

ART AS WITNESS OF SOCIAL TRANSFORMATION

AN ARTIST COLLECTION OF



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FOREWORD

The KADIST collection embodies far more than an assembly of contemporary artworks grappling with societal themes pertinent to our era. It is a constellation of ideas, conversations, and connections, all coming together to challenge and connect audiences across different cultures and communities. While this publication—the first in a series—couldn’t possibly delineate the ever-changing contours of this collection, it provides a window into its ethos and its particularities.

In the following pages, you’ll find a general introduction to the collection, a personal reflection by KADIST advisor Zoe Butt on collecting initiatives, and staff picks of thirty-one artworks that have joined the collection over the past two decades, each accompanied by texts by advisors and staff members. These artworks, diverse in both their styles and messages, provide a multifaceted exploration of six pressing societal concerns. They offer insights into the critical imperatives of addressing the climate crisis, the enduring consequences of exploitation and extraction, the nuanced discussions surrounding gender and sexuality, the evolving landscape of media and technology, the essential considerations of health and subsistence, and the diverse narratives of migration and displacement.

May this publication be your portal to the dynamic universe of KADIST and serve as an ongoing invitation to accompany us on this transformative and collective journey of art.

KADIST Steering Committee
 January 2024

THE KADIST COLLECTION: AN INTRODUCTION

Since its inception, KADIST has devoted its efforts to supporting contemporary artists and fostering cross-cultural dialogues. Central to this endeavor is the KADIST collection, a living organism collectively assembled and hosting over 2,200 contemporary artworks by 1,300 artists as of 2024. This brief introduction provides an overview of the ethos that drives this vibrant collection—its core principles, values, and the collaborative spirit that brings it to life.

ART AND SOCIETY

The philosophy underpinning KADIST and its collection is rooted in the belief that contemporary artists are essential witnesses and critics of the social transformations shaping the 21st century. Their artworks provide critical lenses through which we can examine and reflect upon the social, political, economic, and power dynamics of our times. They challenge us to embrace a multiplicity of perspectives, histories, and sensibilities, and to enrich our understanding of the world amid different backgrounds and experiences. They provoke discussions, and at times may even inspire action. Rooted in this conviction, and growing by around 100 works per year, the KADIST collection responds to pressing global societal challenges, from environmental crises and social justice to the impact of technologies and the tensions between tradition and modernity.

AN INTERNATIONAL HORIZON

Unlike many national cultural institutions often constrained by specific agendas, KADIST is committed to surpassing cultural and political barriers and maintaining open dialogues.¹ A panorama of contemporary art creation, the 2,200 artworks by 1,300

artists from over 120 countries in the collection serve as bridges to enable meaningful conversations about the world, thanks to the diverse perspectives they provide. This is made possible by a network of leading art professionals living and working across five continents, who are responsible for identifying artists and artworks in their respective. More specifically, the committee members nominate and together select artworks through a democratic process, multiple times per year. This collaborative and proactive approach, manifested in all its activities, allows the collection to remain dynamic, contemporary, transnational, and reflective of multifaceted societal concerns and the ever-evolving art landscape. As a result, the collection includes artists from all over the world, from the well-known to the emerging, and with a wide spectrum of mediums, including painting, photography, moving image, textile, sculpture, performance, virtual reality, NFT, and more. Among them are John Baldessari, Oliver Beer, Walead Beshty, Dineo Seshee Bopape, Allora & Calzadilla, Cao Fei, Bady Dalloul, Mariana Castillo Deball, Omer Fast, Ryan Gander, Dora García, Lawrence Abu Hamdan, Kapwani Kiwanga, Tala Madani, and Jean-Luc Moulène, to name a few...

CROSS-CULTURAL DIALOGUES

The KADIST collection serves as a starting point and a crucial resource for our programs designed to facilitate access to art and nurture connections across different cultures and nations. Bringing together a diverse, transnational group of artists and artworks, the collection weaves a rich tapestry of narratives and experiences in which each artwork becomes a thread that prompts viewers to delve into complex and often challenging subject matter. These works then circulate in exhibitions across the world, which are co-organized with partner institutions through sustained dialogues and research. Meanwhile, KADIST's online platforms further enhance access, knowledge sharing, and appreciation of the artists' works by overcoming geographic, socio-economic, and physical barriers to encountering art.

As curator, writer, and KADIST advisor Zoe Butt emphasizes in this publication, artists and art are vital in an era beset by deepening divides in opinion, the misuse of information, and the strategic use of wealth to exert control and influence. Dedicated to artists and social discourse, intended as a dynamic and nomadic resource for public viewing, the KADIST collection aims to serve as a catalyst for societal introspection and collective dialogues.

Marie Martraire

December 2023

5:17pm in Seoul,
approaching 11:18am in Paris,
and 2:18am in San Francisco

¹ Jeremy Lewison, "The KADIST collection," in *KADIST: A Distinct Itinerary in Space and Time*. Paris, San Francisco: KADIST, 2018, 65–72.

COLLECTING IN TIMES OF TURBULENCE

What does it mean to collect art in the turbulence of 21st-century social worlds? How can such purchase give recognition to the role of artists as critical to disturbing assumptions and stereotypes?

Today our relationship to knowledge is incredibly fragile, indeed often mis-placed and misunderstood, where the institutions that were once powerful bastions of cultural validation—our universities, museums, and publishing houses—are today struggling to rise to the social demand for truth, democratization, reformation, circulation, and repatriation. Artists, in many ways, are our compass in navigating this seismic cultural shift, for their perspectives today offer a future window into the vortex of time as an inherent index of the past.

It is this vortex, presented in pluriversal configurations of artistic tangibilities and ephemerality, that guides the possibility of our next steps forward; such vortex being indelibly anchored in particular sites with particular communities. While the hegemony of the art market remains a powerful commodifier of artistic output globally, the need to validate its value with an experiential embrace and support of its social world is critical, for the interpretative expertise of such cultural material deserves visceral, intimate, and embodied knowing.

In our world that is governed by fear unlike any other era before, where our wealth is dangerously siloed into instrumentalizations of statecraft and political ideology, the globality of the art world today must urgently address its assumptions of universality, to study the implications of what it means to possess and define.

To conscientiously collect the art of the globe today is thus to challenge assumption and stereotype, to learn *with* the sites and contexts of artistic production, to acknowledge their locality and its expertise as inherent to the sustainability of our human diversity, and that such expertise must be permitted to remain, to circulate, to be defined, by its own terms.

Attempting such ethos sits at the core of the collecting enterprise of KADIST—a private organization without fixed walls—whose intelligence and expertise is anchored in multiple time zones and languages across the world, in local dialog with the social transformations of our time, circulating its collection in exchange with innumerable organized contexts.

KADIST is driven, indeed shaped, by the conversations and collective results of sharing its collection with varied community capacity across the world—from the white walls of a chilled museum hall to the rambunctiously loud intimacy of a humid community lounge room—for they care about the stories within their collection, and most importantly, who can inform, and have access to its knowledge.

Zoe Butt

November 2023

São Paulo enroute to
Chiang Mai

EXPLOITATION AND EXTRACTION

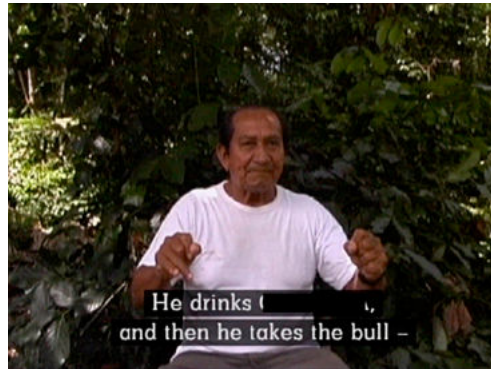


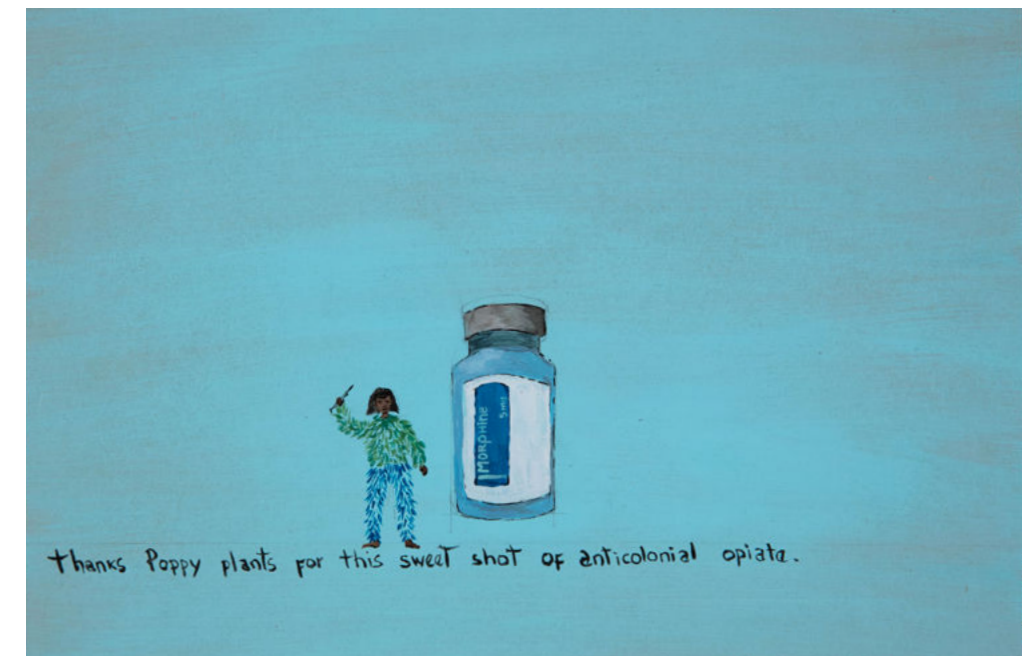
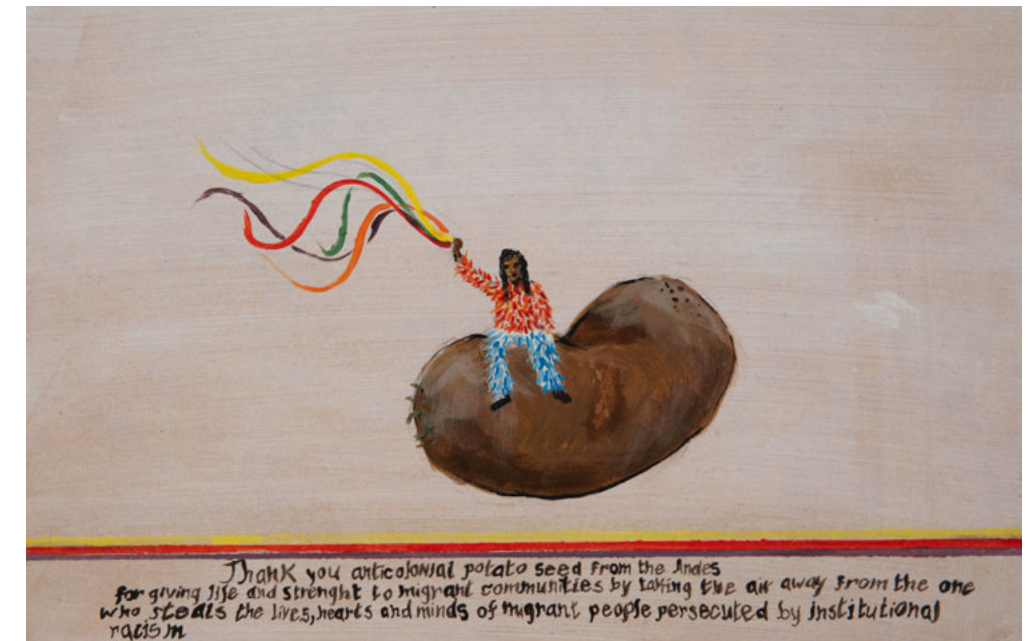


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01 DREAD SCOTT
 1965 UNITED STATES
IMAGINE A WORLD WITHOUT AMERICA, 2006

Dread Scott's works—spanning performance, photography, installation, screen print, and video—prompt a critical reassessment of the societal norms, political systems, economic structures, and prevailing ideologies in the United States. Often reimagining historical narratives, previous projects portrayed leaders of slave revolts as heroes, questioned the unifying role of American patriotism, symbolically burnt the US Constitution as an outdated barrier to freedom, and depicted the police as modern-day equivalents of lynch mobs. As a compelling public speaker, Scott focuses on tense political issues rather than purely aesthetic ones. His artistic name, "Dread Scott," has a dual connotation: it echoes historical resonance, recalling the former slave Dread Scott who fought for his freedom, and it provides a layer of anonymity, separating his private life from his public artistic identity.

The screen-print *Imagine a World Without America* depicts a world map without the landmass that is North America. Printed in bright orange and teal green, it's as if the continents had drifted, or as if North America never existed in the first place. The print's text reads "Imagine a World" in black and "Without America" in white below. This work suggests that we must imagine a structurally different world in order to produce new and freer modes of thought. This work is a call to our daily imaginary, an invitation to zoom out to consider the human condition on a global scale, and the role of the United States in trade, war, cultural exchange, and the spread of Western values.

Acquisition date 2018
 Themes Critique of US influence and Western hegemony

02 SUPERFLEX
 1993 DENMARK
GUARANA POWER COMMERCIALS (CENSORED VERSION), 2004

SUPERFLEX, established in 1993 by Jakob Fenger, Bjørnstjerne Christiansen, and Rasmus Rosengren Nielsen, is an artist collective renowned for its innovative approach to social and political engagement. Emphasizing collaboration and often incorporating community participation, they work with professionals in different fields, from gardeners to engineers, and often involve audiences in their creative process, harnessing insights from local residents, experts, and children. Their projects explore alternative social and economic systems and take various forms, including energy solutions, beverages, sculptures, and public spaces. In a bold move towards inclusive urbanism, their recent endeavors seek input from other species, fostering an environment for interspecies coexistence.

The video *Guarana Power Commercial (Censored Version)* documents a sustainable project that created a real economy. The story begins in 2003, when the local government of the Brazilian state of Amazonas invited SUPERFLEX for a project in Maués, a municipality famous for its opera (as shown in the 1982 film *Fitzcarraldo*) and an industrial area housing multinational corporations such as Toshiba, Samsung, or Benetton. During a workshop hosted by the collective, a cooperative of local farmers devised common solutions to cultivate and commercialize the climbing plant guaraná, without bending to the demands of the multinationals. These efforts culminated in the creation of Guarana Power bottles, marketed internationally through innovative communication strategies developed with the farmers.

Acquisition date 2011
 Themes Multinational extraction Economic resilience

03 DUANE LINKLATER
1975 MOOSE CREE FIRST NATION, CANADA
SILENTSTAR, DELICACY, 2020

Duane Linklater's work often delves into cultural loss, recovery, appropriation, and authorship, casting light on the lingering shadows of settler-colonialism and the ongoing and historical realities faced by Indigenous communities. Involving frequent collaborations with other artists and educators and spanning sculpture, installation, photography, and moving image, his work creates conditions for marginalized narratives and perspectives to be heard, especially in sites that structure art and anthropological presentations like museums. In 2011, he started the Wood Land School, a nomadic, artist-led initiative that introduces Indigenous forms and ideas into institutional spaces that have traditionally overlooked Indigenous voices.

silentstar, delicacy is a replica of a pink hoodie Linklater wore in his youth, embellished with hand-painted elements and band patches. Often associated with punk, hip-hop, hipster or skater cultures, the hoodie symbolizes long histories of adoption and appropriation of cultural goods, from fringe youth communities to mainstream fashion. This particular replica embeds the garment with a complex history as it is dyed with cochineal, a traditional Indigenous technology developed by the Aztec and Maya, and later commodified and exploited by European settlers to become one of the world's first globalized products. Additionally, the hoodie features a silk-screened, distorted image from *The Daughter of Dawn*, a 1920s fictional film considered by Linklater as an important document of Indigenous histories and their land rights.

Acquisition date 2020
Themes Cultural goods
Heritage
Appropriation

04 FIKRET ATAY
1976 TURKEY
REBELS OF THE DANCE, 2002

Fikret Atay is said to have secretly borrowed his parents' camera to film the city and inhabitants of Batman, located in East Turkey near the border with Iraq. These early experiments evolved into his first video artworks, influenced by the linguistic, familial, musical, and religious traditions of Batman communities, as well as its geographical and political context. With a camera in hand, Atay captures short videos of everyday life, maintaining a direct and spontaneous approach. Despite their apparent simplicity, the images often retain a sense of ambiguity, occasionally appearing mysterious to outsiders. In this regard, Atay's work captures and translates reality while embracing a broader complexity.

In the video *Rebels of the Dance*, two boys are seen dancing to traditional Kurdish songs inside the confined space of an ATM. Their demeanor reflects a mix of shyness, pride, and joy, seemingly influenced by the presence of the artist and his camera, that symbolize the scrutiny and state control over the Kurdish population. However, as Atay continues filming, the music grows louder and the ATM machine fades into the background, losing its intended function. Music and dance become a new language of power, blending local identity with broader international dimensions. This simple yet poignant performance serves as a reflection on the geographical and political context of Batman province, where oil-driven development has led to the resettlement of Turkish people into predominantly Kurdish areas, yet local citizens seldom benefit from the region's natural wealth.

Acquisition date 2004
Themes Oil commodity
Resource exploitation
Economic inequality

16

17

05 DANIELA ORTIZ
1985 PERU
THE REBELLION OF ROOTS, 2021

Daniela Ortiz's visual stories often confront and challenge hegemonic power structures and societal hierarchies, exposing inequalities and critiquing injustices rooted in concepts of nationality, racialization, and social class. For example, some projects and research have investigated the legacies of colonialism within European migratory control systems and legal structures that incite and perpetuate violence against racialized communities. Her artistic practice involves material and manual labor, with artworks in ceramic, collage, and other formats such as children books, as well as a grassroots activist commitment.

The series of wood panels *The Rebellion of Roots* exposes the violent influence of French colonialism worldwide. The small-scale paintings depict situations in which tropical plants, held hostage in the botanical gardens and greenhouses of Europe, are protected and nurtured by the spirits of racialized people who died as a result of European colonialism and racism. The work is divided into four short stories: *About Afghanistan and heroin*, *About Exposition Colonial and cow*, *About Jardin d'acclimatation and potato*, and *About Vietnam*. The fourteen painted panels draw upon the aesthetic of ex-votos, a genre of traditional religious folk painting that acts as a tribute for divine intervention in response to personal tragedy. At once colorful, naive, and humorous, the paintings are also sobering and cruel. For example, the poppy flowers in Afghanistan which witness the French military intervention, end up killing a French soldier in Mali who receives morphine treatment after an injury. In another, Frontex officials (the agency that regulates European borders) die choking on 'anti-colonial' potatoes from the Andes. In this series, the plants create their own forms of justice by confronting the authorities and institutions that perpetuate structural racism.

Acquisition date 2021
Themes Colonialism
Borders
Structural racism

06 ALEXANDRA PIRICI
1982 ROMANIA
PARTHENON MARBLES, 2017

The performative work of Alexandra Pirici addresses the political potential of aesthetics by connecting movement—specifically, the body and its energy—to a re-reading of historical narratives. She produces enactments, or living sculptures, with performers referencing existing statues or monuments in specific contexts. Her interventions produce friction with playfulness and humor, de-monumentalizing official populist art with the live presence of the human scale. Pirici's practice emphasizes the role that collective bodies can wield in challenging power structures.

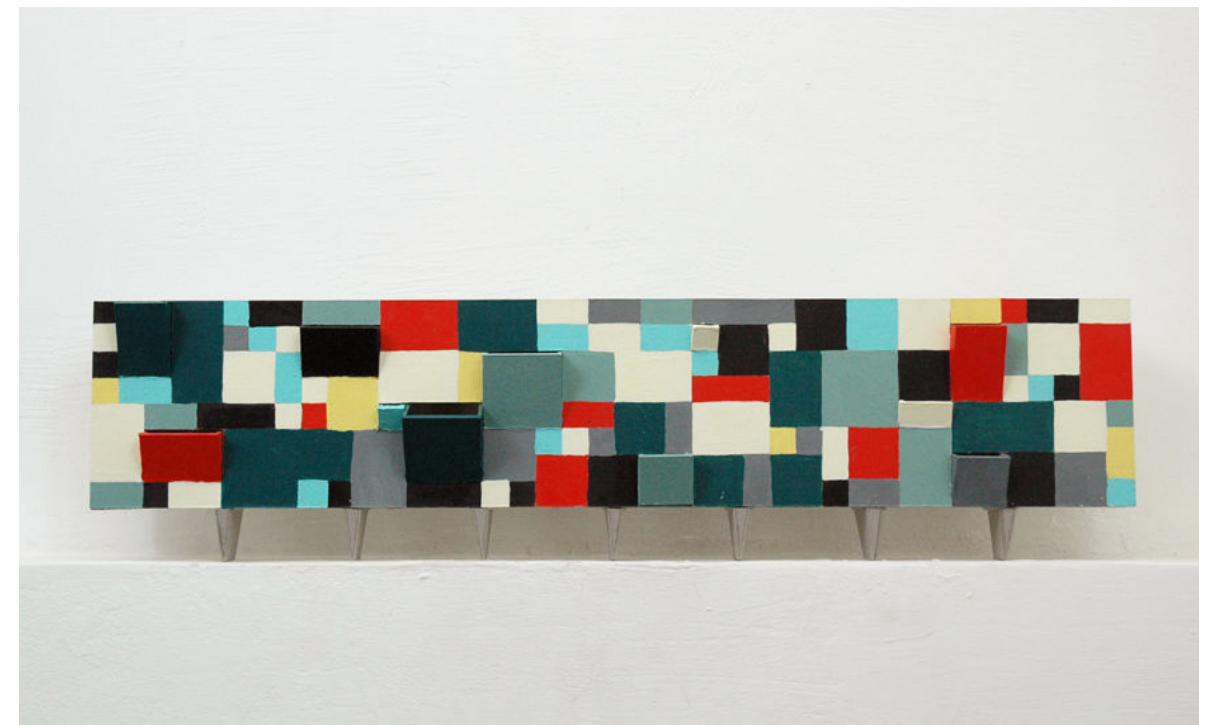
A performative action first executed at the Acropolis in Athens, Greece, *Parthenon Marbles* delves into the economy and circulation of artworks, and their financial and legal implications as cultural capital. Pirici created a choreography for five performers to pose as the missing figures from the Parthenon Marbles while reading a text narrating their history. The originals are a collection of Classical Greek marble sculptures, inscriptions, and architectural pieces that are part of the temple of the Parthenon. A major part of the ensemble is held by the British Museum and is known as The Elgin Marbles; other Parthenon Marbles can be found in different European museums, including the Musée du Louvre in Paris. Since gaining independence from the Ottoman Empire in 1832, the Greek government has persistently sought the repatriation of the Elgin Marbles, resulting in ongoing disputes regarding the diplomatic relationship between Greece and the United Kingdom. The performance has subsequently been enacted at similar sites in other countries. This series of performative gestures takes up Greece's request for repatriation as a metaphor and an entry point into larger discussions about the accumulation, circulation, and redistribution of cultural capital, as well as the role of the arts in the global economy.

Acquisition date 2017
Themes Extraction
Repatriation
Collectivity

ENVIRONMENTAL CONCERNS

- 01 Dread Scott, *Imagine a World Without America*, 2006. Screen print on paper, 68.58 × 68.58 × 5.08 cm (27 × 27 × 2 in).
- 02 SUPERFLEX, *Guarana Power Commercials (Censored Version)*, 2004. Video, 11:00 minutes.
- 03 Duane Linklater, *silentstar, delicacy*, 2020. Handmade hoodie, cochineal dye, silkscreen, nails, 142.24 × 50.8 × 12.7 cm (56 × 20 × 5 in).
- 04 Fikret Atay, *Rebels of the Dance*, 2002. Color video, sound, transferred to DVD, 10:52 minutes.
- 05 Daniela Ortiz, *The Rebellion of Roots*, 2021. Acrylic on wood panel, 14 wood panels, 20 × 30 cm each (7 7/8 × 11 13/16 in each).
- 06 Alexandra Pirici, *Parthenon Marbles*, 2017. Ongoing performative action.





07 RAJNI PERERA
1985 SRI LANKA AND CANADA
DROUGHT MASK, 2021

Rajni Perera views art as a powerful tool for healing and reclaiming people's agency. Drawing connections between immigrant politics, female empowerment, and science fiction, her works spotlight the grim implications of climate change. Yet, her sculptures and paintings also envision a disquieting near future liberated from outdated and oppressive discourses, in which marginalized communities, typically on the fringes, can thrive.

The protective mask sculpture *Drought Mask* suggests dire implications for human survival. Directly addressing the urgent climate crisis, this prototype imagines hybrid cultural aesthetics of the near future, after global collapse. Composed of various woven textiles complete with frills and fringes, leather, a gas mask, and pencil, Rajni's work prefigures future dystopian characters who are resilient and resourceful; self-fashioning tools for survival. Synthesizing aesthetics across cultures, time periods, and crises, the work is both talismanic and practical protection from a socially oppressive and/or potentially deadly atmosphere.



08 ROBERT ZHAO RENHUI
1983 SINGAPORE
EXPEDITION #46, 2012

Robert Zhao Renhui's practice questions and challenges representations of environmental conservation efforts, biodiversity preservation, habitat restoration, and related ecological projects across various forms, including documentaries, news reports, scientific publications, and artistic creations. Operating under the guise of the fictional Institute of Critical Zoologists (ICZ), Zhao's work introduces visual ambiguities that disrupt assumptions about how images convey facts, reality, and truths. As a result, his critical examination of the "zoological gaze"—the way humans perceive animals and nature—challenges the binary separation between human and non-human realms.

Expedition #46 captures a haunting scene: a figure floats facedown in a glacial lake within the Arctic Circle. This photograph is part of *The Glacier Study Group*, a series born from collaborative efforts among artists, scientists, activists, and glacial enthusiasts engaged in scientific research, data collection, and glacier sampling. Against the backdrop of heightened media attention on global warming and climate change, interest in glacial activity has surged. Members of the group endured extended stays in the unforgiving Arctic terrain, immersing themselves in the landscape to deepen their understanding of these environmental shifts. By presenting the scene from a voyeuristic viewpoint, *Expedition #46* positions viewers as passive spectators witnessing human activity in the expansive glacial landscape. This image prompts critical engagement with the tension between environmental conservation efforts and the role of documentary spectatorship in shaping narratives of environmentalism and scientific exploration.

09 CHEIKH NDIAYE
1970 SENEGAL
ADJAMÉ CHARBON, 2014

Cheikh Ndiaye's paintings, photographs, films, and installations focus on the future of obsolete objects. By reimagining the functions and lives of dispossessed objects, spaces, and ideas, the artist reclaims their potential in society and delves into the potential for their renewal and reclamation. Influenced by his upbringing in Senegal, Ndiaye infuses his art with Senegalese legends and myths, interrogating the legacy and future of African intellectualism while navigating social codes of knowledge.

The large oil painting *Adjamé Charbon* reflects on both global environmental discourses and domestic impacts of the use and trade of coal. Adjamé is one of ten urban communes of Abidjan, the economic capital and city with the largest French-speaking population in the Côte d'Ivoire. In this work, Ndiaye juxtaposes vibrant colors against the background of coal-stained terrain, adorned with plastic jerrycans, children's toys, and scattered clothing. The piece serves as a stark commentary on the concept of "progress" and its dual social and environmental ramifications. Reflecting on the Africa Carbon Forum hosted in Abidjan in 2013, *Adjamé Charbon* confronts the notion of clean development within a continent historically marginalized from the economic benefits of emissions trading.

10 PEDRO REYES
1972 MEXICO
STUDY FOR A RECYCLING DEVICE, 2005

Pedro Reyes's multidisciplinary practice, spanning art, film, architecture, design, social criticism, and pedagogy, draws on his background as an architect to explore utopian ideals and the enduring legacy of Modernism. While only a fraction of his works are directly architectural, nearly all involve some form of construction, manifesting as objects, models, interiors, or communal environments. Grappling with issues of scale and spatiality both directly and metaphorically, his work tackles pressing social concerns through individual or collective participation. Reyes employs communication and educational strategies, along with everyday humor, to effectively engage audiences.

The small paper model *Study for a Recycling Device* introduces Pedro Reyes's unique interpretation of a Recyclone, a vacuum-like apparatus crafted from recycled plastic. The work creates a parallel between the modular plastic containers and vellum, a soft tissue with microscopic hairs that absorb nutrients in the intestines of humans and certain animals. Acting as a digestive system, Reyes's device would efficiently extract all usable "nutrients" from various materials before their disposal, addressing a perceived gap in material consumption. With its modular and customizable design allowing for tailored solutions to diverse recycling needs, this innovative instrument offers a visually appealing and adaptable approach to recycling, promoting the conscientious extraction of reusable materials from industrial products.

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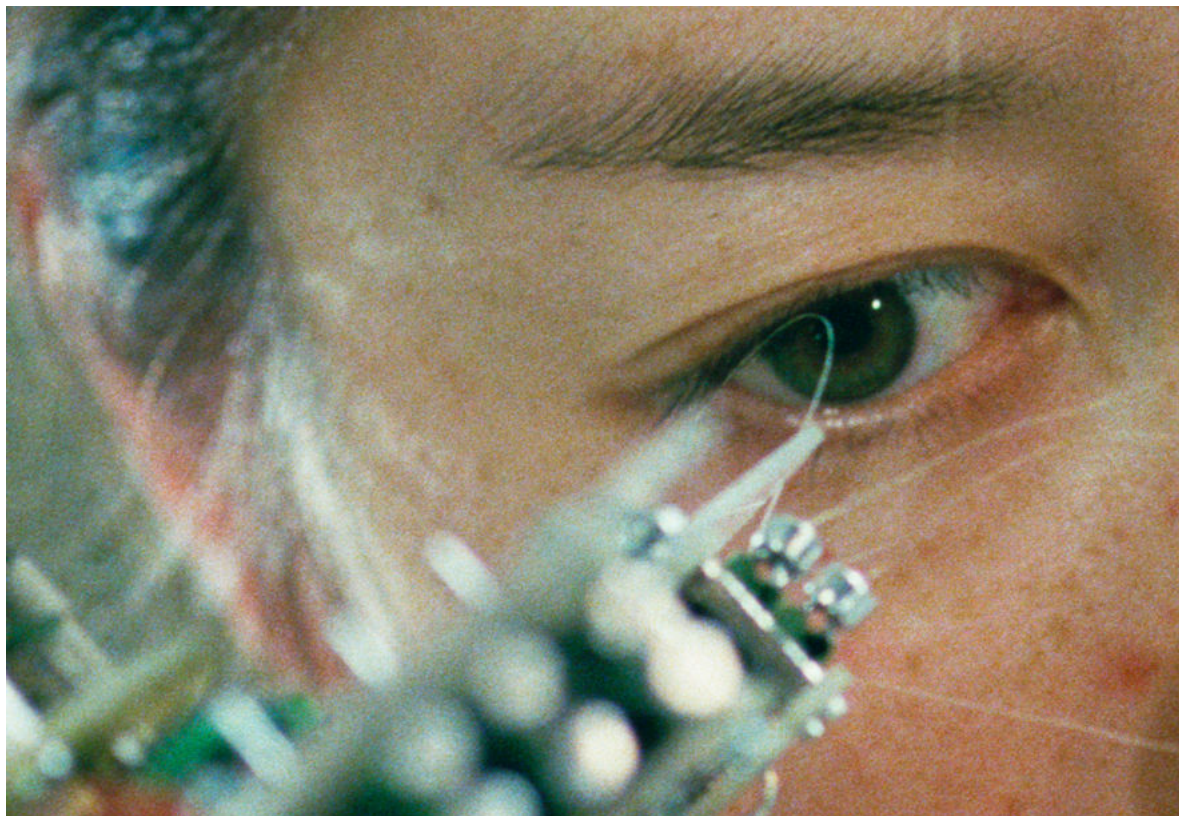
11 CAROLINA CAYCEDO
1978 UNITED KINGDOM
YUMA, O LA TIERRA DE LOS AMIGOS
[YUMA, OR THE LAND OF FRIENDS], 2014

For Carolina Caycedo, art creates an opportunity to critically confront humanity's collective responsibility towards the earth and its diverse inhabitants, and to imagine utopian models or solutions to inhabit a world where individuals and communities are increasingly subject to commodification, exploitation, and discrimination. Her work stands at the crossroads of environmental justice and socio-political activism, using drawing, photography, film, and performance not just as artistic expressions but as tools for research and actions of resistance and solidarity. Deeply attuned to the urgent challenges of global climate change, Caycedo confronts the harsh realities of corporate greed and its destructive impact on nature, questioning the narratives of progress used to justify such exploitation. Caycedo's works also address the dire consequences faced by communities suffering from droughts and natural disasters, advocating for a more conscientious and sustainable future, and the need for care and action in the face of environmental crises.

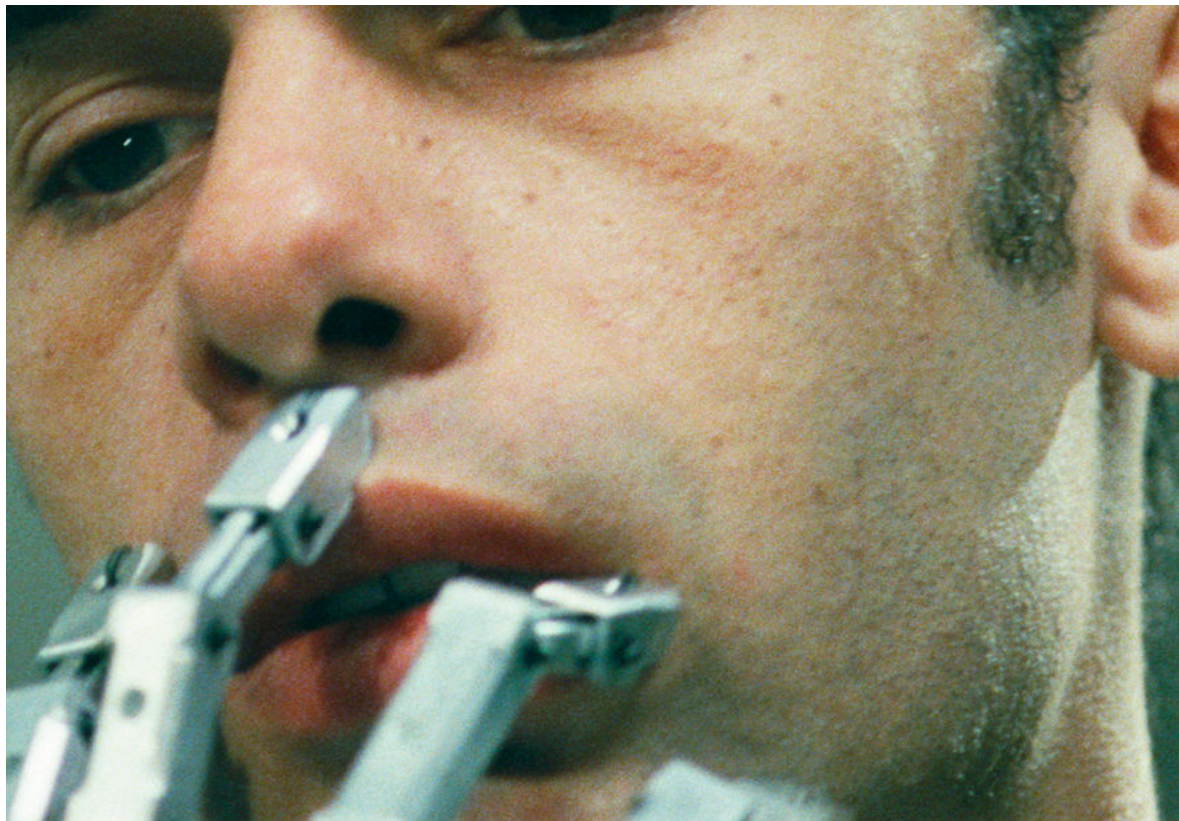
The large-scale mural *Yuma, O La Tierra de los Amigos* layers satellite images capturing the gradual devastation of the Yuma (or Magdalena) river due to the construction of El Quimbo Dam. Originally produced for the 2014 Berlin Biennale, the piece emerged from Caycedo's extensive research on waterways and their political, cultural, and historical significance. The construction of Colombia's first hydroelectric dam, orchestrated by a transnational private corporation, necessitated the diversion of the Yuma River—an integral water body in the area—resulting in widespread ecological upheaval and the displacement of Indigenous communities. Caycedo's mural documents the environmental and cultural harm caused by the dam's construction, highlighting themes of humanity's attempt to manipulate nature and the use of state authority to suppress dissent.

MEDIA AND TECHNOLOGIES

- 07 Rajni Perera, *Draught Mask*, 2021. Various textiles, gas mask, pencil, 34.29 × 15.24 × 19.05 cm (13 1/2 × 6 × 7 1/2 in).
- 08 Robert Zhao Renhui, *Expedition #46*, 2012. Digital pigment print, 84 × 121 cm (33 1/16 × 47 5/8 in).
- 09 Cheikh Ndiaye, *Adjamé Charbon*, 2014. Oil and graphite on canvas, 160 × 170 cm (63 × 66 15/16 in).
- 10 Pedro Reyes, *Study for a Recycling Device*, 2005. Ink on paper, 30 × 80.01 × 17.78 cm (11 13/16 × 31 1/2 × 7 in).
- 11 Carolina Caycedo, *YUMA, o la tierra de los amigos* [YUMA, or the Land of Friends], 2014. Digital prints on acrylic glass, mural, 580 × 473 cm (228 3/8 × 186 1/4 in).



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12 DARIA MARTIN
1973 UNITED STATES
SOFT MATERIALS, 2004

A number of Daria Martin's films delve into the relationships between humans and machines and reference various strands of modernist art, such as the Bauhaus movement, Surrealism, or American art of the 1960s and 1970s. Incorporating performances and often presented as 16mm projections, her films intricately weave together robots, memories, dream diaries, and other subjects within isolated spaces such as homes, laboratories, theaters, and academies. For the artist, these settings represent both the capacities and contradictions inherent to the film medium itself, particularly the tensions between the private fantasies it conjures and the public physicality upon which it relies for the consumption and reinterpretation of the wider world.

The film *Soft Materials* is a curious, touching, but also disturbing sequence of confrontations between a man, a woman, and machines, filmed in the Artificial Intelligence Laboratory at the University of Zurich. The humans and the machines mirror each other's actions, and it is unclear which party takes the lead. Do the humans mimic the machines or are the machines following the humans? Each of the protagonists, whether human or mechanical, are vulnerable and naked—the humans are stripped of clothing and the machines lack protective covering. Like the celebrated film *Ballet Mécanique* (1923–24) by Fernand Léger, Martin's film alludes to the erotics of the mechanized world. The film evokes a history of Modernist aspiration for utopia where human and machine would become bedfellows or at least entirely complimentary. The work also references American body performance art of the 1960s and 1970s as well as Robert Morris's work *Neoclassic* (1971) in which a naked dancer was filmed interacting with his sculptures at the Tate Gallery in a series of peaceful, trancelike actions.

13 JONAS BENDIKSEN
1997 NORWAY
BOOK OF VELES 3—MORNING CITYSCAPE, 2021

Jonas Bendiksen's projects have focused on spatial enclaves, shedding light on the lives of inhabitants who dwell on the fringes of society or in remote communities. His debut book, *Satellites—Photographs from the Fringes of the former Soviet Union* (2006), examined separatist republics within the former USSR. In 2005, Bendiksen embarked on *The Places We Live*, a three-year exploration across four slum communities worldwide, which culminated in a book and exhibition featuring immersive installations with projections and voice recordings. Delving into beliefs, faith, and religion within society, his publication *The Last Testament* (2017), envisioned as a sequel to the Old and New Testaments of the Bible, presents visual narratives and accounts of seven men across the world who proclaim themselves as the Second Coming of Christ.

The NFT series *Book of Veles* explores disinformation, truth, and credibility in our era of computer generated images. The inception of this project stems from press reports that surfaced in 2016, spotlighting the North Macedonian city of Veles and its pivotal role as a major hub for the proliferation of fake news across social media platforms. Notably, these narratives included accounts that praised Donald Trump and denigrated Hillary Clinton during the 2016 US presidential election. Originally published as a book, the collection of images features eerie and haunting scenes of Veles and its residents, including a striking portrayal of a towering apartment complex bathed in the warm hues of the morning sun, with eight satellite dishes prominently visible, while neighboring structures linger in darkness. Each image of *Book of Veles* was meticulously fabricated, mirroring the fake news stories crafted and disseminated by young individuals in Veles seeking economic opportunity. During his two visits to Veles in 2019 and 2020, Bendiksen solely took shots of buildings, landscapes, and urban scenes, which he then transformed into 3D models using video game production software. Initially perceived as a work of photojournalism upon its release, the true nature of the project came to light only after Bendiksen publicly disclosed its deceptive premise: a fictitious narrative chronicling the endeavors of real individuals generating fake news.

Acquisition date 2006
Themes Human-machine relationship
Artificial intelligence
Desire

Acquisition date 2022
Themes Disinformation
Fake news

14 SHU LEA CHEANG
1954 TAIWAN
3 × 3 × 6–10 CASES 10 DATA, 2019

A groundbreaking figure in cyberfeminist media art, Shu Lea Cheang's significant contributions have spanned various forms, including net art, video, collaborative multimedia performances, and public installations. Her work delves into feminist and queer politics, exploring themes related to the body and sexuality in the technological age, and the social, geographical, and political constraints placed on gender and sexual expression. Drawing on science-fiction narratives, Cheang infuses them with her own visual and creative sensibilities, creating a genre of queer cinema that she terms eco-cybernoia (*Fresh Kill*, 1994), soft cyberpunk (*IKU*, 2000) and sci-fi-cyberpunk (*Fluidø*, 2017).

Reflecting upon the transformation of surveillance techniques since the panopticon to include contemporary 3D facial recognition, artificial intelligence, and the Internet, the 10-channel video installation *3 × 3 × 6 – 10 cases 10 data* restages the rooms of the Palazzo delle Prigioni—a Venetian prison from the 16th century in operation until 1922—as a high-tech surveillance space. Cheang investigated ten historical and contemporary cases of subjects incarcerated because of gender or sexual dissent, including the Marquis de Sade and Michel Foucault, as well as contemporary cases from Taiwan and South Africa. The title of the work refers to today's standardized architecture of industrial imprisonment: a 3 × 3 square-metre cell constantly monitored by six cameras. Involving legal documents, fake news, historical reports, myths and fantasies, as well as the data retrieved from 3D surveillance cameras, the work thinks through the histories of control, subjection, and resistance, activating a critical proliferation of poetic and political actions for digital times.

Acquisition date 2023
Themes Cybersecurity
Digital privacy
Surveillance

15 CAO FEI
1978 CHINA
RMB CITY: A SECOND LIFE CITY
PLANNING 04, 2007

Cao Fei is celebrated for her critical insights into the contemporary zeitgeist from the late 20th century onward, particularly the role of images in shaping cultures within the digital era. Spanning photography, performance, video, and digital media, her artistic endeavors draw from a wide range of popular cultures, from Cantonese Pop and Japanese anime to American hip-hop. Central to her oeuvre are everyday situations imbued with advanced technology and digital elements, which, for the artist, offer insights into society's unrealized aspirations.

Among her significant works, *RMB City* examines the influence of video games and digital platforms on our imagination, values, and lifestyles. Running from 2007 to 2011, this project unfolded in the virtual realm of Second Life, where Cao Fei created and administered a complete fictional city, attracting real-world participants. The photograph captures a portion of this elaborate virtual world, which underlines the vast scope and ambition of her project. Originating in an era of rapid urbanization in China, *RMB City* was a daring venture in avant-garde urban design, navigating the intricate terrain between reality and fantasy. Its contemporary relevance endures, offering a window through which to consider modernization, capitalism, digital personas, and the dynamics of consumer culture.

Acquisition date 2010
Themes Virtuality
Online identities
Urban planning

36

37

16 FARAH AL QASIMI
1991 UNITED ARAB EMIRATES
IT'S NOT EASY BEING SEEN 2, 2017

Farah Al Qasimi examines postcolonial structures of power, gender, and taste in the Gulf Arab states primarily through photography, video, and performance. Her work serves as a social critique, examining the unspoken social norms and values within different settings. Challenging conventional notions of figurative photography and portraiture when it comes to representation, Al Qasimi's work prompts viewers to reassess their perceptions of reality, individuality, and the reflected image.

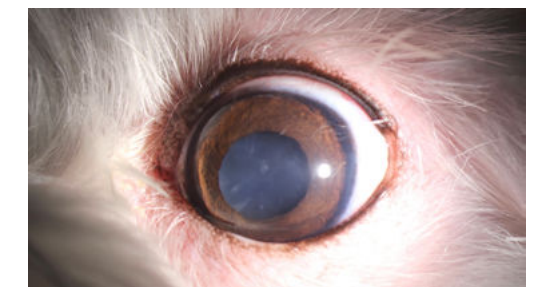
The photographic series *It's Not Easy Being Seen* features women often unnoticed by the public, shrouded in vibrant green fabric, effectively concealing their traits and identities. This concealment, echoing green screen technology, prompts viewers to contemplate their own perceptions of identity, as the fabric invites projections of the viewer's imagination or images. This series draws on the complex interplay between the desire to be seen and known and the cultural values of privacy and anonymity remaining highly cherished in Arab cultures. For instance, despite the influence of smartphones and social media on the media landscape, many young people in the United Arab Emirates and other Gulf countries opt to obscure their faces in photographs, prioritizing anonymity over posting selfies that reveal their identities.

Acquisition date 2022
Themes Photography
Politics of representation

HEALTH AND SUBSISTENCE

- 12 Daria Martin, *Soft Materials*, 2004. 16mm film, 10:30 minutes.
- 13 Jonas Bendiksen, *Book of Veles 3—Morning Cityscape*, 2021. NFT.
- 14 Shu Lea Cheang, *3 x 3 x 6—10 cases 10 data*, 2019. Video installation, ten 4K & 2K videos, no sound, 10:00 minutes.
- 15 Cao Fei, *RMB City: A Second Life City Planning 04*, 2007. C-print, 120 x 160 cm (47 1/4 x 63 in).
- 16 Farah Al Qasimi, *It's Not Easy Being Seen 2*, 2017. Archival inkjet print, 120 x 88 cm (47 1/4 x 34 5/8 in).







17 BAKUDAPAN FOOD STUDY GROUP
INDONESIA
RE-PLATING MOOI INDIE, 2018

The Bakudapan Food Study Group is a collaborative community dedicated to exploring the multifaceted nature of food beyond basic nourishment, culinary traditions, and historical preservation. They view food as a powerful catalyst for sparking collective learning and discussions about politics, gender, economics, philosophy, art, and culture. Involving extensive research and information exchange, Bakudapan's projects bridge art, ethnography, research, and practice, manifesting through performances, art installations, exhibitions, or daily practices such as cooking and gardening. The group's name, "Bakudapan," combines two Manadonese words, "bakudapa" (to meet) and "kudapan" (snacks served at social gatherings), encapsulating the experience of sharing meals during meetings.

The photograph *Re-plating Mooi Indie* raises awareness about the ongoing famine in rural Indonesia and the intricate politics surrounding the country's food system. In this hyperrealistic foodscape, an abundance of vegetables serves as unconventional construction materials for buildings and structures, and contrasts with the harsh realities of food insecurity and limited access. The oversized scale of these vegetables mirror the disproportionate power wielded by GMO corporations and governments in related issues of land grabbing and material extraction. This work's reinterpretation of traditional Indonesian *Mooi Indie* paintings draws parallels between these contemporary challenges and historical struggles. Romanticizing East Indies' nature during Dutch colonialism (the term translates to "Beautiful Indies"), this genre failed to portray the dire social realities at the time, particularly the widespread suffering and starvation of the population, and was condemned in the 1950s by Sindudarsono Sudjojono, one of the most important figures in the history of modern Indonesian art. This critical engagement with history and art contributes to a deeper understanding of food insecurity and the complex interplay of political and economic factors upholding their persistence in contemporary society.

Acquisition date 2021
Themes Famine
Food policy
Agriculture

18 CHRISTIAN SALABLANCA DÍAZ
1990 COSTA RICA
HUESO DE CULEBRA [SNAKE BONE], 2021

Christian Salablanca Díaz has developed a body of work that explores how violence shapes, determines, and conditions history, society, and politics. Grounded in field studies in Central and South America, as well as the Caribbean, his projects often depart from reclaimed stories from oral tradition, personal and familial memories, myths, and encounters with atavistic objects. His works weave all these elements together to construct new narratives that resonate with ancient traditions, practices, and cosmologies.

Hueso de culebra [Snake Bone] takes the form of a snake-shaped sculpture made of charcoal segments, with an eraser for its head and a tail made of blown glass housing medicinal plants. The sculpture draws inspiration from ancient texts on occult botany, magical plant manuals, and the folklore of various cultures, where the snake motif symbolizes healing. It also incorporates stories from the artist's grandmother, recounting her father's medical and spiritual practices along the Costa Rican-Panamanian border. These stories often revolve around the utilization of plants renowned for their healing and divinatory properties, offering solace and protection to communities grappling with health challenges and other issues. The artwork underscores the importance of preserving and honoring ancestral knowledge as a source of healing and sustenance in the face of contemporary challenges.

Acquisition date 2023
Themes Ancestral forms of medicinal
and spiritual knowledge

19 ARAYA RASDJARMREARNSOOK
1957 THAILAND
THE CLASS, 2005

Araya Rasdjarmrearnsook began producing films and videos in the 1990s and dedicated herself to creating works that confront societal norms and structures of power and pedagogy. Her work often shines a spotlight on marginalized communities, including women, the deceased, individuals with disabilities, and other individuals on the fringes of society and/or alienated within normative social structures. Throughout her career, she has also engaged with animal rights and assumed hierarchies between species.

One of her notable works, the video *The Class* presents a hauntingly surreal classroom scene that probes the viewer's sense of morality and tolerance. A woman in black attire with a white overshirt stands before a long blackboard in a room evoking the eerie ambiance of a sanitarium or crime scene. Six figures lie motionless on silver morgue trays on the floor, their identities obscured under draped white sheets. The woman, in a calm and clear tone, begins lecturing these lifeless forms. As she turns to write "death" on the blackboard, she continues her discourse on how different cultures, historical periods, and philosophical schools approach death. She even engages the inert bodies, inviting them to contribute their thoughts, undeterred by their silence. Deliberately absurdist in its premise, Rasdjarmrearnsook's video parodies educational norms, humorously suggesting that students are "bored to death." The video also confronts the taboo surrounding death in public discourse, particularly in Western cultures. It questions the treatment of mortality, highlighting how crucial discussions on the subject often go unheard or are avoided until it becomes urgent or too late. Rasdjarmrearnsook's video thus juxtaposes the somber reality of death against the need for more open and meaningful dialogue on this universal aspect of human existence.

Acquisition date 2013
Themes Death
Mortality

20 JEAMIN CHA
1986 SOUTH KOREA
ELLIE'S EYE, 2020

News articles or anecdotes from daily life often trigger Jeamin Cha's videos. Her unplanned encounters, discoveries, and daily exchanges with people she meets, often complemented by interviews and field studies, guide the production of her works. Yet, rather than using didactic forms of documentation, Cha reconstructs images and narratives that integrate her individual position. Cha's filmic interventions often interrogate the premises of political action in contemporary society and address anxieties or ambiguities hidden within seemingly ordinary, everyday life.

The essay-film *Ellie's Eye* examine the effects of new technologies, such as chatbots and virtual avatar therapists, on the human mind and the mental health industry. One such avatar, named Ellie, was developed by the University of Southern California's Institute for Creative Technologies. Ellie has the ability to interpret the user's emotions through data collected from their speech and physical gestures to indicate psychological distress on a micro-level, which would be imperceptible by a human therapist. Cha equates the technology's aptitude to "see-through" emotional facades with the age-old desire to see into the human body and mind, questioning the limits of pathology and challenging the notion that our sickness is only within us.

Acquisition date 2020
Themes Depression
Artificial intelligence
Ethics

46

47

21 KAPWANI KIWANGA
1978 CANADA
*LINEAR PAINTING #5—SAINT LAURENT
DU MARONI PRISON (GUIANA)*, 2017

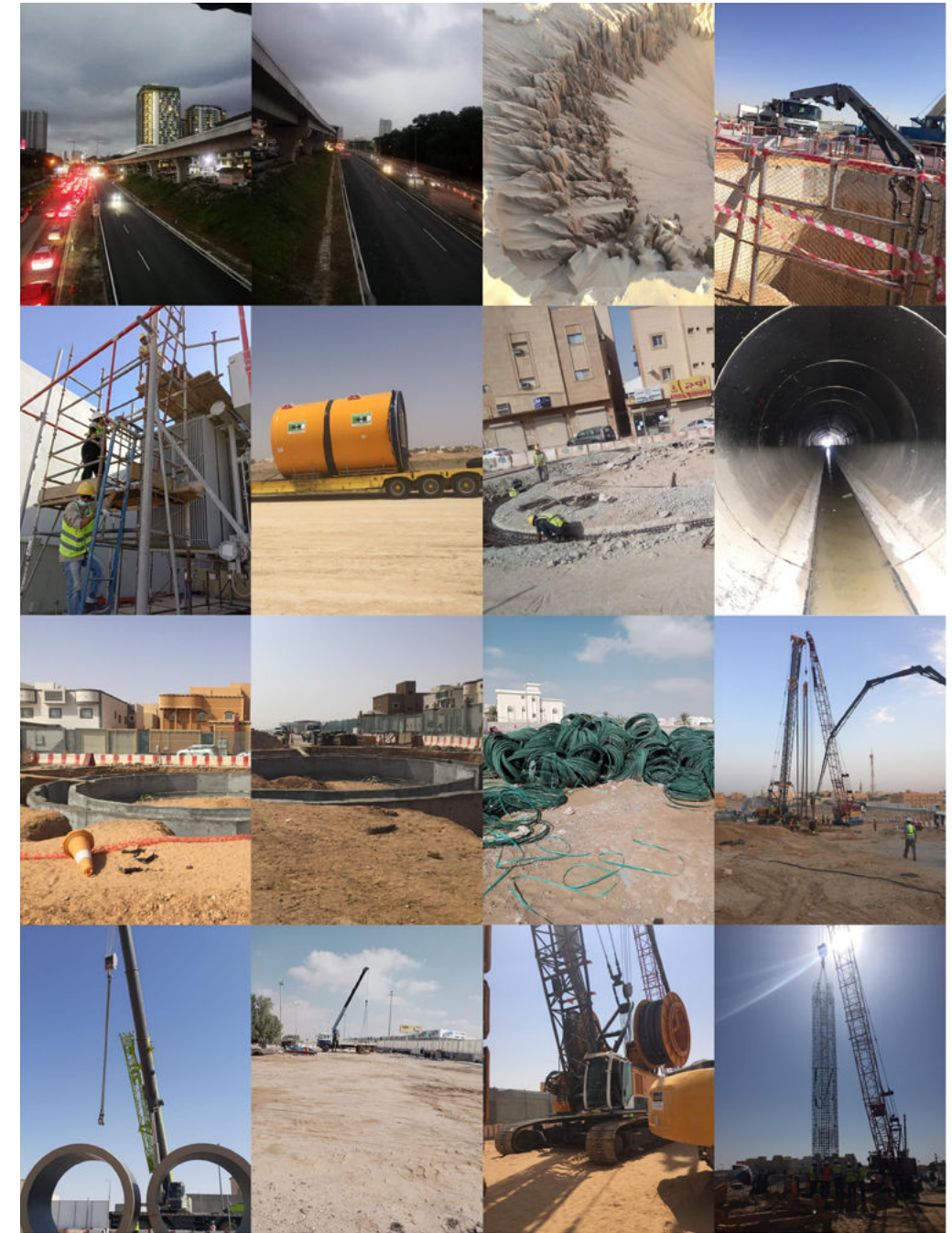
Kapwani Kiwanga's installations, videos, photographs, sound works, and performances often blur the lines between truth and fiction to unsettle hegemonic narratives and create spaces conducive to marginalized discourses. As a trained anthropologist and social scientist, the artist approaches her work as a researcher, exploring topics as varied as Afrofuturism, anti-colonial struggle and its memory, scientific methodologies, belief systems, the vernacular, and popular culture. She favors scientific inquiry and unexplored anecdotes yet is concerned less with objecthood than historical narratives and the immateriality of symbols and structures. Using a minimalist visual language, Kiwanga infuses her work with critical skepticism and liberatory lyricism.

The *Linear Painting* series delves into the architecture of disciplinary institutions, including schools, prisons, hospitals, and mental health facilities. The placement of the paintings at 160 centimeters from the floor alludes to European hygiene standards, which mandate the regular cleaning of walls below this threshold to mitigate the risk of disease transmission. As a result, this division delineate spaces as either clean or contaminated, much like in society itself. *Linear Painting #5* specifically references Saint Laurent du Maroni prison in Guiana. The painting is made on drywall, as if the original walls had been cut out and transported into the gallery. Kiwanga's choice of color harken back to social hygiene movements and hospital reforms at the turn of the 20th century as well as the theories of American author and color consultant Faber Birren on the use of colors to manage human behavior. Peach-terra-cotta, for instance, was developed for a Chicago factory to help bolster the efficiency of workers. Through this formal approach, Kiwanga's work materializes institutional ideologies, systems of control, and authority.

Acquisition date 2017
Themes Control
Architecture

EXPERIENCES OF MIGRATION

- 17 Bakudapan Food Study Group, *Re-plating Mooi Indie*, 2018. Archival inkjet print on aluminum bond, 33 × 50 cm (13 × 19 11/16 in).
- 18 Christian Salablanca Díaz, *Hueso de culebra* [Snake Bone], 2021. Sculpture & drawing (charcoal, eraser, glass, plants, seeds and roots), 125 × 5 cm (49 3/16 × 1 15/16 in).
- 19 Araya Rasdjarmrearnsook, *The Class*, 2005. Single-channel video, color, sound, 16:33 minutes.
- 20 Jeamin Cha, *Ellie's Eye*, 2020. Two-channel FHD video, color, sound, 11:00 minutes.
- 21 Kapwani Kiwanga, *Linear Painting #5—Saint Laurent du Maroni prison (Guiana)*, 2017. Paint on drywall sheet, 250 × 125 cm (98 7/16 × 49 3/16 in).







22 ASLAN GOISUM
1991 CHECHNYA
VOLGA, 2025

Aslan Goisum's videos, sculptures, and installations provide a lens through which to comprehend both his personal experiences and the recent history of his native Chechnya and its inhabitants. Through the artistic interpretation of his memories of war, Goisum critically and emotionally distances himself from past events, cultivating an intuitive and poetic language to describe them. His works serve as a testament to the enduring impact of violence and address the profound void left by wars.

The video *Volga* confronts viewers with the often unknown tragedies unfolding in war-torn Chechnya. Set in a nondescript field, this partly autobiographical work demonstrates how families fleeing from the conflict sometimes crammed by the dozens into small cars in search of shelter. The short video attempts to grapple with the subsequent loss of tradition and identity that accompanies mass violence. In such dire circumstances, where survival eclipses all else, cultural markers such as language, folklore, and symbols fade into obscurity while familial memories and narratives get lost. Yet, in the figure of the fugitive, echoing Goisum's own journey, emerges a new generational ethos—a testament to resilience and adaptation. As the past and present intertwine, new symbols and metaphors emerge, safeguarding the continuity of Chechen identity during tumultuous times.

Acquisition date 2025
Themes Migration
War displacement

23 NAGENDRA GURUNG
1995 NEPAL
CHALIS KATESI RAMAULA, 2005–2021

Since the mid-2000s, Nagendra Gurung has practiced photography alongside his work as a migrant laborer in Dubai and Saudi Arabia. As of 2023, he is a bulldozer operator at the construction site of a large underground water channel in Al-Qassim city, in the heart of the Arabian Peninsula. His photographs depict his everyday life, meticulously cataloging his worksite, living quarters, and colleagues. With a clear sensibility for pattern and form, his gaze unpacks the harsh labor conditions of "guest workers" who are heavily dehumanized in the places that hire them, despite them being the backbone of the Gulf's financial success.

Chalis Katesi Ramaula is a series of 240 photographs capturing moments experienced by the artist and his colleagues across various construction sites in Dubai and Saudi Arabia. These images, taken with his phone camera, maintain the ratio and size of a phone screen, reflecting the harsh realities of global capitalism through the lens of a migrant worker. The sequence carries a cinematic temporality, marking the years Gurung has endured away from home. His perspective permeates the work, infusing even mundane scenes of cranes, concrete, and machinery—which are rapidly transforming the Gulf landscape—with a deep sense of subjectivity. Thus, Gurung's photographs not only document his environment but also act as a form of micro-resistance, blurring the lines between work and leisure and turning each shot into a political statement.

Acquisition date 2022
Themes Migrant labor
Capitalism
Micro-resistance

24 RONI MOCAN
1965 EL SALVADOR
WELCOME, 2007

Everyday activities inspire Roni Mocan's practice, from eating and getting dressed, to taking the subway, or listening to a politician's speech. No situation or found object is deemed too banal for Mocan's consideration and intervention. The artist finds in them latent evidence of the subtle complexities of daily life—identities, sense of place, experiences of migration, and consumerism, among others. Mocan executes his projects, which include photography, installation, and drawing, with a distinctive minimal style often imbued with humor, irony, and considerations of the uncanny.

Welcome is a floorwork consisting of a grid-like arrangement of doormats from people living in the artist's building and participating artists from the exhibition where it was first presented. The welcome mats range from the traditional coir with innocuous phrases such as "Smile", to worn knotted rugs, and fillagreed rubber mats. Amid the pervasive atmosphere of xenophobia, divisive border rhetoric, and news of an ongoing global refugee crisis, Mocan transforms these ubiquitous objects into carriers of necessary greeting messages. This commentary on migration, borders, and racism calls for collective action to address socio-political challenges that prevent humans from being welcome everywhere.

Acquisition date 2017
Themes Migration
Refugee crisis
Hospitality

25 ANDREA BOWERS
1965 UNITED STATES
STUDY FROM MAY DAY MARCH, LOS ANGELES
2010 (IMMIGRATION REFORM NOW), 2010

Andrea Bowers works at the locus of art and politics, implementing social justice activism through art discourse. Her drawings and videos humanize and contextualize abstract concepts, ideologies, and everyday realities faced by those affected by illegal immigration and land ownership. Labor movements, women's rights rallies, anti-war protests, and immigration demonstrations, both historical and contemporary, are among the myriad moments of political action that Bowers draws upon in her work. In an era dominated by media-driven narratives that often portray politics from a detached perspective or through a purportedly neutral lens, Bowers reminds us of the impact these images have. Her work refrains from privileging either collective demands or individual impulses, instead allowing these concerns to coexist and mutually reinforce one another.

The small drawing *Study from May Day March, Los Angeles 2010 (Immigration Reform Now)* derived from photographs captured during a political rally in downtown Los Angeles. This rally saw thousands of individuals demonstrating to advocate for immigrants' rights at the Mexican-American border, with participants brandishing signs and donning t-shirts with the messages depicted in Bowers's drawings. However, the artist isolated the images of the protesters from the bustling multitude that surrounds them in the original photographs, thereby amplifying their messages. This delicate work delves into the political and social dimensions inherent in the contestation at the Mexican-American border and the tragic toll exacted by the thousands of lives lost in pursuit of crossing it.

Acquisition date 2010
Themes Immigration
Politics
Borders

56

57
26 YOUNG MIN MOON
1967 SOUTH KOREA
CIRCUMSTANCES FOR EARLY ARRIVAL
AND NOW THAT YOU LEAVE, WHEN
WILL YOU RETURN?, 2022

Artist, curator, critic, and art historian Young Min Moon migrated to the United States from South Korea as a teenager. His realistic paintings draw upon his experiences of migration across cultures, his understanding of the hybrid nature of identities, and the complex historical and political relationships between Asia and North America.

These paintings feature low-set tables nearly spilling over with various fruits, traditional Korean foods, and candles. They portray the rituals bound up in the Korean tradition of *Jesa*, a type of Confucian ancestor veneration rites still actively observed in South Korea. The elements on the tables symbolize death, mourning, family belongingness, and a sense of burden, duty, and responsibility. Yet, Moon's portrayal of this ritual goes beyond a simple representation of its settings by imbuing it with layers of meaning as a cultural symbol that conjures personal, social, and communal narratives. Despite living in the United States where the Catholic faith is predominant, these rituals remained a significant part of the artist's upbringing. This scene integrates the artist's perspectives shaped by experiences of both South Korea's modernization and diasporic life.

Acquisition date 2012
Themes Tradition
Diaspora

GENDER AND SEXUALITY

- 22 Aslan Goisum, *Volga*, 2015. HD video, color, sound, 4:10 minutes.
- 23 Nagendra Gurung, *Chalis Katesi Ramaula*, 2005–2021. 240 digital prints on Tuffcoat paper, each 13.97 × 15.24 cm (5 1/2 × 6 in).
- 24 Roni Mocoan, *Welcome*, 2007. Borrowed welcome mats, dimensions variable.
- 25 Young Min Moon, *Circumstances for Early Arrival* and *Now That You Leave, When Will You Return?*, 2022. Oil on linen, 50 × 72 cm each (19 11/16 × 28 3/8 in each).
- 26 Andrea Bowers, *Study from May Day March, Los Angeles 2010 (Immigration Reform Now)*, 2010. Graphite and colored pencil on paper, 36.83 × 29.21 cm (14 1/2 × 11 1/2 in).









27 DANH VÕ
1975 DENMARK AND VIETNAM
GOOD LIFE, 2007

Danh Võ's practice explores themes including identity, authorship, sexuality, ownership, and origin. His personal history of migration is an important reference point for his work, as Võ often uses intimate, personal material to show that identity is a construction of projections, assumptions, and attributed values. In his installations, the artist often uses objects, photos, and documentation that connects his family history to memories intertwined with a complex imaginary. His refugee status has led him to attempt to reconstruct various derivations of identities, origins, and stories. This requires the questioning of social structures, the endorsement of different identities, the questioning of values, and the undermining of conventions in order to set forth a groundwork for his personal depiction in society at large.

Good Life is an installation consisting of vitrines displaying letters, documents, photographs, and objects from a man named Joseph M. Carrier. The framed photographs, mostly black and white, feature young Asian men in Vietnam during the 1960s and early 70s. In one vitrine, two anonymous men are photographed from behind, holding hands while observing a series of photographs. Among the items is a typewritten document titled *Beliefs, Attitudes and Behaviour of the Lowland Vietnamese* and a crumpled business card, belonging to Joseph M. Carrier from the National Academy of Sciences. Carrier, presumably an American in Vietnam for anthropological rather than combat purposes, met Võ during one of the artist's personal exhibitions. This encounter inspired him to create an archive of Carrier's subjective experiences in Vietnam, as a surrogate biography to shed light on the repression of homosexuality in the country.

28 SABELO MLANGENI
1980 SOUTH AFRICA
A ROOF TOP PHOTOSHOOT WITH THE DANCERS; TONNEX, (RUBY, NONSO AND OSHODI), 2019

Photographer Sabelo Mlangeni's black and white images often document intimate and everyday moments within marginalized communities in contemporary South Africa. His works provide insights into the complex societal issues they navigate such as the legacy of apartheid, the experiences and challenges faced by Black LGBTIQ+ individuals, and the ongoing phenomenon of migrant labor. Mlangeni's working methodology goes beyond mere observation; he cultivates intimacy by investing significant time in building relationships with his subjects and prioritizes interpersonal connections between people over an ethnographic perspective. This approach empowers his subjects while circumventing voyeurism and the perpetuation of stereotypes.

The color and black-and-white photographs in *The Royal House of Allure* capture intimate portraits and candid moments of kinship within a queer community in mainland Lagos, Nigeria. The striking photograph included in this publication features a dancer striking an exalted pose on a rooftop, adorned in vibrant attire and modern heels, contrasting with their surroundings. Named after their safe house, the series was initially conceived as an investigation into the impact of social media on celebrity culture but evolved through exchanges and conversations with its members. Instead, it came to illuminate these shelters as symbols of radical queer expression and solidarity.

Acquisition date 2008
Themes Homosexuality
Historical activism
Archives

Acquisition date 2020
Themes LGBTIQ+ rights
Identity expression
Queer kinship

29 TALA MADANI
1981 IRAN AND UNITED STATES
DAZZLE MEN, 2008

Tala Madani's paintings have a caricatural quality that belies their satirical intent. Madani mostly paints images of men, initially coming about because she refused to sexualize the female body and found herself turning towards the male figure instead. She has since depicted spaces "designated for men only." As such, Madani's work is a commentary on gender, patriarchal authority, and who and what gets represented in art. The painterly nature of Madani's approach has led her to make films composed of freeze-frame shots of paintings that she changes from frame to frame.

The series of small paintings Dazzle Men is part of take as its starting point the "dazzle" patterns invented by artists during World War I to camouflage warships and disorient U-boat commanders. Its unstable, brightly colored distortions were closely allied to modernist painting and indeed formed the subject of a memorable series of woodcuts and a major painting by the British vorticist Edward Wadsworth. In Madani's painting, a group of men take as their model an image of a dazzleship for the purpose of self-disguise. Applying paint to their bodies, they adopt a strategy of maquillage that is essentially feminizing. Madani thereby satirizes the overly masculine society these men inhabit. While one has applied only small amounts highlighting his breasts, others have applied stripes recalling prison outfits. The work illustrates these men trapped in their own world, prisoners of the gendered tropes that proliferate through education, religion, and culture.

Acquisition date 2009
Themes Gender equality
Women's empowerment

30 TAMMY RAE CARLAND
1965 UNITED STATES
LESBIAN BEDS #3, #6 AND #13, 2002

Tammy Rae Carland often employs humor and conceptual strategies to document and archive queer narratives. Her representations of queer love and intimacy act as both portraits of a community and acts of protest. Spanning photography, text, sculpture, and video, her work also challenges ideas of love, partnership, domesticity, and family, often subverting heteronormative conceptions of gender and sexuality. Between 1997 and 2005, she co-managed Mr. Lady Records and Videos, an independent record label and video art distribution company focused on queer and feminist culture.

Tammy Rae Carland's series of photographs *Lesbian Beds* are detailed shots of unoccupied beds captured from an overhead perspective. The tangled sheets and pillows offer viewers a glimpse into these private spaces, suggesting intimate moments while deliberately concealing the identities of the beds' occupants (most belonged to the artist's friends, with one being shared with her partner). In doing so, these photographs straddle the line with abstract art and pays homage to Felix Gonzalez-Torres's iconic 1991 photographs of empty beds, created in response to the AIDS epidemic. Carland's exploration of eroticism and domesticity within same-sex contexts provides a female perspective to imagery historically deemed taboo, actively contributing to ongoing discussions about LGBTIQ+ representation and visibility.

Acquisition date 2011
Themes Sexuality Intimacy
Eroticism Privacy

68

69 31 JOTA MOMBAÇA
1991 BRAZIL
A GENTE COMBINAMOS DE NÃO MORRER
(BANDEIRA #1) [US AGREED NOT
TO DIE (FLAG #1)], 2018

Informed by poetry, critical theory, queer studies, and activism, Jota Mombaça's work often grapples with anti-colonial critique and gender disobedience. Historical and ongoing traumas stemming from the Transatlantic slave trade and the escalating climate crisis has been driving their artistic research and practice. Through performances, critical fabulations, and other forms of knowledge production, the artist reveals their interconnections with experiences of displacement, environmental racism, and systemic violence, among other pressing issues.

In their performance *A Gente Combinamos De Não Morrer (BANDEIRA #1) [Us Agreed Not To Die (FLAG #1)]*, Mombaça manufactures improvised knives from wood sticks, red shoelaces, and glass shards while reciting texts conjuring a multitude of voices from various times and geographies. Inspired by Brazilian writer Conceição Evaristo, known for her oeuvre on violence, resilience, and necropolitics through an Afro-diasporic lens, this work critiques societal desensitization to crimes perpetuated against queer and black communities across the world, and calls for a collective awakening to address and confront them. Yet, while exploring themes of death and decay, the performance also celebrates the resilience and strength of these communities in the face of oppression, the wooden knives serving as collective amulets and autonomous artifacts. The work carries profound social and political commentary on resistance, solidarity, and the ongoing struggle for transgender justice and equality.

Acquisition date 2020
Themes Violence against Black
and transgender communities
Resilience and solidarity

- 27 Danh Vo, *Good Life*, 2007. Installation, display window with three photographs and a letter, dimensions variable.
- 28 Sabelo Mlangeni, *A roof top photoshoot with the dancers; Tonnex, (Ruby, Nonso and Oshodi)*, 2019. Two digital ultrachrome archival prints, each 50 × 60 cm (19 11/16 × 23 5/8 in).
- 29 Tala Madani, *Dazzle Men*, 2018. Oil on linen, 40 × 50.5 cm (15 3/4 × 19 7/8 in).
- 30 Tammy Rae Carland, *Lesbian Beds #3, #6 and #13*, 2002. Three color photographs, each, 101.6 × 76.2 cm (40 × 30 in).
- 31 Jota Mombaça, *A Gente Combinamos De Não Morrer (BANDEIRA #1) [Us Agreed Not To Die (FLAG #1)]*, 2018. Red shoelace, red sewing thread, wood found in Copenhagen, shattered glass, and white fabric, 145 × 71 cm (145 × 71 in).

KADIST