

The Bronx Museum of the Arts Presents
Bronx Calling: The Fifth AIM Biennial

A meditation on the practice of everyday life in uncertain times
Featuring 68 artists from the AIM Fellowship program

November 10 – March 20, 2022



Victoria-Idongesit Udondian, *Akaisang*, 2020-2021. Image credit: Nando Alvarez-Perez.
Courtesy of the Artist and The Bronx Museum of the Arts.

(NEW YORK, NY – OCTOBER 15, 2021) The Bronx Museum of the Arts is pleased to announce ***Bronx Calling: The Fifth AIM Biennial***, a meditation on the practice of everyday life in uncertain times, on view from **November 10, 2021 – March 20, 2022**. Co-curated by **Ian Cofre** (PS122 Gallery) and **Eva Mayhabal Davis** (Transmitter), *Bronx Calling* presents the works of artists responding to the multiple crises of health, grief, the environment, and identity that define our contemporary moment across manifold ways. The Biennial is part of a series of exhibitions and public programs celebrating the Museum's 50th anniversary and legacy as an institution dedicated to social justice.

Since 1980, The Bronx Museum of the Arts has supported New York's artist community through the Artist in the Marketplace (AIM) Fellowship—the museum's flagship artist development program offering career management resources to guide emerging artists through the opaque professional practices of the art world. Featuring artworks by 68 artists who took part in the 2018 and 2019 cycles of the Bronx Museum's AIM Fellowship program, *Bronx Calling* showcases a range of voices through a form of collective storytelling that speaks to the necessary evolution of human interactions in daily life, in mourning, across generations, and with the symbols and icons that are being consigned to history.

Our world today is being shaped by a profound set of challenges that are fundamentally changing the way we live. Transitional moments in history are typically marked by an identifiable enemy, but what happens when the enemy is invisible, and within us: our own bodies confronting the unknown? As we tentatively reemerge from a global pandemic that has impacted not only our creativity, but our very being, this shared experience continues to infiltrate every aspect of our lives. We can control what is close-at-hand, but the revelation of broader systemic issues underscores the question: how do we care, love, and collectively thrive?

Klaudio Rodriguez, Executive Director, comments: “Nurturing emerging artists is part of the core mission of the Bronx Museum. The first AIM Biennial was launched in celebration of the program’s 30th Anniversary as a platform for emerging artists. Now celebrating another major milestone, our 50th Anniversary, we continue our legacy as an institution dedicated to supporting and advancing art, social justice, and equal opportunity.”

Ian Cofre, Curator, comments: “Through the act of collective storytelling, this creative isolation becomes a collective force, and the works in *Bronx Calling* speak in tandem with another, forcing the viewer to consider: what have we learned—about ourselves and each other? How do we move forward from here?”

Eva Mayhabal Davis, Curator, comments: “Survival has become primary, and these works represent raw expressions of the vulnerability, solitude, and self-reflection precipitated by the unprecedented conditions of our time. Between being deprived of a public and being awash in the insularity of the virtual world, artists have adapted their way of working. The artist’s studio is now at home, in the kitchen, or wherever there is available space. The incubation process gives way to a greater awareness of one’s immediate surroundings.”



Left: Trever King, *NEVER*, 2021. Right: Yan Cynthia Chen, *HIGH PALATE*, 2019.
Courtesy of the Artists and The Bronx Museum of the Arts.

ARTIST LIST:

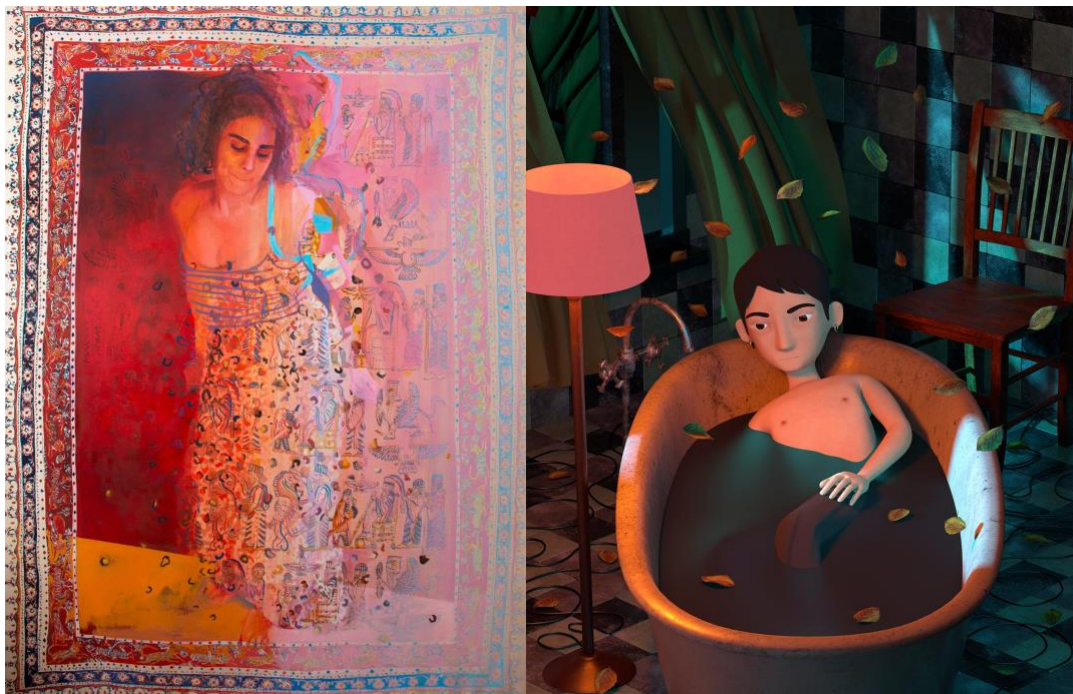
Emily Chow Bluck (b. New York, New York)
Christian Breed (b. New York, New York)
Keith Burns (b. New York, New York)
Tiffany Joy Butler (b. Bronxville, New York)
Ricardo Cabret (b. San Juan, Puerto Rico)
Gabino Castelan (b. Puebla, México)
Hon Chen (b. Bangkok, Thailand)
Yan Cynthia Chen (b. Fuzhou, China)
Gal Cohen (b. Tel Aviv, Israel)
Zorica Colic (b. Belgrade, Serbia)
Mauricio Cortes (b. Saltillo, Mexico)
Vanezza Cruz (b. New York, New York)
Isabella Cruz-Chong (b. Austin, Texas)
Adrien de Monès (b. Paris, France)
Francisco Donoso (b. Quito, Ecuador)
Carlos Wilfredo Encarnación (b. Fajardo, Puerto Rico)
Eliza Evans (b. Pittsburgh, Pennsylvania)
Daqi Fang (b. Wuhan, China)
Raphael Fenton-Spaid (b. Rome, Italy)
Gina Goico (b. Santo Domingo, Dominican Republic)
Daniel Greenfield-Campoverde (b. Caracas, Venezuela)
Kris Grey (b. Cooperstown, New York)
Harley Ngai Grieco (b. State College, Pennsylvania)
Jennifer Grimyser (b. Milwaukee, Wisconsin)
Reiko Hamano (b. Osaka, Japan)
Maggie Hazen (b. Los Angeles, California)
Emily Henretta (b. Boston, Massachusetts)
Kim Hoeckele (b. Atlanta, Georgia)
Camille Hoffman (b. Chicago, Illinois)
Jack Hogan (b. Waterford, Ireland)
Kathleena Howie (b. Vancouver, Canada)
Cary Hulbert (b. Stamford, Connecticut)
Gyun Hur (Daegu, South Korea)
Sareh Imani (b. Shiraz, Iran)
Carlos Jiménez Cahua (b. Lima, Perú)

Clare Kambhu (b. New York, New York)
James Kelly (b. Lancaster, Pennsylvania)
Nari Kim (b. Phyong-Chang, South Korea)
Trevor King (b. Butler, Pennsylvania)
Jesse Kreuzer (b. Manhasset, New York)
Laura Lappi (b. Lahti, Finland)
Estelle Maisonett (b. Bronx, New York)
Katrina Majkut (b. Boston, Massachusetts)
Gina Malek (b. Rochester, Minnesota)
Lawrence Mesich (b. Nashville, Tennessee)
William Miller (b. New York, New York)
Levani (Levan Mindiashvili) (b. Tbilisi, Georgia)
Rehan Miskci (b. Istanbul, Turkey)
Rodrigo Moreira (b. Coronel Fabriciano, Brazil)
Shane Morrissey (b. New York, New York)
EunJung Park (b. Seoul, South Korea)
Bundith Phunsombatlert (b. Bangkok, Thailand)
Luciana Pinchiero (b. Rosario, Argentina)
Antonio Pulgarin (b. Brooklyn, New York)
Adam Liam Rose (b. Jerusalem, Israel)
Alexis Ruiseco-Lombera (b. Güines, Cuba)
Catalina Schliebener (b. Santiago, Chile)
Marco Scozzaro (b. Turin, Italy)
Sarah G Sharp (b. Sacramento, California)
Andre Bogart Szabo (b. Washington, District of Columbia)
Katherine Toukhy (b. Providence, Rhode Island)
Victoria-Idongesit Udondian (b. Uyo, Nigeria)
Gabriela Vainsencher (b. Buenos Aires, Argentina)
Jia Wang (b. Lanzhou, China)
Poyen Wang (b. Taipei, Taiwan)
Sarah K Williams (b. Richmond, Virginia)
Cay Yoon (b. Seoul, South Korea)
José Delgado Zúñiga (b. Ventura, California)

EXHIBITION HIGHLIGHTS:

At the center of all of the featured works is an investigation of the relationship between the individual and the collective, between isolation and the human need for community. How does the intimacy of the creative process bring into being a collective and shared human experience? In an exploration of intimacy and scale, **Yan CynthiaChen**'s 8-foot-tall *HIGH PALATE* sculpture conjures the basic need of shelter by having viewers experience the intimate space of a pallet (the roof of a mouth) on an architectural scale. In *ALL THE WAY TO HELL*, artist **Eliza Evan** gives away mineral rights to a small property in Oklahoma to 1,000 people to impede the interest of oil and gas frackers. In doing so, she converts individual gestures into a new form of environmental resistance at the intersection of property law, fossil fuel business practice, and bureaucracy.

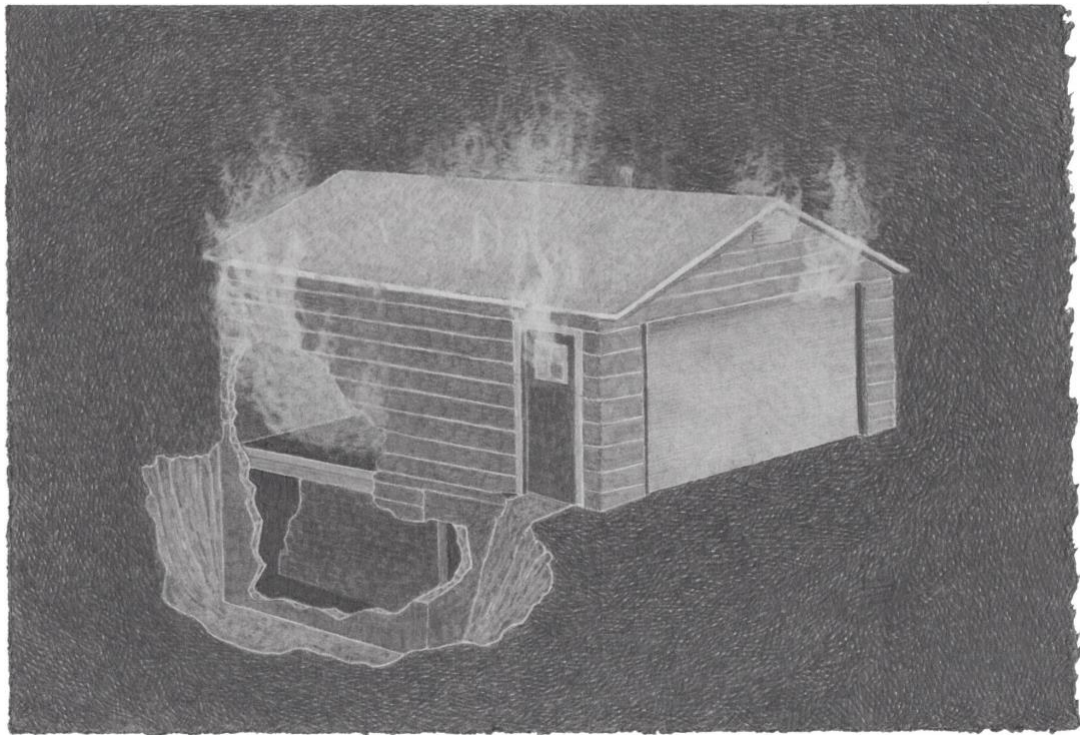
In **Victoria-Idongesit Udondian**'s numbered sculptures, the artist uses repurposed woven material and life-cast molds of the hands of immigrants to embody the various forms of barriers and erasure that neocolonial repressive systems have had on black and brown lives while they attempt to migrate for better living conditions. Artist **Jesse Kreuzer** explores the complex and multifaceted nature of current issues in American politics with a monumental 8-panel and 30-foot long painting of a chaotic moment during a protest. The product is undeniably American: narratives, brush strokes, guns, and flags overlap, depicting abuses of power, violent demonstrations, peaceful protests, and acts of tenderness amidst chaos. Meanwhile, through the processes of material layering, suspended animation, and computer-based world-building, **Maggie Hazen**'s work seeks to imbue the lost identities and voices of imprisoned girls at the Columbia Secure Center for Girls, a maximum security facility in New York's Hudson Valley.



Left: Gina Malek, *Como El Rio Se Encuentra Al Mar*, 2021. Right: Poyen Wang, *Remnants*, 2020.
Courtesy of the Artists and The Bronx Museum of the Arts.

The tangibility of our shared experiences—touch—lies at the heart of many of these works. Touch is informed by access, by what we're able to grasp and see. **Levan Mindaashvili's** *WHAT COLOR IS THE BLACK SEA?* repurposes latex fabric, silicone rubber, palm and tangerine trees, white neon, horticulture UV lights, and lab hardware to expose the intersections of personal and collective traumas, and reveal the colonial and racial foundations of the constructs we built our worldview upon. Staged in conjunction with multimedia documentation of feminized Dominican narratives around family dynamics, love, and self-love, **Gina Goico's** *LOVING SUITS* invites viewers to engage with therapeutic soft-weighted sculptures that explore how touch informs human connection.

Catalyzed by a drawing she made while caring for her one-year-old at the start of the pandemic, **Gabriela Vainsencher's** *MOM*, a self-portrait depicting a snakelike creature, offers an honest and hauntingly tender twenty-first-century mediation on motherhood. In *HOMAGE*, an hour-long performance embodying a nightmare that followed artist **Kris Grey** while recovering from surgery, the artist appears on a plinth with ten three-inch needles piercing the flesh along his pectoral line. One by one, the needles are removed, blood drips from his body, and the nightmare comes to life. Reality and stimulation are blurred in **Poyen Wang's** *THE BLACK SUN*, a series of still and moving images created from 3D computer graphics that tread the line between the inner and external worlds, autobiography and fiction, and the ordinary and the magical.



Adam Liam Rose, *Stages of Fallout (burning house)*, 2021. Courtesy of the Artist and The Bronx Museum of the Arts.



Bronx Calling: The Fifth AIM Biennial is made possible by Christie's, Martin Weinstein and Tereza Liszka, Debbie Rechler, Cher Lewis, Friends of AIM, and SRI Fine Art Services.

The AIM Fellowship program is generously supported by the Jerome Foundation, Pollock-Krasner Foundation, and Miranda Family Fund.

About AIM:

Since 1980, the Bronx Museum of the Arts has supported New York's artist community through the AIM Fellowship, the museum's flagship artist development program offering career management resources to guide emerging artists through the opaque professional practices of the art world. Mentored by a distinguished faculty of industry experts, AIM Fellows engage in an intensive series of seminars and activities covering a wide range of topics including finance, law, media management, and writing, among others, that aid artists in building sustainable studio practices while expanding peer and professional networks. Since its founding, the AIM Fellowship has provided pivotal career support to a diverse roster of over 1,200 of New York's most promising artists, including Diana Al-Hadid, Firelei Báez, Njideka Akunili Crosby, Abigail DeVille, LaToya Ruby Frazier, Glenn Ligon, Sarah Oppenheimer, Jacoby Satterwhite, and Lucia Hierro.

About the Curators:

Ian Cofre is an independent curator, writer, and translator. He has worked for fifteen years to create exhibitions and programs that examine contemporary problems critically and in an interdisciplinary manner. Often working collaboratively, he creates spaces for inquiry that include multiple perspectives to challenge how we see and experience things. His main areas of interest are Latin America, systems like the art market, and alternative economies and their modes of art production.

Eva Mayhabal Davis is an arts advocate and curator. She has collaborated on exhibitions at BronxArtSpace, MECA International Art Fair, Queens Museum, Smack Mellon, and NARS Foundation. Primarily focused on supporting emerging artists, she is a founding member of El Salón, a creative meetup based on a soulful potluck. Her main framework centers voices of the global majority, bridging artists and communities to produce exhibitions, text, and public programs. Since 2013, she has managed the Alvin Baltrap Trust working closely with Third Streaming for research, and archival work. She is currently co-director of Transmitter, a collaborative curatorial initiative.

About The Bronx Museum of the Arts:

The Bronx Museum is one of the only major NYC museums with free admission, making it a vital resource not just for residents in The Bronx, but thousands of residents from all five boroughs and tourists visiting NYC annually. Today an internationally-recognized cultural destination, for the past five decades, The Bronx Museum has presented hundreds of exhibitions featuring works by culturally diverse and under-represented artists.

The Museum's permanent collection of 2,000+ works preserves and documents artists who are not typically represented within traditional museum collections by showcasing work by artists of African, Asian, and Latin American ancestry, as well as artists for whom the Bronx has been critical to their development. Now in its 50th year, the Bronx Museum continues to promote its mission of the arts accessible to all audiences.

Currently on view is **Wardell Milan: Amerika. God Bless You If It's Good To You** (June 23, 2021 – October 24, 2021). Recent critically acclaimed exhibitions include **Born in Flames: Feminist Futures** (2021) **Sanford Biggers: Code Switch** (2020-2021); **José Parlá: It's Yours** (2020-2021); **The Life and**



Times of Alvin Baltrop (2019-2020); *Henry Chalfant: Art vs. Transit, 1977-1987* (2019-2020); *Rochelle Feinstein: Image of an Image* (2018); *Diana Al-Hadid: Delirious Matter* (2018); *Eddie Martinez: White Outs* (2018); *Gordon Matta-Clark: Anarchitect* (2017); *Angel Otero: Elegies* (2017-2018); *Martin Wong: Human Instamatic* (2015-2016); *¡Presente! The Young Lords in New York* (2015); and *Sarah Sze: Triple Point (Planetarium)* (2014).

VISIT THE MUSEUM:

1040 Grand Concourse
Bronx, New York 10456
T: 718-681-6000
<http://bronxmuseum.org>

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PRESS CONTACT:

Cultural Counsel
bronxmuseum@culturalcounsel.com