



2023 NYC-Based Artist Residency Program

This program is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature and public funds from the New York City Department of Cultural Affairs in partnership with the city council.



**Council on
the Arts**

NYC Cultural
Affairs

PS122
GALLERY

RESIDENCY UNLIMITED

2023 OPEN CALL

For New York City-Based Artists

Deadline: January 31, 2023 | 11:59 pm EST

In December 2022, RU invited NY-based artists who identify as Black, Indigenous or People of Color who have research-based practices that fill in gaps in historical knowledge, to apply for the 2023 NYC-Based artists residency program. Five artists were selected from 180 applications by a panel of art professionals.

Panelists

Elvira Clayton, visual and performance artist based in Harlem, NY

Rachel Gugelberger, NYC-Based curator with a focus on place-based practices

Dario Mohr, interdisciplinary artists, educator, and non-profit leader

Residency Overview

On April 3rd 2023, RU welcomed the sixth cohort of artists participating in the NYC-Based Artist Residency Program: **Abang-guard** (Maureen Catbagan and Jevijoe Vitug), **Tatiana Arocha**, **Miatta Kawinzi**, and **Jodie Lyn-Kee-Chow**.

During their three-month residency, the artists focused on research and development of multi-disciplinary projects around the history of Little Manilla in Woodside, Queens, and the intersections of 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 based on personal, national and transnational histories; and the interplay of sugar cane plantation slavery in Jamaica and the sugar industry in Scotland and England through testimonies of enslaved women in Jamaica.

Residency Overview

The residency took place from April 3 to June 30th, 2023. The culminating exhibition curated by RU Guest Curator Rachel Raphaela Gugelberger was on view from the 10th of June to the 9th of July at PS122 Gallery in the East Village with an opening reception and artist walkthrough on the 10th of June, and a closing reception and second artist walkthrough on the 25th of June. The residency program comprised:

- \$6,000 stipend each
- \$1,000 production fee each
- 5 participating artists (including a duo)
- 11 studio visits each
- 4 field trips
- 4 artist salons
- 1 group exhibition with an opening/closing receptions + 2 exhibition walkthroughs
- 1 virtual panel

Artist Profiles: Abang-guard



Abang-guard is a collaborative project between Filipinx artists and cultural workers 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. Since then, Abang-guard has performed in Artists on Artworks: Abang-guard at The Metropolitan Museum of Art, New York, NY (2022) and Help Wanted! at Governors Island, NY (2022) and at venues including ARoS Public Atelier, Denmark (2022); at Abrons Art Center (2021) and PS122 Gallery, both in New York, NY (2020), and Flux Takeover! at Socrates Park and Flux Factory Queens, NY (2019).

Artist Profiles: Tatiana Arocha



Tatiana Arocha is a New York-born Colombian artist based in Brooklyn. Her practice is rooted in personal memory and her immigrant experience and explores intimacy between people, land and community through public art interventions and transdisciplinary knowledge exchange. Arocha's works often vivify the tropical forests of her homeland, confronting the ecological, emotional and cultural loss caused by colonial practices and extractive economies. Her fieldwork includes communicating with plants, building a personal lexicon of textures using rubbing, photographing, preserving and tracing the forest's bark, seeds, and leaves and conversations with indigenous people who hold both ancestral and contemporary knowledge of local ecology. In the studio, Arocha uses digital and analog approaches — drawing, frottage, digital painting — to create immersive collaged portraits of forests rendered in a monochrome palette that serves as a metaphor for the endangered natural world, with gold details as reminders of the violent cost of extractive economies.

Arocha has had solo exhibitions at BioBAT Project Space, Brooklyn, NY (2021); Sugar Hill Children's Museum of Art & Storytelling, Harlem, NY (2019); Queens Botanical Garden, Queens, NY (2016), and has presented site-specific installations at BRIC, Brookfield Place/Winter Garden, MTA Arts, Goethe-Institut Kolumbien, and Hilton Bogota Corferias. She has participated in group exhibitions including Land Akin at Smack Mellon, Brooklyn, NY (2020) and Avifauna: Birds + Habitat at Wave Hill, Bronx, NY (2018) as well as at BRIC, The Wassaic Project, ArtBridge, KODALab, and The Clemente. Arocha has held residencies at The Lower East Side Printshop, The Wassaic Project, LABverde, Sinfonia Tropico, and Zea Mays Printmaking.

Artist Profiles: Miatta Kawinzi



Miatta Kawinzi 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. Informed by embodied research and listening to landscapes, experimentation, and an investment in the language of gesture as an expressive tool, their work engages interior and exterior landscapes to illuminate themes of inter-connectivity, hybridity, diaspora, and queered temporalities. Kawinzi is currently developing new multidisciplinary work that thinks through the notion of liberation as an ongoing process.

Recent exhibitions include *States of Becoming* at The Africa Center, New York (2022); *The Condition of Being Addressable* at Institute of Contemporary Art, Los Angeles, CA (2022) and *Soft is Strong*, a solo exhibition at CUE Art Foundation, New York (2021). Their work has been exhibited, screened, and/or performed at Microscope Gallery, Center for Art, Research and Alliances, Times Square Arts, BRIC, Studio Museum in Harlem, and Maysles Cinema (all in NYC), Pan African Film Festival with LACMA (CA), Ann Arbor Film Festival where she received the No. 1 African Film Award (MI), and New Orleans Film Festival (LA). Kawinzi has held residencies at Smack Mellon (NY), MacDowell (NH), POV Spark (NY/DC/Italy), the Cité internationale des arts (France) with LMCC, the Bemis Center (NE), and the Bag Factory (South Africa). She is a recipient of the 2021-22 Jerome Hill Artist Fellowship, 2021 New York Artadia Award, and 2018 Queer|Art Barbara Hammer Grant.

Artist Profiles: Jodie Lyn-Kee-Chow



Jodie Lyn-Kee-Chow is a Jamaican-American interdisciplinary artist based in Queens who draws from nostalgia for her homeland, Caribbean folklore, fantasy, feminism, globalism, spirituality, environmentalism and colonial narratives in works ranging from drawing to installation and performance. 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 an artistic practice rooted in storytelling and the sharing of lost traditions.

Lyn-Kee-Chow's work has been exhibited in Jamaican Pulse, Royal West Academy of England, Bristol, UK (2016); Jamaica Biennial, The National Gallery of Jamaica, Kingston, JA (2017) as well as Guangzhou Live 5: International Performance Art Festival, China (2014). Solo exhibitions include Picnic Parade at Chinese Historical Society of America, San Francisco, CA (2022) and Junkanooacome at Five Myles, Brooklyn, NY (2022). Lyn-Kee-Chow co-authored and performed in Living Histories of Sugar in the Caribbean and Scotland: Transnationalisms, Performance and Co-creation, a project funded by the Arts and Humanities Research Council and presented in Kingston, JA, and in Greenock and Edinburgh in Scotland (2022). She is the recipient of the New York Foundation for the Arts Fellowship Award, Rema Hort Mann Artist-in-Community Engagement Award, Franklin Furnace Fund and Culture Push Fellowship for Utopian Practice. Lyn-Kee-Chow has held residencies at Wave Hill Winter Workspace and Triangle Arts and work has been featured in "Patchwork: Essays & Interviews on Caribbean Visual Culture" by Jaqueline Bishop, Hyperallergic, The Miami Rail and Artsy. Jodie Lyn-Kee-Chow is a 2023 sponsored artist of The Field's Social Justice Artist Practitioner program.

Residency Calendar

April 4: Artists meet RU Team

April 12: Studio visit with Alaina Simone, Director/Owner of Alaina Simone Inc., gallery and artist liaison consultancy

April 12: Field trip to The Clemente

April 19: Artist salon: Jodie Lyn-Kee-Chow

April 26: Welcome Gathering for NYC Artists

April 26: Studio visit with Hayley Ferber, Associate Director of Operations at The Clemente Soto Véllez Cultural and Educational Center & RU Guest Curator

April 28: Field Trip to The Museum of Moving Image

May 3: Studio visit with Drew Thompson, Associate Professor at Bard Graduate Center

May 3: Artist salon: Miatta Kawinzi

May 5: Artists visit PS122 Gallery with Rachel Gugelberger

May 10: Studio visit with Amy Rosenblum Martin, independent curator and Guggenheim staff

May 12: Field Trip to Elizabeth Foundation for the Arts

May 19: Studio visit with Niama Safia Sandy, NY-based curator, producer, multidisciplinary artist and educator

May 24: Studio visit with John Spiak, Director/Chief Curator of Grand Central Art Center

Residency Calendar

May 24: Artist salon: Tatiana Arocha

May 24: Field trip to Bronx Museum to see 'Regeneration' by Darrel Ellis

May 31: Studio visit with Sara Reisman, Chief Curator/Director of National Academician Affairs, National Academy of Design

June 7: Studio visit with Sarah Cho, Assistant Curator at the Queens Museum

June 10: Opening reception of *in pieces...* at PS122 Gallery

June 14: Studio visit with Dario Mohr, Founder and Director of AnkhLave Arts Alliance, Inc.

June 15: Public Program Virtual Panel “Decocainizing Coca: Challenging Western Narratives of a Sacred Plant”

June 20: Field Trip to WaveHill tour by Rachel Gugelberger

June 21: Studio visit with Diya Vij, Curator at Creative Time

June 21: Miatta meets Ru Marshall, visual artist, writer, curator and RU Guest Curator

June 21: Artist salon: Abang-guard

June 25: Group exhibition *in pieces...* closing walkthrough at PS122 Gallery

June 28: Studio visit with Ayelet Aldouby, public art and social practice curator and RU Guest Curator

June 28: Abang-guard meet Ru Marshall, visual artist, writer, curator and RU Guest Curator

in-pieces... exhibition at PS122 Gallery

in
pieces...

Jodie Lyn-Kee-Chow
Miatta Kawinzi
Tatiana Arocha
Abang-guard (Maureen Catbagan + Jevijoe Vitug)

Curated by Rachel Raphaela Gugelberger

Exhibition Dates Sat, Jun 10 - Sun, Jun 25
Opening Reception Sat, June 10, 4 - 6 PM
Artist Walk-through Sat, June 10, 2:30 PM
Viewing Hours Thu - Sun, 1 - 6 PM and by appointment

PS122 GALLERY
150 First Avenue (Entrance on 9th St. between First Ave. and Ave. A.)
New York, NY 10009

RU
RESIDENCY UNLIMITED

residencyunlimited.org

[Link to webpage on RU website](#)

[Link to brochure](#)

On View: Saturday, June 10 - Sunday, July 9, 2023

Opening Reception: Saturday, June 10, 4:00 - 6:00 pm

PS122 Gallery, 150 1st Avenue, New York, NY 10009

Curated by RU Guest Curator [Rachel Raphaela Gugelberger](#)

in pieces... 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.

The exhibition 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](#) 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.

Works by Jodie Lyn-Kee-Chow



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



"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



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

Works by Abang-guard

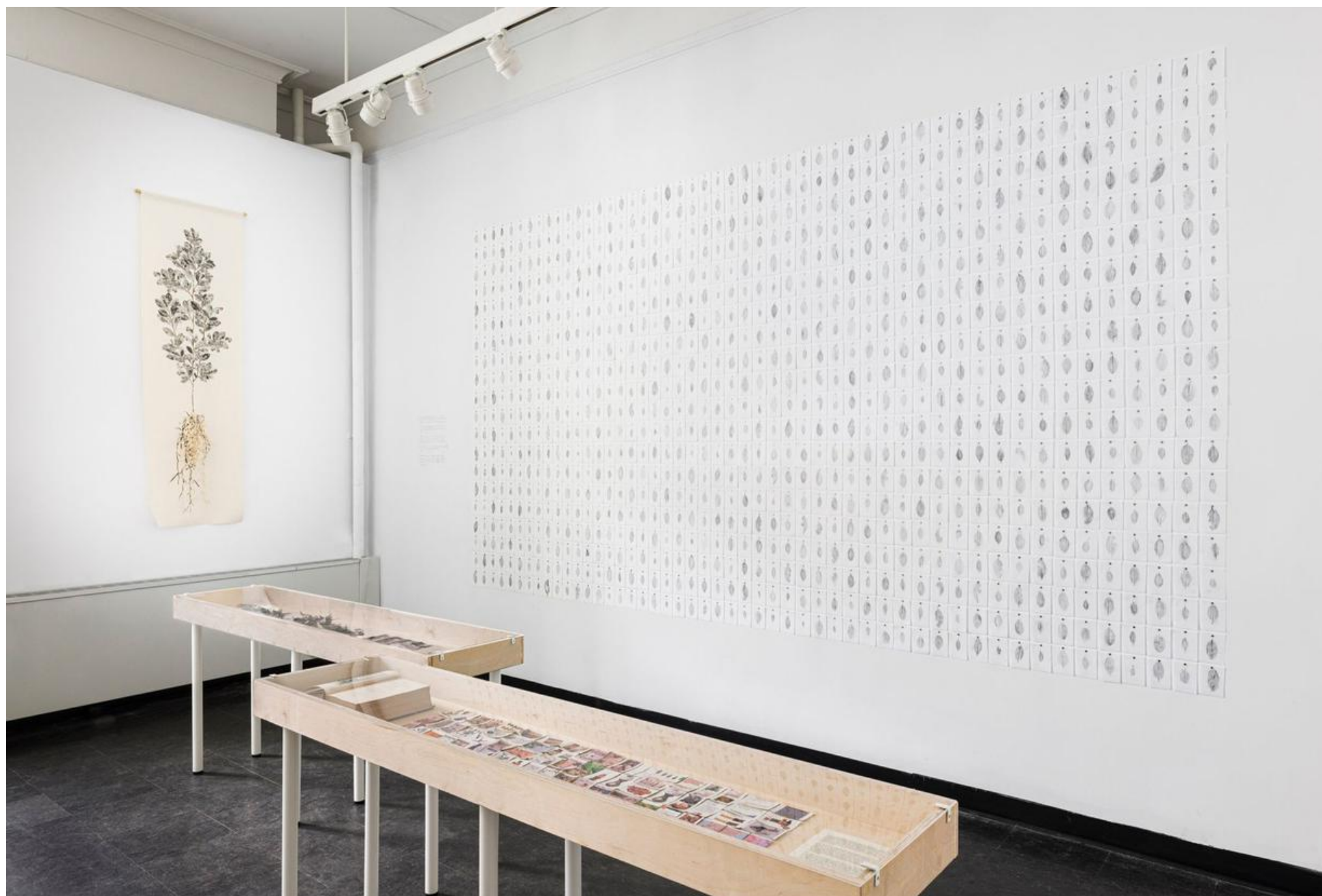


"Little Manila Monuments", 2023, Photo: Etienne Frossard, Courtesy of the artist



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

Works by Tatiana Arocha



Installation view, 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

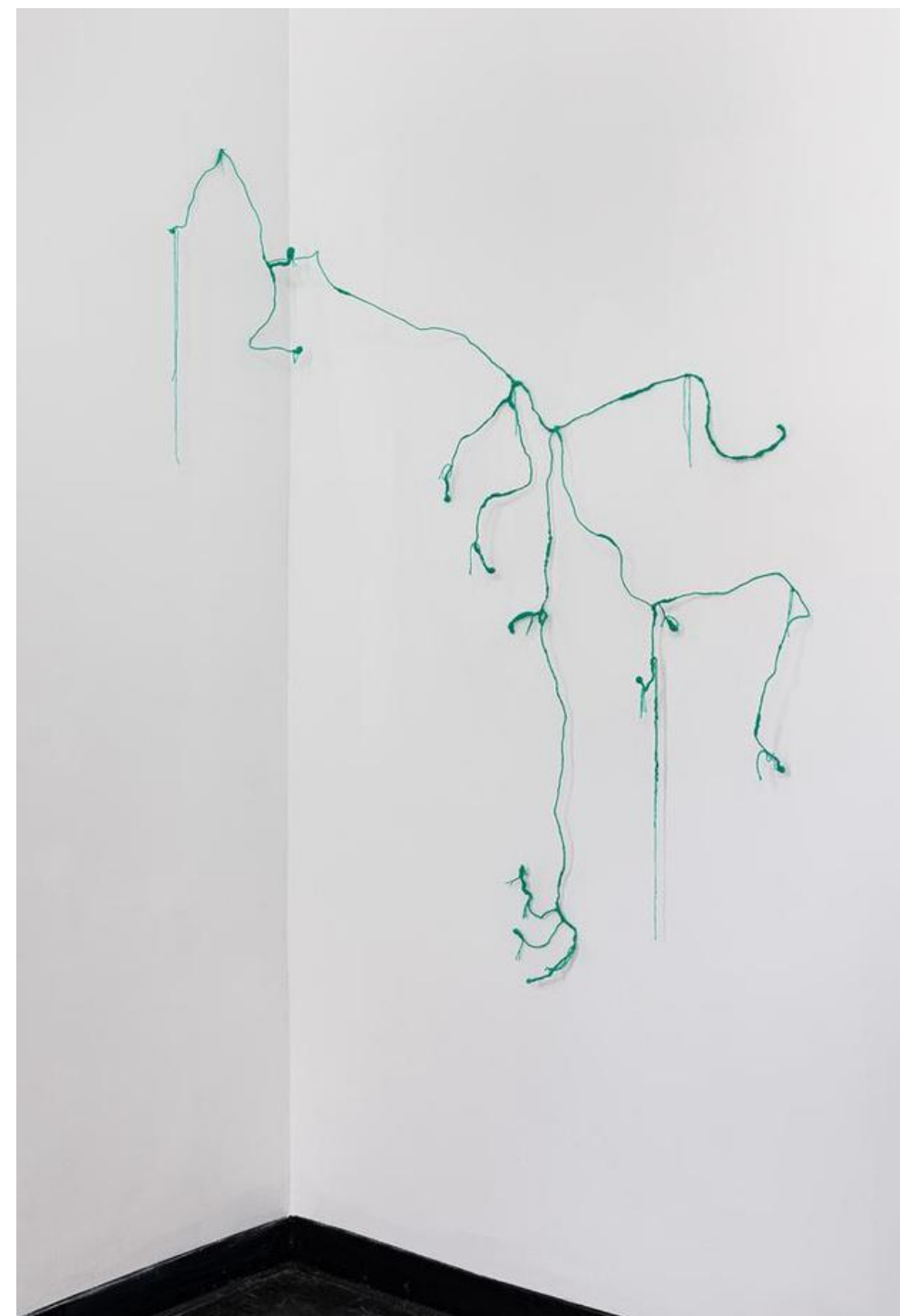
Works by Miatta Kawinzi



"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



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



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

Virtual Panel: Decocainizing Coca: Challenging Western Narratives of a Sacred Plant

Decocainizing Coca: Challenging Western Narratives of a Sacred Plant

Dora Troyano
Tatiana Arocha
Fabiola Piñacue Achicue
Moderated by Marcela Vallejo

Thursday, June 15th, 2023
7:00 pm to 8:30 pm
Zoom Online Panel
Spanish with live interpretation in English

A conversation about alternative pathways that reverse the Western narratives of the coca and visibilize the ancestral, quotidian, and sacred uses of the power plant by Andean and Amazonian communities for millennia.

RU
RESIDENCY UNLIMITED

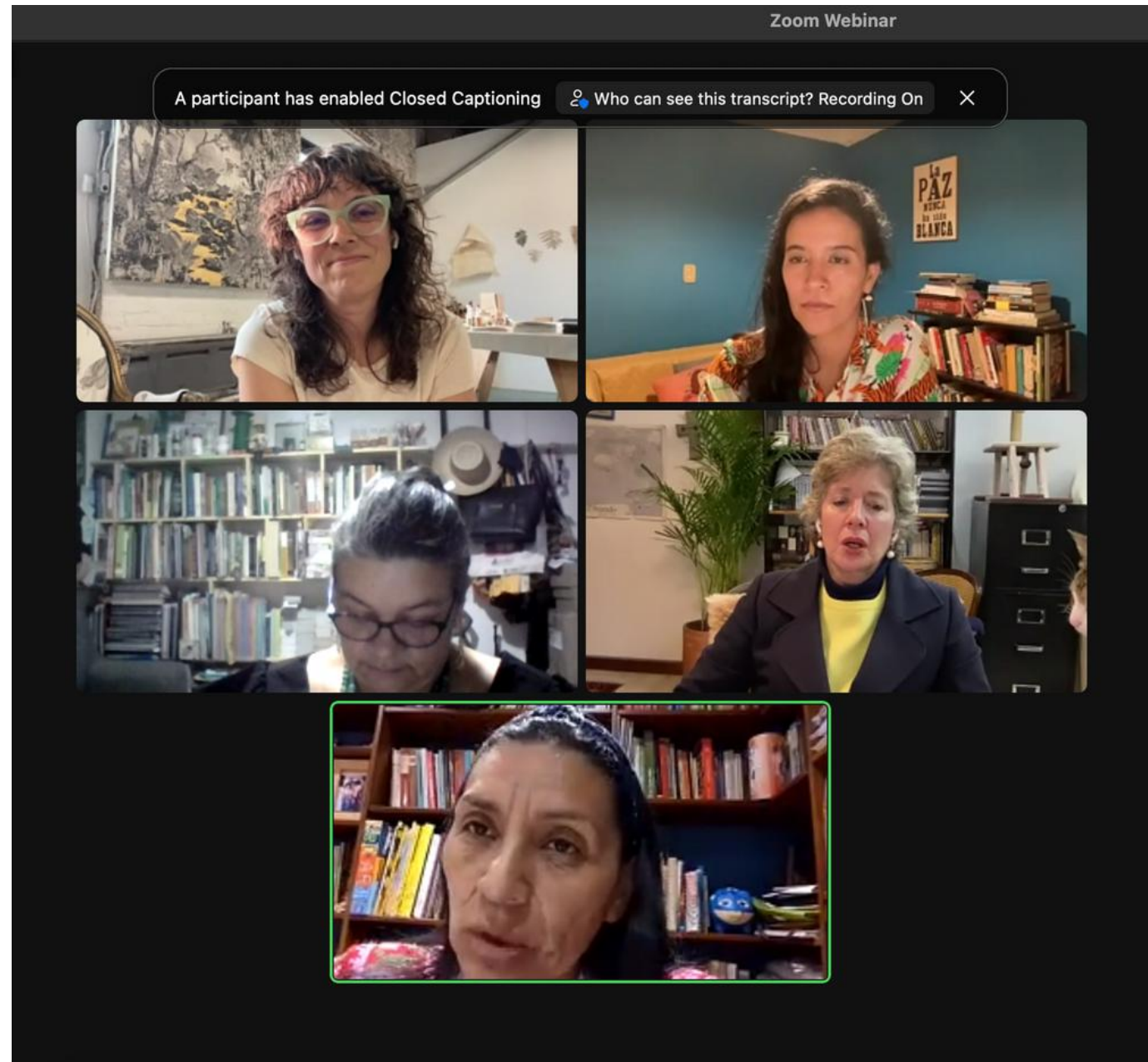
[Link to webpage on RU website](#)

Virtual Panel

Thursday, June 15, 2023 | 7:00 - 8:30 PM

Decocainizing Coca: Challenging Western Narratives of a Sacred Plant was a panel about alternative pathways that reverse the Western narratives of the coca plant that have invisibilized the millenia-old ancestral, quotidian, and sacred uses of the power plant by Andean and Amazonian communities. The conversation was moderated by Marcela Vallejo, Pedagogical Coordinator for Vist Projects with speakers Dora Troyano, coordinator for Alianza Coca Para la Paz; Fabiola Piñacue Achicue, indigenous of the Nasa people, and founder of the commercial and resistance initiative Coca Nasa; and visual artist Tatiana Arocha. Decocainizing Coca is organized in conjunction with *in pieces...*, the culminating exhibition of the 2023 NYC-Based Artist Residency Program on view at PS122 Gallery from June 10 - 25, 2023.

Virtual Panel: Decocainizing Coca: Challenging Western Narratives of a Sacred Plant



Screenshot from the virtual panel. From top left to bottom right: Tatiana Arocha, Marcela Vallejo, Dora Troyano, Claudia Espinosa (interpreter), and Fabiola Piñacue Achicue

The coca leaf is a traditional natural resource that is integral to the cultural, social, political, religious, medicinal, and nutritional life of the Indigenous communities in the Andes and the Amazon. Due to the scientific discovery of cocaine and the Western commodification and exploitation of the coca plant from which it is derived, the coca leaf and its use have been stigmatized due to its association with its Class A narcotic derivative, cocaine. “The War on Drugs,” a global campaign led by the United States federal government for decades, has not only failed to reduce cocaine production, trade and consumption, but has caused catastrophic social and environmental consequences, most significantly in the cultivating countries of Colombia, Bolivia, and Peru. The Western stigmatization of the coca plant has rendered invisible the kinship between the sacred plant and Indigenous communities in the Andes and Amazonas, and eradication and prohibition have turned campesinos into state enemies and fueled the ongoing Colombian armed conflict. The boom in the production and commercialization of coca-derived products such as Vino Mariani, Coca-Cola, pharmacological products (and the subsequent persecution of cocaine) paint a picture of heroic explorers, scientists and inventors associated with science and progress among the elite all the while destroying Indigenous rituals, culture and identity inextricably tied to the coca plant.

Artist Testimonials

"This residency was truly transformative. It allowed me to focus on my research and creative project in a sustained way, with the support and momentum of ongoing dialogue and feedback from my residency cohort, the guest curator, and the studio visitors, all of whom offered incredible jewels of insight that I will continue to reflect on and carry forward as my project grows. I offer my deepest gratitude to the Residency Unlimited team for holding, coordinating, and supporting this space for me to grow as an artist and person and connect outwards in beautifully enriching ways. Thank you!"

Maureen Catbagan of 'Abang-guard'

"It was clear that RU put so much thought and energy into pairing the right curators with the artists. The weekly meetings with different curators made a real impact on my work and process and I loved having a consistent exchange of ideas. RU created a very supportive environment for the artists to quickly build camaraderie and community during the residency. I got the chance to get to know my cohort well and the bi-weekly meetings welcomed exchange and allowed each artist to share about their practice so that we all got to learn from each other."

Tatiana Arocha

"I would highly recommend RU's New York Based Artist Residency as it truly enabled us to connect with international and local artists as well as curators in a deep and meaningful way. The frequent studio visits and salon sessions provided the critical feedback that we otherwise wouldn't have access to. The artistic and curatorial connections that we formed will last well beyond the term of the residency. RU's robust Alumni network continues to provide and sustain access to resources and possible collaborations. Most importantly, RU's administrative staff is one of the most supportive and organized teams I have had the privilege to work with. I am truly grateful for the experience."

Miatta Kawinzi

RU offered a game-changing experience for my career. I appreciate the salons with our curator, Rachel Gugelberger and NYC cohort. It was wonderful seeing how we grew from the beginning of the residency to the end. Having the international residency cohort allowed me to connect with artists I wouldn't have met otherwise and to gain more perspectives by seeing their works and presentations. I wished it was longer than just three months.

Jodie Lyn-Kee-Chow