhein, Germany and the Guggenheim Bilbao, Spain. He is the recipient of numerous residencies and fellowships from Socrates Sculpture Park, The Drawing Center, Headlands Center for the Arts, the Lower Manhattan Cultural Council, and the MacDowell Colony. Jeyifous received his BFA in Architecture from Cornell University.

[vigilism.com](http://vigilism.com)

*IMPERIUM SINE FINE*, 2016  
Digital print mounted on Dibond  
Approx. 48 x 84 in.

*IMPERIUM SINE FINE*, 2016  
360° Video

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### McKendree Key

Born in Vermont; based in  
Bedford-Stuyvesant

An interdisciplinary artist, McKendree Key explores issues of place and notions of home through photography, video, works on paper, and installation. Key has had solo exhibitions at the Hunter College Art Gallery, Lower Manhattan Cultural Council, and MoMA PS 1, all NY. She has been included in group exhibitions Rotunda Gallery; the Brooklyn Museum; Spring Break Art Show; and Groundswell at Olana State Historic Site, Hudson, all NY; and Appalachian State University, Boone, NC. Key received the Pollock-Krasner Foundation Grant and has been an artist in residence at the CUE Art Foundation, and the Lower Manhattan Cultural Council, both NY; and the Skowhegan School of Painting and Sculpture, ME, among others. Key received a BFA from Colorado College, Colorado Springs, and an MFA from Hunter College, NY.

[mckendreekey.com](http://mckendreekey.com)

*Peripheral Metropolis*, 2016  
Video, 03:30

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### Baseera Khan

Born in Dallas, TX; based in Crown Heights

Baseera Khan works with varied forms including performance, video, language-based projects, and installation, to examine patterns of emigration and exile that are shaped by economic, social, and political changes. Khan's group exhibitions include those at the Abrons Art Center, Hosfelt Gallery, William Holman Gallery, and the South Street Seaport, all NY; San Francisco State University and Hosfelt Gallery, both San Francisco, CA; Diverse Works and Lawndale Art Center, both Houston, TX; and the Austin Museum of Art, TX. She was recently an International Fellow in Israel/Palestine through Apexart, NY. Khan received a BFA from the University of North Texas and an MFA at Cornell University.

[baseerakhan.com](http://baseerakhan.com)

*The Window*, 2015  
Video, 25:30

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### sol'sax

*Samo Sol*, 2004-2016  
Mixed-media installation  
Variable dimensions

See pages 38-39 for artist bio

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### Stan Squirewell

Born in Washington, D. C.; based in  
Crown Heights

An artist whose work spans photography, sculpture, painting, and performance, Stan Squirewell draws on history, mythology, sacred geometry, and science to consider paradigms such as male/female, black/white, pain/beauty, and nature/technology. Squirewell has exhibited in such venues as Rush Art Gallery and Present Company, Brooklyn; Corridor Gallery, NY; International Visions Gallery and other spaces in Washington, D.C.; the Walters Museum, Baltimore, MD; and Hampton University Museum, Virginia. His work is in the collections of the David C. Driskell Center, College Park, MD; the Reginald Lewis Museum, Baltimore; and

the new National Museum of African Art, Smithsonian Institution, Washington, DC. Squirewell received a BFA from the Corcoran College of Art & Design and an MFA from the Maryland Institute of Art. [stansquirewell.com](http://stansquirewell.com)

*Taken to the Water*, 2014  
Acrylic on pigment print  
21 x 62 in.  
Edition 1 of 3

*Take Me to the River*, 2014  
Acrylic on pigment print  
13 x 19 in.

*And still we rise (study)*, 2014  
Acrylic on pigment print  
8 x 9 in.

*Chimera (study 2)*, 2014  
Acrylic on pigment print  
8 x 9 in.

## Brooklyn Public Library

### Kumasi J. Barnett

Born in Baltimore, MD; based in Bedford-Stuyvesant

In his latest body of work, Kumasi J. Barnett appropriates comic-book images, transforming superheroes into African Americans, and challenging stereotypes and notions of heroism. Barnett has exhibited at Phillip Nuveen Gallery, Sulphurbath Studio, and Brooklyn Artists Space, all Brooklyn; and SPACEWOMB, Queens, NY. He has been an artist in residence at the Vermont Studio Center, Johnson, VT, and Hopkins Hall Gallery, Columbus, OH. Barnett received a BA from the University of Maryland, and an MFA from Ohio State University, Columbus. [kumasijbarnett.com](http://kumasijbarnett.com)

*The Amazing Black-Man #136*, 2016

*The Amazing Black-Man #139*, 2016

*The Amazing Black-Man #179*, 2016

*The Amazing Black-Man #203*, 2016

*The Amazing Black-Man #219*, 2016

*The Amazing Black-Man #234*, 2016

*The Amazing Black-Man #243*, 2016

*The Amazing Black-Man #612*, 2016

*The Amazing Black-Man #613*, 2016

*The Amazing Black-Man #614*, 2016

*The Amazing Black-Man #620*, 2016

*The Amazing Black-Man #637*, 2016

*Action Blackman Series #786*, 2016

*Black in America #8*, 2016

*The Superior Black-Man #009*, 2016

*The Ultimate Black-Man #153, 154*, 2016

All: Mixed media on comic book  
9  $\frac{3}{4}$  x 6  $\frac{1}{4}$  in.

### Aaron G. Beebe

Born in Lakewood, OH; based in Crown Heights

Aaron Beebe is visual artist and curator interested in institutional modes of display and the manner in which images and other documents are endowed with authority. Beebe has exhibited at such venues as the Brooklyn Historical Society, Pierogi, and the Coney Island Museum, all Brooklyn; Central Booking, NY; Curious Matter, Jersey City; Liz Afif Gallery, Philadelphia; and at spaces in Europe and India. He has received awards and residencies from the Jerome Foundation; the Dedalus Foundation; the Andy Warhol Foundation; the Jivar Creation and Society Residency, Barcelona; and the Last Ship Residency, Mumbai, among others. Beebe has taken part in the resurgence of small, quirky museums and artist-run spaces in New York such as the Museum of Morbid Anatomy in Gowanus. He received a BFA from Ohio State University and MA from New York University.

[aaronbeebe.net](http://aaronbeebe.net)

*Map, Arabian Sea*, 2013 (No. 083)  
Pencil, inkjet, ink and wash on gessoed panel  
8 x 16 in.

*Map, Manhattan Bridge*, 2014 (No. 101)  
Pencil, inkjet, ink, and wash on gessoed panel and paper  
8 x 16 in.

*Map, Arabian Sea*, 2016 (No. 121)  
Robot-guided pencil, pencil, ink, and wash on gessoed panel  
8 x 16 in.

*Map, Brooklyn Bridge Park*, 2016 (No. 122)  
Robot-guided pencil, pencil, ink, and wash on gessoed panel  
8 x 16 in.

*Map, Arabian Sea*, 2016 (No. 123)  
Robot-guided pencil, pencil, ink, and wash on gessoed panel  
8 x 16 in.

*Map, Williamsburg Bridge*, 2016 (No. 124)  
Pencil, inkjet, ink, and wash on gessoed panel and paper  
8 x 16 in.

### Asuka Goto

*lost in translation*, eight works (Elizabeth, 85, 86, 98, 99, 100, 102, 104, 110), 2016  
Pencil, colored pencil, tape, and collaged book pages (from a novel written by the artists' father) on paper  
Each 10 x 13 in. (framed 14 x 17 in.)

See page 36 for artist bio

### Chris Nosenzo

Born in Connecticut; based in Ditmas Park

Chris Nosenzo is a graphic designer and book artist. Through book projects, like *Lost Art*, he questions notions pertinent to the art world, including originality/forgery and high art/low art.

Nosenzo has taken part in group exhibitions organized by TGIF Gallery, AMO Studios, and Sorry Archive, all NY. In 2014 he was selected by Printed Matter for their Emerging Artist Series. Nosenzo is the Associate Design Director at Bloomberg Businessweek. *Packet*, a zine collective started in 2012 by Nosenzo, Nicole Reber, and Christine Zhu, has published 83 issues. Nosenzo received a BFA in Communication and Design from Pratt Institute, Brooklyn. [chrisnosenzo.com](http://chrisnosenzo.com)

*Lost Art*, 2014  
Tape bound color offset and risograph on variable stock  
5 x 8 in.

*Klein-Funke: Second Revised and Expanded Edition, 2013*  
Wire bound laserjet and risograph on variable stock  
8 ½ x 11 in.

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### **Hidemi Takagi**

Born Kyoto, Japan; based in Crown Heights

A first-generation Japanese-American who grew up with American television programs of the 1950s and 60s, Hidemi Takagi translates her visions, both real and imagined, of New York City into photographs and videos. She has had exhibitions at the Bronx Museum of the Arts, White Columns, DUMBO Art Center, Momenta Art, and BRIC, all NY; as well as the Space Gallery, Cleveland, OH, and the Dollinger Art Project, Tel Aviv, Israel. She has taken part in residencies at the Lower Manhattan Cultural Council, Artist in the Marketplace program, New York Foundation for the Arts, and BRIC's Media Arts Fellowship, all NY. She has received degrees from the International Center of Photography and the National Academy of Design.

**hidemitakagi.com**

Photographs from The Barbershops series:

*ABC 2 Barber Shop, 2015-16*  
18 digital C-prints, each 6 ½ x 10 in.  
1 digital C-print, 20 x 30 in.

*Nine Hair Studio, 2015-16*  
18 digital C-prints, each 6 ½ x 10 in.  
1 digital C-print, 20 x 30 in.

*De Rite Barbershop, 2015-16*  
18 digital C-prints, each 6 ½ x 10 in.  
1 digital C-print, 20 x 30 in.

*Artist biographies were written by Elizabeth Ferrer, Jenny Gerow, Tiffany Nova, Lakshmi Padmanabhan, Jay Thanja Sherman, and Samantha Khol.*

## **ACKNOWLEDGMENTS**

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*On behalf of BRIC, I wish to first thank all of the artists who are included in the BRIC Biennial, Volume II: Bed-Stuy and Crown Heights Edition. Based in these two neighborhoods, their enormous creativity demonstrates the continued vitality of Brooklyn as one of the great centers internationally for artistic production. In addition, I wish to express deep gratitude to the Central Library, Brooklyn Public Library; FiveMyles; and the Weeksville Heritage Center, for hosting portions of this exhibition. Thanks to their enthusiastic support and participation, this second edition of the BRIC Biennial includes over 40 artists and takes place not only at BRIC House, but in the very neighborhoods that are our focus.*

*At the Brooklyn Public Library, special thanks to Linda E. Johnson, President and CEO; the Programs & Exhibitions Department including Meredith Walters, Barbara Wing, and Brandon Graham; and the Marketing & Communications Department including Leila Taylor, Laurie Elvove, Jack Cavicchi and Raquel Penzo.*

*At the Weeksville Heritage Center we thank Tia Powell Harris, President/ Executive Director; Anita Romero Warren, Director of Operations and Administration; Stephanye Watts, Administrative Assistant/BRIC Biennial Artist Coordinator; and Chris Clements, Facility Manager; Installation and maintenance.*

*We are also grateful for the participation of FiveMyles, a long-time exhibition and performance art space in Crown Heights. Thanks to Hanne Tierney, Director; Marine Cornuet, Cultural Events Planner/Programs Manager.*

*I also wish to thank BRIC's Contemporary Art staff for their remarkable dedication to this ambitious project. We were aided by a team of talented interns who provided support at many levels — Gene Duval, Samantha Kohl, and Thanja Jay Sherman. Lakshmi Padmanabhan, BRIC's first curatorial fellow, provided valuable research and writing. And we are especially grateful to artist Carl Hazlewood and curator Dexter Wimberly, who acted as curatorial advisors and helped us shape the exhibition in its early stage of development.*

**Elizabeth Ferrer**  
Vice President, Contemporary Art

### About BRIC

BRIC is the leading presenter of free cultural programming in Brooklyn, and one of the largest in New York City. We present and incubate work by artists and media-makers who reflect the diversity that surrounds us. BRIC programs reach hundreds of thousands of people each year.

Our main venue, BRIC Arts | Media House, offers a public media center, a major contemporary art exhibition space, two performance spaces, a glass-walled TV studio, and artist work spaces.

Some of BRIC's most acclaimed programs include the BRIC Celebrate Brooklyn! Festival in Prospect Park, several path-breaking public access media initiatives, including the newly-renamed BRIC TV, and a renowned contemporary art exhibition series. BRIC also offers education and other vital programs at BRIC House and throughout Brooklyn.

In addition to making cultural programming genuinely accessible, BRIC is dedicated to providing substantial support to artists and media makers in their efforts to develop work and reach new audiences.

BRIC is unusual in both presenting exceptional cultural experiences and nurturing individual expression. This dual commitment enables us to most effectively reflect New York City's innate cultural richness and diversity. Learn more at [BRICartsmedia.org](http://BRICartsmedia.org)

### Supporters

BRIC's contemporary art programs benefit from generous public funding from the National Endowment for the Arts; Institute of Museum and Library Services; New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; New York State Assemblymembers James F. Brennan, Joseph R. Lentol, Walter T. Mosley, Annette Robinson, and Jo Anne Simon; Mayor Bill de Blasio and the New York City Department of Cultural Affairs, Commissioner Tom Finkelpearl; New York City Council Speaker Melissa Mark-Viverito, the Brooklyn Delegation of the New York City Council, and New York City Council Members Inez D. Barron, Robert Cornegy, Laurie Cumbo, Rafael Espinal, Mathieu Eugene, Vincent J. Gentile, Brad Lander, Stephen Levin, Darlene Mealy, Mark Treyger,

and Jumaane Williams; and the office of Brooklyn Borough President Eric Adams.

Additional private support is provided by Astoria Bank, Milton and Sally Avery Arts Foundation, Bay and Paul Foundations, Bloomingdale's, Deutsche Bank Americas Foundation, The Doris Duke Charitable Foundation, Ford Foundation, Forest City Ratner Companies, The Hearst Foundations, Lambent Foundation, The Robert Lehman Foundation, Laurence W. Levine Foundation, The New York Community Trust, Oppenheim Family Foundation and The Andy Warhol Foundation for the Visual Arts, as well as numerous individual supporters.



### About Brooklyn Public Library

Brooklyn Public Library (BPL) is an independent library system for the 2.5 million residents of Brooklyn. It is the fifth largest library system in the United States with 60 neighborhood libraries located throughout the borough. BPL offers free programs and services for all ages and stages of life, including a large selection of books in more than 30 languages, author talks, literacy programs and public computers. BPL's eResources, such as eBooks and eVideos, catalog information and free homework help, are available to customers of all ages 24 hours a day at [bklynpubliclibrary.org](http://bklynpubliclibrary.org).

### About FiveMyles

The mission of FiveMyles is to advance public interest in innovative experimental work; to identify and exhibit the work of under-represented artists, and to engage the local community through participation in the arts.

FiveMyles gives emerging, merited, and well-established artists the opportunity to present their work in solo and group exhibitions. Place, personal vision, politics, identity and experimentation are an integral part of programming. Learn more at [fivemyles.org](http://fivemyles.org)

### About Weeksville Heritage Center

The mission of Weeksville is to document, preserve and interpret the history of free African American communities in Weeksville, Brooklyn and beyond

and to create and inspire innovative, contemporary uses of African American history through education, the arts, and civic engagement.

Weeksville Heritage Center, Brooklyn's largest African-American cultural institution, is a multidisciplinary museum dedicated to preserving the history of the 19th century African American community of Weeksville, Brooklyn - one of America's first free black communities. Using a contemporary lens, we activate this unique history through the presentation of innovative, vanguard and experimental programs. Weeksville advances its mission through history, preservation, visual and performing arts, ecology and the built environment. Learn more at [weeksville.org](http://weeksville.org)

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