

ARTISTS SPACE

For Immediate Release:
Winter/Spring 2021

Exhibitions

Beginning next month, Artists Space will present three newly-commissioned exhibitions and projects, each of which will span multiple sites and modalities.

Tiffany Sia: *Slippery When Wet*
February 17 – May 1, 2021

Designed as a document that is inherently *tl;dr* (too long; didn't read), critical information and critique are unfurled on the table as exhaustive receipts of our times. This is a show that proposes a wet ontology of Hong Kong, a city in ongoing transfiguration slipping into an uncanny vision of itself. A city secretes, leaving a trail of ink, tears, humidity and leaks. Activating exilic spectatorship, these works usurp fraught channels to make the shortest distance between two places: between New York and Hong Kong, between Artists Space and Speculative Place. An obsessive material accumulation of intimacy between geographies emerges about wormholes; about cunts; observing the affective space between antipodes. How can I dig your way to Hong Kong?

Tiffany Sia is an artist, filmmaker and founder of Speculative Place. She is the author of 咸濕 *Salty Wet*, a series of anti-travelogues on smut, affect and history of Hong Kong. A chapbook, in the guise of a vintage softcore porn magazine, was published by Inpatient Press. Sia is the director of the short, experimental film *Never Rest/Unrest*, which screened as part of a retrospective in the Propositions program at Berwick Film & Media Arts Festival. She is also part of *Home Cooking*, an artist collective founded by Asad Raza, on which she contributes the performance and reading series *Hell is a Timeline*.

Adjua Gargi Nzinga Greaves
March 20 – May 1, 2021

Adjua Gargi Nzinga Greaves presents a prologue to *The Florxal Review*—a spacious investigative work of postcolonial ethnobotanical literary criticism—in exhibition form. Emerging on this hemisphere's Vernal Equinox, the exhibition centers the marginalia and material traces of ongoing research. Greaves is inspired by *language, machine aesthetics, documentation, systems analysis, radical education, investigative performance art, and Blackness*. *Through being and study, Greaves seeks to comprehend as the natural world does. She builds a way that generates entities exposed and engaged so that they may change. As our shared winter persists, Greaves reflects on past lessons, present concerns, and future visions asking: What becomes possible when we begin to center and attempt responses to the slow and silent, active and occluded, voices and spirits of the plant life we live alongside? How might what emerges on the page, in our minds, from our mouths, and out of our hearts parallel what we already know? How might we be surprised? In the futures that follow, what might verdancy feel like to all of Earth's beings, and to all of cosmos's material and immaterial bodies, when so-called weeds are on the mantle as well as in the crevices?*

Adjua Gargi Nzinga Greaves writes ethnobotanical literary criticism, collages detritus into heraldic devices and has begun working with video in response to a Spring 2020 commission from Issue Project Room for their Isolated Field Recording Series. Her pamphlet *Of Forests and of Farms: On Faculty and Failure* was recently published by Ugly Duckling Presse, and her chapbook *Close Reading as Forestry* is published by Belladonna*. Greaves performs frequently across a broad spectrum of venues and has been published in *The Brooklyn Rail*, and *Letters to the Future: Black Women / Radical Writing* (Kore Press). Formerly a Monday Night Reading Series curator at The Poetry Project, Site Director for Wendy's Subway reading room, and an artist-in-residence at Rauschenberg Residency, Greaves is currently based in New York City where she is Young Mother of The Florxal Review.

Jordan Lord

December 1, 2020 (or August 27, 2016 or May 9, 2012 or) – August 31, 2021 (TBD)

More to come, but not yet.

The conditions of saying or finding out that something is happening feel different today. But what we're saying for now is that this has been happening and will continue happening, at least until the frame has closed.

Over the next several months, there will be a series of events dealing with liveness, a new film, and the connective tissue between them and the means by which all this is shared.

Yes, there's a space, but here there is less about where and more about when. Something I had thought of in relation to an earlier project was a notion of prophetic memory; this keeps coming up again—remembering both what will and might be.

A lot about this project will materially consist of missing out. As my friends have helped me understand—when it comes to knowing what's happening—missing out is often a cause for joy. I also don't want to say that, if you missed out, you were not there or that it's not now live.

I've started calling my grandmother to talk to her at least once a week. I know that remembering can be a way of living, the ways in which a life is cast; memory is kept; people determine who's living according to their memories of them. Those they do not remember or never did remember, those who can't remember or only remember, they so often reserve for some state of already dead, while just as many have to insist they aren't yet. This way in which memory becomes a threshold for life is adjacent to asking whether something is happening now—is live—or somewhen elsewhere. This is all true, but it isn't really the point; it's where it starts.

– Jordan Lord

Jordan Lord is a filmmaker, writer, and artist. Their work addresses the relationships between historical and emotional debts, framing and support, access and documentary. Their films and performances have been shown at festivals and venues including Artists Space, EFA Project Space, DOCNYC, and Camden Arts Centre. Their work was shown in the festival *I Wanna Be with You Everywhere* at Performance Space NY, and their solo exhibition *After... After...* was presented at Piper Keys in 2019. Lord currently teaches at Hunter College in the Integrated Media Arts program.

Public Programs

The Segue Reading Series

February 6 – May 24, 2021

February – March: curated by Kay Gabriel & xtian w

April – May: curated by Ian Dreiblatt & Anastasios Karnazes

The Segue Foundation and Artists Space will present the winter/spring season of the Segue Reading Series starting Saturday, February 6th—a legendary experimental poetry series that has run for the past 42 years in New York City. In co-hosting the series, the two New York arts organizations want to collectively affirm our longstanding commitments to the necessity of artistic work that interrogates and challenges the world as such, in addition to ways of expansively sharing space. The readings will take place each Saturday at 5pm, streamed via Zoom.

Winter/Spring Lineup:

February 6: Hannah Black & Tongo Eisen-Martin

April 10: Will Alexander & Mei-Mei Berssenbrugge

February 13: Benjamin Krusling & Momtaza Mehri

April 17: Brenda Iijima & Simone White

February 20: t'ai freedom ford & Terrance Hayes

April 24: Filip Marinovich & Joey Yearous-Algozin

February 27: Miguel Gutierrez & Ishmael Houston-Jones

May 1: Thom Donovan & Katie Fowley

March 6: Nicholas Glastonbury & John Keene

May 8: Peter Dimock & Lisa Jarnot

March 13: Amber Dawn & Kai Cheng Thom

May 15: Kay Gabriel & Asiya Wadud

March 20: Diana Cage & Jackie Ess

May 24: Galina Rymbu & Wendy Trevino

March 27: Anaïs Duplan & Legacy Russell

Artist Space Dialogues

Spring 2021 (Dates forthcoming)

Curated by Ciarán Finlayson

This Spring, Artists Space will present a new season of *Artists Space Dialogues*, an ongoing series taking the simple form of a conversation between influential figures in the fields of contemporary art and visual culture, selected by a rotating guest curator. Our spring series of conversations will be curated by Ciarán Finlayson, a writer and editor based in New York City. Finlayson's essays have been published in *Artforum*, *PARSE*, and *Kunst und Politik: Jahrbuch der Guernica-Gesellschaft*, and he is currently the Managing Editor at Blank Forms. The ongoing program will be streamed online via Zoom.