

## **RU Exhibition**

### **in pieces...: Jodie Lyn-Kee-Chow, Miatta Kawinzi, Tatiana Arocha and Abang-guard**

**PS122 Gallery**

**On view: June 10-July 9 2023**

**Opening: June 10th 2023**



*Left to Right, Jevijoe Vitug, Jodie Lyn-Kee-Chow, Miatta Kawinzi, Rachel Gugelberger, Tatiana Arocha and Maureen Catbagan*

## *in pieces...*

The exhibition is the culmination of RU's 2023 NYC-Based Artist Residency Program, where the artists focused on research and the development of multidisciplinary projects around the history of Little Manila in Woodside, Queens, and the intersections to immigration, labor, and visibility; the coca plant, colonization, scientific discoveries of cocaine, and the development of Coca-Cola; the links between the United States and Liberia reflecting upon personal, national, and transnational histories; and the interplay between sugar cane plantation slavery in Jamaica and the sugar cane industry in Scotland.

*in pieces...* encompasses a broad spectrum of narratives to shape a fuller and more nuanced understanding of historical knowledge and the intertwined formations of identity, memory and place. The exhibition draws its title from Katherina Grace Thomas's essay "Nina Simone in Liberia," published on [guernicamag.com](http://guernicamag.com) in 2017. In the essay, Thomas recounts an anecdote shared by a friend: "Liberia's past is in pieces, he said, and here's one of them. Maybe it's the one you're looking for." The essay was among many materials assigned by individual artists as part of weekly salon discussions that considered the sources shaping their projects.



*Opening reception, June 10 2023 at PS122 Gallery, Courtesy of the artist*

## ***Works on view by Jodie Lyn-Kee-Chow***



*"In Life & Valor"*, Diptych, 2023

*"Meet Me in the Sky Parlor"*, 2023 (in between the diptych)

*"One Machete (Black & Gold)"*, 2023 (on pedestal)

Photo: Etienne Frossard, Courtesy of the artist



*"One Machete (Black & Gold)"*, Risograph print and rock, Ed. 150, 2023, Photo courtesy of the artist



*"Soft Solidarity"*, Digitally printed water-based ink on Chiffon, curtain rods, 2023, Photo: Etienne Frossard, Courtesy of the artist

## Works on view by Abang-guard



*"Little Manila Monuments", 2023, Photo: Etienne Frossard,  
Courtesy of the artist*

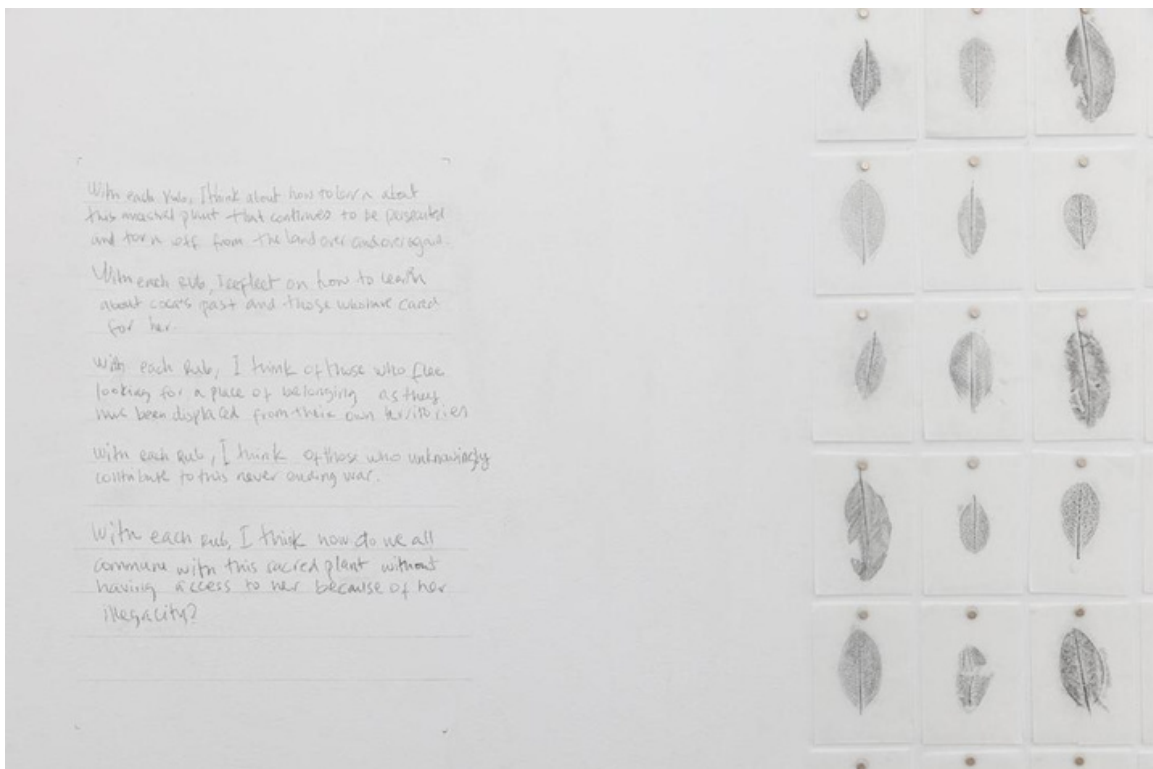
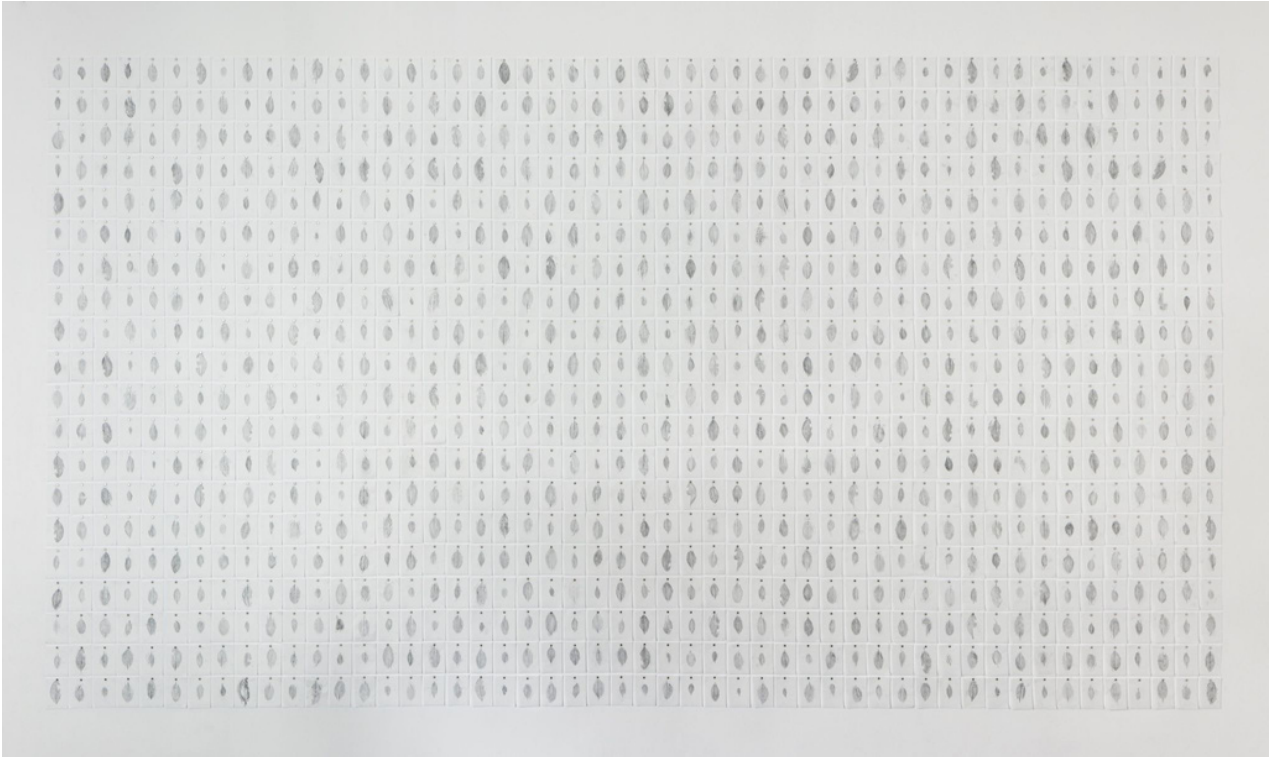


*"Renee's Kitchenette & Grill Dinuguan and Kare-kare", Ceramic photo plate (8 inches in diameter), 2023, Photo courtesy of the artist*



*"Little Manila Monuments: Purple Dough", C-print, 16 x 20 inches, 2023, Photo courtesy of the artist*

## **Works on view by Tatiana Arocha**



*"The Cost of a Line of Coke"*, 1000 graphite rubbings of 20 different coca leaves, 2020-2023, Photo: Etienne Frossard, Courtesy of the artist

## ***Works on view by Tatiana Arocha***



*"Decocainizing Coca"*, Vitrines, polaroids, vintage books, ink-jet printed leaves on Kozo and rice paper, mambe and pressed coca branch, 2023, Photo: Etienne Frossard, Courtesy of the artist



*"Creciendo desde mis raíces"*, Pigment print on cotton canvas and chambira thread, 2023, Photo: Etienne Frossard, Courtesy of the artist

## ***Works on view by Miatta Kawinzi***

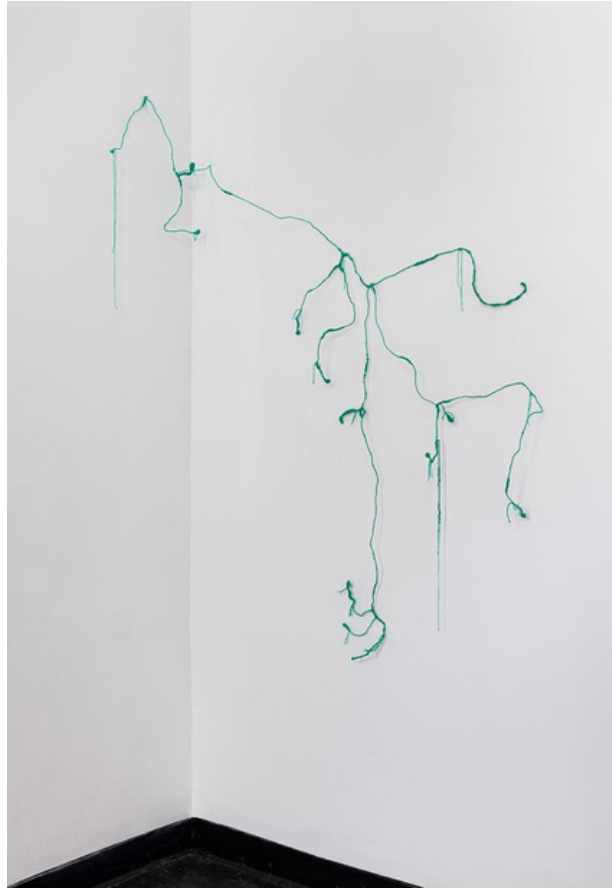


*"to trust the air might hold us"*, 2023, Photographic prints on fabric, Photo: Etienne Frossard, Courtesy of the artist



*"Reaching for our other halves"*, 2023, Cut paper on paper, six of twelve in a series, 11 x 14 in. each, Photo: Etienne Frossard, Courtesy of the artist

## ***Works on view by Miatta Kawinzi***



*"what roots deep dig"*, 2023, Copper wire wrapped in cotton thread, Photo: Etienne Frossard, Courtesy of the artist



Installation view, 2023, Photo: Etienne Frossard, Courtesy of the artist



## **About Jodie, Tatiana, Abang-guard, Miatta and Rachel**



*Jodie Lyn-Kee-Chow is a Jamaican-American interdisciplinary artist whose work often explores performance and installation art drawing from the nostalgia of her homeland, Caribbean folklore, fantasy, feminism, globalism, spirituality, environmentalism, and migration.*

*The African diaspora, European colonialism and Chinese migration make-up significant parts of Lyn-Kee-Chow's origin story. The ancestral convergence in Jamaica (slavers, enslaved Africans, and migrant workers) followed by her family's immigration to the United States, informs her artistic practice.*



*Tatiana Arocha is a New York-born Colombian artist. Rooted in personal memory and her immigrant experience, her art practice explores intimacy between people and land, and centers on community through public art interventions and transdisciplinary knowledge exchange. Most often, Arocha's works vivify and reconstruct the vulnerable tropical forests of her homeland, confronting the ecological, emotional, and cultural loss caused by extractive economies and colonial practices. In weaving together historical and contemporary technologies, her unconventional process and craft express her layered relationship with nature and cultural transformation.*



*Abang-guard is a collaborative project between artists Maureen Catbagan and Jevijoe Vitug that explores the intersections of immigration, labor, and visibility. Reflecting on the artistic strategies of the avant-garde, they infuse personal history and art practice with theoretical humor to convey the complexity and nuances between cultural production, institutional structures, and the role of labor. The project began in 2017 through their occupation as museum guards. Abang-guard question and reorient relations between identity, labor, and value within cultural institutions. As Filipinx artists and museum workers, they cultivate an awareness of institutional non-space which consists of the peripheral structures and hidden labor that support cultural framing. Abang-guard utilize video, sculpture, photography, and performance to produce an aesthetics of vibrant peripheries, moving institutional framing towards the support structures of intersecting communities and the labor of hidden bodies. Focusing on and transforming peripheral elements not only expands the representational field but also challenges the limits of social sight. They render labor visible by layering and juxtaposing community history, spatial disruptions, inner monologues, and multiple conceptions of the shadow.*



*Miatta Kawinzi (she/they) is a Kenyan-Liberian-American multidisciplinary artist working with multimedia sculptural installation, still and moving images, the voice and body, gesture, language, objects, space and sound to explore practices of re-imagining the self, identity, place, and culture through abstraction and poetics. Their work engages interior and exterior landscapes to illuminate themes of inter-connectivity, hybridity, diaspora, and queered temporalities. Their practice is informed by embodied research and listening to landscapes, experimentation, and an investment in the language of gesture as an expressive tool.*



*Rachel Raphaela Gugelberger is a NY-based curator with a focus on place-based practices around social, cultural, and civic issues. She is currently an Editorial Fellow at Independent Media Institute where she is the founding editor of &Art, a project of Earth | Food | Life which highlights the work of cultural workers—artists, activists, curators, arts organizations and art initiatives—who integrate art, environmentalism, food justice, and the wellbeing of the planet's inhabitants with examples of pragmatic approaches and actions towards manifesting change.*