

A Través



BILL VIOLA

Small Saints, 2008

Color High-Definition video polyptych on six OLED flat panels
mounted on shelf

33.02 x 157.48 x 27.94 cm

13 x 62 x 11 in.

Edition of 7 plus 2 artist's proofs (AP 2/2)

(JCG3784.AP2)

Part of the *Transfigurations* series, *Small Saints* presents a series of encounters with the intersection between life and death. Each panel pictures a single individual who slowly emerges from black-and-white darkness and breaks through the threshold of water and light. Passing into the physical world, the figure is then represented in high-definition color. As the presence of all beings is finite, each figure eventually turns away from material existence and recedes through the wall of water. The cycle repeats without end. The *Transfigurations* series made its debut in 2007 with the presentation of *Ocean Without a Shore* at the 52nd Venice Biennale.



JESSE WINE

Love and other strangers, 2021

Ceramic, paint, sand, graphite powder, steel

77 x 68 x 30 in

195.6 x 172.7 x 76.2 cm

(JCG13123)

Courtesy of the Artist and Simone Subal Gallery, New York

Love and other strangers, 2021 examines the space above an architectural form. Although the resemblance is subtle, *Love and other strangers*, 2021 consciously evokes terraced housing commonly found in cities that flourished during the Industrial Revolution. Gaston Bachelard's book, *The Poetics of Space*, explores how people sleep better and dream more in their childhood home, the reason being: that "home" protects the sleeper. Although Wine's sculpture isn't based on a specific place, it points to a limited space that is confined by small rooms, narrow streets, and back alleys. To Wine, this limitation of space resonates with the three cloud-like forms above the building that seem to offer a visual representation of metaphysically leaving the home through the act of dreaming. Forms that appear in a dream are somehow never truly complete in the way that they exist in the real world, and Wine believes that anything one dreams has the potential to morph into something else. *Love and other strangers*, 2021 utilizes the physical space above this fictional building as a stage for exploration – Wine's three amorphous forms explore this otherworldly domain in different ways: one points directly upward, another deviates horizontally, and the third sits into elbow-like knuckles.



SIMON EVANS™

The Land that Time Reshot, 2021

Mixed media

30 x 40 in.

76.2 x 101.6 cm

(JCG13053)

Simon Evans™ is the artistic collaboration between Simon Evans and Sarah Lannan. This new work recreates a popular skatepark in Southbank, London, which Evans frequented in his youth. The artists meticulously mapped out the park as it existed in the 1990's, inspired by the theory of Psychogeography, which focuses on the psychological experience of the urban environment. At once personal and public, the work illustrates a particular nostalgia for Evans, who was a professional skateboarder before he was a professional artist. Hands and disembodied fingers fingerboard across the parks' geography, playfully replicating moves of skateboarders on a miniature scale. The park is dotted with imagery from Evans' childhood and British history—notably, a depiction of the Golden Hind, once helmed by Francis Drake, and a Brontosaurus, a dinosaur whose validity has been called into question since its discovery by British scientists in the 19th century— as well as nods to the present day through imagery of discarded medical gloves. The work explores the blurred relationship between toys, games and the real-life counterparts they seek to imitate, and the interplay between past and present on one's experience of space

A Través



Paul Mpagi Sepuya
Darkroom Mirror (_2160168), 2018
Archival pigment print
32 x 24 in. (81.28 x 60.96 cm) print size
33 x 25 x 2 in. (83.82 x 63.5 x 5.08 cm) framed
Edition 1 of 5, 2 AP
(JCG12879)
Courtesy of the Artist and Vielmetter Los Angeles

In the *Darkroom Mirror* series (2017-2018), Sepuya positions his camera and tripod in front of a mirror, depicting himself—occasionally accompanied by the limbs of a companion—in the act of taking a photograph. Through revealing his own tools and apparatuses, Sepuya presents artificial, enigmatic scenes that raise questions about the medium's processes of exposure and concealment, the relationship between surface and depth, and the connection between the lens and the mirror as devices of capture and reflection. The mirrors in Sepuya's images often bare palimpsestic traces of smudging, disturbing the transparency of the picture plane and heightening the photograph's tactility.

Sepuya's work also engages with the suggestive, unstable meanings of "darkroom," which refers to, in the artist's words, "both the historical origin of the photographer's craft as well as the privileged yet marginalized site of queer and colored sexuality and socialization." The personal and the professional collide in Sepuya's studio, as his subjects are not strictly models but also friends, lovers, peers, and members of the queer community. Such intimate depictions explore complex intersections of desire, collaboration, and creative exchange. They also imagine the studio as a site for expanding the possibilities of queer subjectivity and expression.



Paul Mpagi Sepuya
Drop Scene Study (OX5A1121), 2018
Archival pigment print
75 x 50 in. (190.5 x 127 cm) print size
76 x 51 x 2 in. (193.04 x 129.54 x 5.08 cm) framed
Edition 1 of 5, 2 AP
(JCG12880)
Courtesy of the Artist and Vielmetter Los Angeles

In *Drop Scene Study* (OX5A1121), 2018, the tools – the camera, the tripod – become extensions of Sepuya, neutralizing the subject-photographer relationship. The drama of cloaking oneself under the drapery of the camera obscura is contemporised via the lens, voyeuristically peeking from an opening in between plain white material, or from the camera, watching lonesomely as its operator is disguised by a wooden pedestal, revealing but a solitary hand.

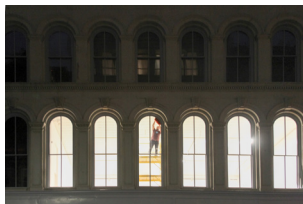


BRANDON NDIFE
Evolution of a Corn Chip, 2021
Aquaresein, wood, insulation foam, corn, silver leaf, enamel, latex
34 x 22 x 32 in.
86.36 x 55.88 x 81.28 cm
(JCG13120)
Courtesy of the Artist and Bureau, New York

In Brandon Ndife's sculptures, amorphous and bulbous forms seem to hint at the presence of a body, but are never fully defined. In his work, fragments of furniture which the artist builds himself and household items are merged in a mix of moldy tube-like forms and often natural elements like plants and grasses, which directly counter the idea of sterility. Ndife combines organic and synthetic materials to generate "slow-objects" that seem to be alive and decaying simultaneously, pointing to natural cyclical rhythms.

In *Evolution of a Corn Chip*, corn husks seem to be growing out of artist-made drawers, having evolved perhaps from a forgotten corn chip into a full-fledged organic form, exploding outwards. For the first time, Ndife uses silverleaf to coat several forms in the sculpture, giving these ephemeral materials an air of permanence.

A Través



TERESA MARGOLLES

A TRAVÉS, 2007-2022

Action that took place on the windows of 52 Walker St. on January 9, 2022.

Realized by a young migrant from Guatemala, who covered the panes with residual sweat left on the t-shirts of undocumented migrants from Mexico, Central America, and South America who live and work in New York. The garments were obtained by exchange carried out across the city's five boroughs.

Dimensions variable
(JCG13181)

For over twenty-five years, Teresa Margolles has investigated the social and aesthetic dimensions of violence and marginality. Her work most often involves collecting material samples that index the mortal consequence of social exclusion. Working in close collaboration with her subjects, Margolles' fieldwork-driven artmaking most often results in object-based interventions within the architectures of civic and cultural institutions.

A TRAVÉS is a new work by Margolles in which the windows of James Cohan's Tribeca gallery are covered by the sweat of undocumented migrants from Mexico, Central America, and South America, who live and work in New York. To execute this action, the residual bodily fluids from t-shirts worn previously by these individuals will be smudged onto the panes of glass. For the duration of the exhibition, the windows' surfaces will be coated entirely by this semi-transparent fluid: material evidence of the resolute bodily presence—the condition of being alive, in itself deemed “illegal”—of people precluded from access to systems of social care. By intervening into the architecture of the gallery, the work serves to expose the social and economic structures within our capitalist system of value that enable such marginality and exclude them from the social imaginary.

Once the intervention is complete, the t-shirts will each be cast into respective cubes of cement and installed within the space. This work, whose title translates in English to “through,” is a continuation of a larger series Margolles has developed since 2011, involving the use of sweat from subjugated individuals to cover windows within arts venues. Most recently, Margolles created a work focused on the sweat of Venezuelan subjects of forced migration that crossed the Simón Bolívar bridge to neighboring Colombia in 2017.



TERESA MARGOLLES

A TRAVÉS, 2007 - 2022

24 cement blocks containing the t-shirts used for the action that

took place on the windows of 52 Walker St. on January 9, 2022

Each: 5 7/8 x 5 7/8 x 5 7/8 in (15 x 15 x 15 cm)

(JCG13099)

24 cement blocks containing t-shirts previously used for an intervention covering the windows of James Cohan Gallery with residual sweat left on the t-shirts of undocumented migrants from Mexico, Central America, and South America, who live and work in New York City. The garments were obtained by exchange carried out across the city's five boroughs.

The intervention on the windows at James Cohan was realized by a young migrant from Guatemala who has recently arrived in New York City. They have covered the panes with residual sweat left on the t-shirts of undocumented migrants from Mexico, Central America, and South America, who live and work in New York. The garments were obtained by exchange carried out across the city's five boroughs.



TERESA MARGOLLES

Nudo Rojo, 2022

Wool, linen, and cotton

35 3/8 x 27 1/2 in

90 x 70 cm

(JCG13233)

This work, whose title translates in English to “Red Knot” features text taken from a phrase said in a march held in New York on October 29, 2021, “NY is our home, we stay here with respect and dignity.” The rug is handwoven using the Rug Punch technique, which is an ancient form of rug making.

A Través



Wardell Milan

Amerika: Klansman, Robert, 2019

Charcoal, graphite, colored pencil, pastel, and oil stick on hand dyed paper

49 3/4 x 37 7/8 in (126.4 x 96.2 cm)

framed: 54 x 42 1/4 in (137.2 x 107.3 cm)

(JCG13208)

Courtesy of the Artist and David Nolan Gallery, New York

Wardell Milan's practice is conceptually grounded in photography, often using photographs as initial inspiration behind composition of drawings and collages. Referencing artists such as Robert Mapplethorpe, Diane Arbus, Andres Serrano, Alec Soth, and Eugene Richards, Milan appropriates, and in some cases re-appropriates the photographs, and thus the bodies depicted. Milan also uses images and objects to establish allegorical connections between history and contemporary events. By exploring the daily lives of White nationalists, from their morning rituals and social gatherings to their most intimate moments, Milan reveals the banality of hate. As we remain passive observers both within Milan's portrayals and as witnesses to them, it becomes necessary for us to question our own preconceived morality.



Wardell Milan

Amerika: Klansman, Pulaski, 2019

Charcoal, graphite, colored pencil, pastel, and oil stick on hand dyed paper

49 3/4 x 37 7/8 in (126.4 x 96.2 cm)

framed: 54 x 42 1/4 in (137.2 x 107.3 cm)

(JCG13189)

Courtesy of the Artist and David Nolan Gallery, New York



TUAN ANDREW NGUYEN

Radiant Remembrance, 2021

Concrete, bamboo, brass, steel, epoxy resin

32 x 31 1/2 x 31 1/2 in.

81.5 x 80 x 80 cm

Edition of 3 plus 2 artist's proofs (AP 1/2)

(JCG12827)

In his latest body of sculptural objects, Nguyen works with concrete blocks found, often abandoned, at construction sites. The sculpture is studded with bamboo, radiating outward from the block in a manner akin to the bristling quills of a porcupine and reconfigured in the symmetry of a Buddhist mandala. Bamboo grows naturally and abundantly in areas that the artist refers to as the tropical Global South. It has been used for centuries as a construction material and is heralded as a sustainable and renewable resource. It also holds a more geographically-specific history: in the Vietnam War, guerilla fighters used bamboo to create booby traps, using the material as a strategy to equalize the military technology of the French and US armies.

In *Radiant Remembrance*, Nguyen reconstitutes the object as a memorial structure that allows him to parse the traumas caused by the tensions between the natural and built environments, between nature and the man-made.

A Través



TUAN ANDREW NGUYEN
Spirit of Bidong, 2020
pigment print on Hahnemuhle paper
48 x 32 in
121.9 x 81.3 cm
Edition of 5 plus 2 artist's proofs (#2/5)
(JCG11690)

Spirit of Bidong is a photographic work that depicts an imagined 'last man on earth.' Created in conjunction with Nguyen's video project *The Island*, a film shot on Pulau Bidong, an island off the coast of Malaysia that became the largest and longest-operating refugee camp after the Vietnam War. The artist and his family were some of the 250,000 people who inhabited the tiny island between 1978 and 1991. The film takes place in a dystopian future, the island now overgrown by jungle and filled with crumbling monuments and relics.

The lone figure of *Spirit of Bidong*, the last protector of the island, dons hand-made, sculptural headdresses that were made from scavenged materials on the island as well as materials that washed ashore. They are a material embodiment of what it means to fill the voids left by history. The headdresses are ritual objects. Here, the human body is transformed by the totemic power of spiritual objects.



ELLEN GALLAGHER
Untitled, 1999
Enamel on steel
1/2 x 118 in.
1.3 x 304.8 cm
(JCG0252)

In her first major body of work, made in the mid-1990s, Gallagher applied penmanship paper to canvas in uneven grids, filling the pages with small repeated pairs of stylized lips that she both drew and printed in blue ink. These works thus hinged the aesthetics of 1960s Minimalism to racist minstrelsy and blackface physiognomy. Other biomorphic forms (eyes, tongues, and hair) appear in abstract clusters throughout her oeuvre.

Upon close inspection of *Untitled*, 1999, we discover a deluge of tiny hand-painted lips and eyeballs- what she calls "the disembodied ephemera of minstrelsy." A textured terrain of shapes is overlaid in enamel on a steel rod. With this thick, reflective surface, Gallagher suggests that the psychosis of race relations is embedded in the history of Western abstraction. According to Gallagher, "I think that these signs, these disembodied swollen eyes, and these lips have already been bruised into a metaphor, into caricature. I often get linked to some kind of pristine minimalism, but I think that one needs to reach back further, to early American abstractions. The earliest, I think, is the minstrel show, which is the disembodiment of the black body."



YUN-FEI JI
The hooded skeleton on a goat, 2021
Ink and watercolor on paper
23 1/4 x 16 3/8 in.
59.1 x 41.6 cm
(JCG12389)

Yun-Fei Ji employs the stacked perspective and flattened space of classical Chinese painting to tell contemporary stories that, while geographically specific, speak to a collective human experience. The work often comments on political realities of both the US and China, expressed in codes by using metaphor and allusion. There is a satirical streak, and his love of the grotesque is balanced with humor and a deep sense of irony.

A Través



YUN-FEI JI
The protesters, 2021
Ink and watercolor on paper
27 1/2 x 17 3/8 in.
69.8 x 44.1 cm
(JCG12390)



YUN-FEI JI
The three hooded men, 2021
Ink and watercolor on paper
18 1/2 x 19 1/4 in.
47 x 48.9 cm
(JCG12388)

In *The three hooded men*, what at first glance appears to be a fantastical meeting of man dressed as beast is also a statement on the current American socio-political climate. The pig costume worn by the central figure is an illusion to the porcine allegories of authoritarianism that populate George Orwell's *Animal Farm*. While Orwell's farm animals were references to Soviet leadership, Ji finds resonance in the dictatorship of Chairman Mao and, more recently, the strong-man showmanship of Donald Trump. The pointed hoods of the three figures suggest the white hoods and robes of the Klu Klux Klan, a reflection of the strains of racism, xenophobia, nativism, and nationalism that were given a new central platform by the last American President.

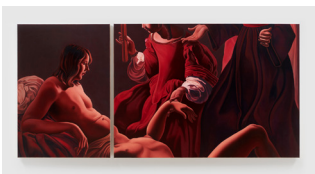


KATHLEEN RYAN
Bad Grapes (Desert Island), 2021
Agate, turquoise, amazonite, tektite, aquamarine, magnesite,
jasper, garnet, Ching Hai jade, onyx, serpentine, glass, steel pins
on coated polystyrene, copper tube and copper fittings
38 1/2 x 35 3/4 x 28 1/2 in.
97.8 x 90.8 x 72.4 cm
(JCG13121)
Courtesy of the Artist and KARMA, New York

Assertive in their materiality, Ryan's sculptures tackle formal concerns such as volume, weight, surface, and balance. Utilizing a diverse range of mediums—including marble, glazed ceramic, concrete, and found objects—she creates oversized models of commonplace goods, defamiliarizing basic commodities. Taking the form of vintage decorative crafts that have been blown up to an imposing scale, her *Bad Fruit* series employs material irony and art historical tropes to play with expectation and desire; Ryan fashions decaying fruit from glittering beads, gemstones, and found items, illustrating her fascination with “how objects bring meaning and carry a history.”

Ryan's *Bad Fruit* sculptures embody contradictions: the illusory weightlessness of their heavy forms; the insinuations of both kitsch and refinement; the negotiation between allegorical, historical musings and the stoic present. Subverting expectations of value, synthetic acrylic and glass beads simulate glistening flesh, while clusters of semiprecious stones play the role of pathogens such as *penicillium digitatum*. The sculptures ignite a sense of disorientation and mythic wonder through their materiality, scale, and evocative power. With painstaking technique, painterly sensitivity to color, and a biting sense of humor, Ryan suggests art's capacity to both evoke and arrest the passage of time.

A Través



JESSE MOCKRIN

The Magic Chamber, 2021

Oil on cotton

Diptych

Overall: 40 x 84 in.

101.6 x 213.4 cm

(JCG13119)

Courtesy of the Artist and Night Gallery, Los Angeles

The Magic Chamber is taken from an act of the musical play “Le Martyre de Saint Sebastien,” written in 1911 by Gabriele D’Annunzio, with music by Claude Debussy, with Saint Sebastian played by a female actor. In my work two moments from different historical references are married across the divide of the diptych. The androgynous Sebastian on the left panel of my work gazes at another version of Sebastian being cared for on the right panel. In this way, the painting represents the body traversing its physical boundaries, the small gap between panels creating a kind of magical space where time and the self pass outside our laws. The borrowing of the title “The Magic Chamber” from the play layers a third iteration of the Saint Sebastian story onto the work, and refers to the non-space the figures in my painting inhabit as a magical space in which the boundaries of time, gender, and the body dissolve.

The historical references are two different paintings by Georges De la Tour of Saint Sebastian being tended by Saint Irene. I became interested in Saint Sebastian when I learned that he is the patron saint of plague, and that the beauty of his historical depiction developed after the Black Death and his subsequent association with health. Over time, the meaning of Saint Sebastian’s representation has expanded far beyond its original story of Christian martyrdom, and come to suggest hope of recovery from illness, which lead to an eroticization of his youthful image, which led to his becoming a symbol of homoeroticism and then revived as a symbol of hope during the AIDS movement. In referencing art history in my work, I am particularly interested in the ever-evolving meaning attached to images, how they transform over time and across culture, and how the act of bringing them into our present context expands their resonance now.

- Jesse Mockrin



SHINICHI SAWADA

Untitled (142), c.2007-2012

Wood fired ceramic

7 5/8 x 7 1/8 x 11 1/8 in

19.5 x 18 x 28 cm

(JCG13126)

Courtesy of the Artist and Jennifer Lauren Gallery, Manchester, UK

Shinichi Sawada, a self-taught and prolific ceramicist based in Japan’s Shiga prefecture, creates haunting and meditative spiked and thorned bodies. Since 2000, Sawada has attended Nakayoshi Fukushima, a social welfare organisation for individuals with disabilities, where he spends time working in the sculpture hut up in the mountains. His four expressive ceramics were fired in a hand-made wooden oven for multiple days at a time, before cooling down for a period of a week. The variations in color, which range from red-hued earth tones to a deep saturated black, is due to their placement in the ovens in combination with the temperature at which they are fired. The rare black ceramic for example, achieved its coloration by being fired at 800 degrees as opposed to 1200 degrees.

A Través



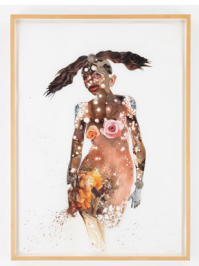
SHINICHI SAWADA
Untitled (148), c.2007-2012
Wood fired ceramic
5 7/8 x 5 1/2 x 14 5/8 in
15 x 14 x 37 cm
(JCG13127)
Courtesy of the Artist and Jennifer Lauren Gallery, Manchester, UK



SHINICHI SAWADA
Untitled (150), 2014
Wood fired ceramic
7 7/8 x 7 7/8 x 6 3/4 in
20 x 20 x 17 cm
(JCG13129)
Courtesy of the Artist and Jennifer Lauren Gallery, Manchester, UK



SHINICHI SAWADA
Untitled (149), c.2007-2012
Wood fired ceramic
8 1/4 x 7 7/8 x 13 3/8 in
21 x 20 x 34 cm
(JCG13128)
Courtesy of the Artist and Jennifer Lauren Gallery, Manchester, UK



WANGECHI MUTU
All rosey, 2003
ink, acrylic, sequins, glitter and printed paper collage on mylar
42 x 30 in
106.7 x 76.2 cm
(JCG12124)

In collages, films, sculptures and installations Wangechi Mutu reflects on sexuality, femininity, ecology, politics, the rhythms and chaos of the world and our often damaging or futile efforts to control it. First recognised for paintings and collages concerned with the myriad forms of violence and misrepresentation visited upon women, especially black women, in the contemporary world. Mutu explores and subverts cultural preconceptions of the female body and the feminine, she proposes worlds within worlds, populated by powerful hybridised female figures. Her practice has been described as engaging in her own unique form of myth-making, one in which the interweaving of fact with fiction opens up possibilities for another group of symbolic female characterisations, markedly different from those that appear in either classical history or popular culture.

Mutu has worked extensively with Mylar polyester film. Manipulating ink and acrylic paint into pools of colour she carefully applies to her surfaces imagery sampled from disparate sources - medical diagrams, fashion magazines, anthropology and botany texts, pornography, and traditional African arts. The resulting works are a rebuke to the conventions of aesthetics and ethnography and eroticism that underpin such publications, offering instead an existence that is riotously free of biological determinism or psychological conditioning. In recent collage-paintings a substrate of vinyl and linoleum allows for a more densely textured and sculptural ground. Painterly techniques are employed alongside Mutu's signature construction of images comprised of deftly cut-out and collaged forms.

A Través



JES FAN

Diagram XVIII, 2022

Aqua resin, glass and pigment

34 x 27 x 10 in

86.4 x 68.6 x 25.4 cm

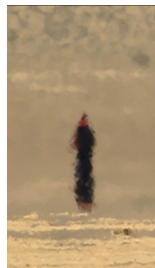
(JCG13117)

Courtesy of the Artist and Empty Gallery, Hong Kong

The artist Jes Fan's sculptures resist simple classification, and often meld the organic and inorganic; where substances such as hormones, bodily fluids, and mold are inserted into materials like glass and resin. At its essence, Fan's work is about otherness, highlighting questions surrounding identity, race and gender and exploring their intersections with biology.

The Diagram series originated from the artist's practice of casting body reliefs from his intimate circle of friends and lovers. Referencing medical models depicting musculature or organs, fragments of these body castings are often conjoined and sanded into abstraction, cradling biomorphic glass forms that insinuate bodily fluids.

Diagram XVII, 2021 is a continuation of this series. Here, a direct cast of the artist's own knees, duplicated into pairs of three are split into a kneeling position. Through applying, sanding and polishing layers of pigmented resin, the sets of knees crosses into an ambiguous state of materiality, alluding to oceanic life forms or stone.



BILL VIOLA

Passage into Night, 2005

Color high-definition video projection on flat panel display
mounted on wall

50:14 minutes

121 x 72 x 12 cm

47 5/8 x 28 3/8 x 4 3/4 in.

Edition of 7 plus 2 artist's proofs (#7/7)

(JCG3288)

Passage into Night shows a female figure in the harsh light and heat of the midday sun. The extreme conditions distort and disturb the air, causing her to undulate and flutter. She begins as an apparition within a mirage, a tiny form in the barren landscape. Gradually her person becomes apparent and eventually her dark robes completely fill the screen, obscuring the natural landscape and transforming the image into a pattern of subtly shifting dark blues and, finally, black. Although her features are revealed, the woman's identity remains a mystery. The silence adds to the sense of mystery.

Passage into Night was completed for *The Tristan project*—a 2005 collaboration between Viola, director Peter Sellars and conductor Esa-Pekka Salonen to restage Wagner's opera *Tristan und Isolde*—and subsequently exhibited as part of *Love/Death: the Tristan project*. The video also resonates with some of Viola's earlier works. *Chott el-Djerid (A portrait in light and heat)* (1979), also in the Gallery's collection, uses similar atmospheric conditions. In the more-recent dual-channel installation *The Crossing* (1996) a walking male figure is consumed by fire on one projection and, opposite, under a deluge of water.

- Lucina Ward, Curator, International Painting and Sculpture, National Gallery of Australia