

FORD  
FOUNDATION  
GALLERY

Monday – Saturday  
11:00 am – 6:00 pm

Ford Foundation Center for Social Justice  
320 East 43rd Street  
New York, NY 10017

# Radical Love

June 11 – August 17, 2019

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**THE FORD FOUNDATION GALLERY** is an innovative exhibition space dedicated to presenting multidisciplinary art, performance, and public programming by artists committed to exploring issues of justice and injustice. Our hope is for this to be a responsive and adaptive space, one that serves the public in its openness to experimentation, contemplation, and conversation. Located at the Ford Foundation Center for Social Justice in New York City, near the United Nations, the space is situated to draw visitors from around the world—and address questions that cross borders and speak to the universal struggle for human dignity.

#### **ABOUT THE FORD FOUNDATION**

Across eight decades, the Ford Foundation's mission has been to reduce poverty and injustice, strengthen democratic values, promote international cooperation, and advance human achievement. We believe that social movements are built upon individual leadership, strong institutions, and innovative, often high-risk ideas. While the specifics of what we work on have evolved over the years, investments in these three areas have remained the touchstones of everything we do and are central to our theory of how change happens in the world. These approaches have been longstanding signatures of the Ford Foundation, and they have had a profound cumulative impact.

# **Radical Love**

June 11 – August 17, 2019

Curated by Jaishri Abichandani and Natasha Becker

*Radical Love* gathers together enchanting works that transform disabled, black, brown, indigenous, and LGBTQIA+ subjects into protagonists of new narratives of love and redemption. Releasing the word *radical* from its shackles of *religion* and reclaiming it in the context of *love*, this exhibition seeks to bring alive the following words by bell hooks:

*Were we all seeing more images of loving human interaction,  
it would undoubtedly have a positive impact on our lives.*

Love, in the context of this exhibition, is defined by a commitment to the spiritual growth and interconnectedness of the individual, their community, and stewardship of the planet.

#### **ARTISTS**

Sue Austin, La Vaughn Belle & Jeannette Ehlers, Maria Berrio, Raúl de Nieves Omar Victor Diop, Vanessa German, Jah Grey, Baseera Khan  
Thomas Lanigan-Schmidt, Bradley McCallum & Jacqueline Tarry  
Rashaad Newsome, Ebony G. Patterson, Jody Paulsen, Thania Petersen  
Lina Puerta, Faith Ringgold, Athi-Patra Ruga, Nep Sidhu, Rose B. Simpson  
Imani Uzuri, Lina Iris Viktor

For events and program updates, visit [fordfoundation.org/gallery](https://fordfoundation.org/gallery).



**La Vaughn Belle & Jeannette Ehlers**

b. 1974, Trinidad/Virgin Islands;

b. 1973, Trinidad/Denmark

*I Am Queen Mary (A Hybrid of Bodies, Nations, and Narratives)*, 2019

HDU foam, acrylic polyurethane, acrylic, and coral stones cut from the ocean by enslaved Africans

84 x 47 x 60 inches

La Vaughn Belle and Jeannette Ehlers's memorial pays tribute to Mary Thomas, one of the leaders of the 1878 "Fireburn" labor revolt in St. Croix. The original 23-foot version of the monument is currently on view in Copenhagen, Denmark.



**Bradley McCallum & Jacqueline Tarry**

b. 1966, USA; b. 1963, USA

*Evidence of Things Not Seen*, 2008

Oil on linen, toner on silk

Dimensions variable

Bradley McCallum and Jacqueline Tarry's 104 portraits pay homage to civil rights protesters who were arrested during the January 1956 Montgomery bus boycotts. Each portrait is composed of an oil painting and a photographic image, forming a dialogue between classic portraiture and photography as document and evidence.



**Athi-Patra Ruga**

b. 1984, South Africa

*Umesiyakazi in Waiting*, 2015

Archival inkjet print

59 x 75 inches

Athi-Patra Ruga responds to Desmond Tutu's "Rainbow Nation" by creating a literal one in Azania, a utopia exploding with color and lush surfaces—reclaiming space for queerness and alluding to Ruga's own search for a better world.



**Lina Puerta**

b. 1969, Colombia/USA

*Mēābema*, from the *Botánico* series, 2019

Mixed media

Dimensions variable

Using weeds and untamed nature as inspiration, Lina Puerta's *Botánico* series explores the tension between humans and the botanical world. Puerta considers how human attempts to exert control over nature are met with resilient power and perseverance; the weeds slowly move into abandoned spaces—spreading and claiming their own space.



**Maria Berrio**

b. 1982, Colombia/USA

*Nativity*, 2014

Collage with Japanese paper, acrylic and watercolor paint, pencil, and rhinestones  
48 x 60 inches

Maria Berrio transforms the classic biblical narrative of the Nativity by repositioning the scene in nature. Several "godmothers" watch over a child who is visited by animals meant to signify strength, courage, and grace across an intricate floral expanse.



**Ebony G. Patterson**

b. 1981, Jamaica/USA

*... she saw things she shouldn't have ... for those who bear/bare witness*, 2018

Jacquard-woven tapestry and mixed media on artist-designed fabric wallpaper  
111 x 94 inches

Ebony G. Patterson's work uses materials associated with beauty and pageantry, employing opulent textures and surfaces to seduce the viewer into bearing witness to the violence and social injustices imposed upon the invisible and the voiceless.



**Faith Ringgold**

b. 1930, USA

*Evelyn*, 1978  
Soft sculpture  
35 ½ x 8 x 8 inches

*Suzanne*, 1977  
Soft sculpture  
26 x 8 x 8 inches

*Yvonne*, 1978  
Soft sculpture  
36 x 8 x 8 inches

A fervent civil rights and gender equality activist, Faith Ringgold has produced an inherently political oeuvre. Her soft sculptures from this period represent and celebrate people of color from all walks of life, inviting the viewer to imagine the world from different perspectives.



**Rashaad Newsome**

b. 1979, USA

*Look Back at It*, 2016  
Collage in custom frame with leather and automotive paint  
80 ¾ x 78 ¾ x 8 inches

*Jungle Gardenia*, 2013  
Custom vinyl wallpaper

Rashaad Newsome produces environments of social inclusivity, where unrelated contemporary art and vogue ballroom communities come together. Exploring cubism and its true origins, he creates *Look Back at It* as a response to Picasso's *Les Femmes d'Alger*. Exploring the true origins of cubism, particularly African art, masks, and sculpture, *Look Back at It* reclaims the aesthetics that African Americans have been disconnected from.



**Baseera Khan**

b. 1989, USA

*Seat #14 [Feat.]* and *Seat #13 [Feat.]*, 2018  
Prayer rugs, artist's underwear, textiles  
45 x 28 x 3 ½ inches each

Baseera Khan shares experiences of exile and community building that have been shaped by pop culture, economic, and political climates. Khan merges traditional Islamic textiles with symbols of consumerism to both conceal and reveal methods of moving through her femme Muslim American experience.

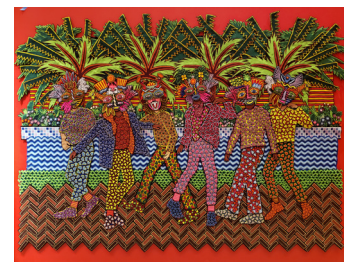


**Jah Grey**

b. 1991, Canada

*Dancing in the Light*, 2018  
Video, 18:20 minutes

Jah Grey's work is inspired by shared experiences of vulnerability. He creates counter-narratives to misogynistic and patriarchal societal norms about masculinity by showcasing the importance of intimate relationships between men. Grey's subjects are typically Black men who do not fit or desire to fit the label of hypermasculinity imposed upon them.



**Jody Paulsen**

b. 1987, South Africa

*Find Your Gaggles*, 2019  
Felt collage  
108 x 150 inches

Jody Paulsen stacks thousands of colorful felt shapes to create a cheerful collage intended to transform social anxieties about otherness into utopian visions—a "homotropical" paradise that celebrates rather than derides sexual differences.





### Sue Austin

b. 1965, England

*Creating the Spectacle!*

*Part 1: Finding Freedom*, 2012

Video, 4:25 minutes

Sue Austin's performance in her underwater wheelchair attempts to reposition disability as worthy of exploration, value, and sharing. Her practice has opened up thinking space around the materiality of the wheelchair.



### Thania Petersen

b. 1980, South Africa

*IQRAA*, 2019

Embroidery thread and fringe on cotton  
69 x 42 inches

*Iqra* means “to read” in Arabic. Thania Petersen urges us to read the world in a more beneficent manner. She uses the prayer rug as a reminder of the power of daily prayer, and ritual as means of sustaining hope. Through her “counter-faith,” art assumes a sacred purpose as an act of divination that reconciles the conflicted realms of religion and secularism.



### Thomas Lanigan-Schmidt

b. 1948, USA

*The Preying Hands: In a Little Corner Chapel to Mammon in the Cathedral of Moloch, Greed Makes Human Sacrifice Expedient Upon the Altar of Racism, Displacement and Gentrification*, 1985

Mixed-media installation  
Dimensions variable

Thomas Lanigan-Schmidt creates a radically decorative piece, using trash and opulent materials to mimic the splendor of the Baroque.



### Lina Iris Viktor

b. USA/England

*Eleventh*, 2018

24-karat gold, acrylic, ink, gouache, copolymer resin, print on matte canvas  
65 x 50 inches

Lina Iris Viktor uses a vibrant palette and 24-karat gold to narrate a cultural heritage of the African diaspora. She draws on various ancient cosmologies and artistic traditions to explore the historical, social, and material implications of gold and blackness.



### Raúl de Nieves

b. 1983, Mexico/USA

*Fina Beauty and Fina Nurture*, 2019

Vintage military suits, sequins, metal bells, thread, glue, cardboard, plastic beads, tape, trims, mannequins  
Dimensions variable

Raúl de Nieves transforms humble materials into beautiful and extravagant objects. These pieces are part of a series of nine sculptures de Nieves created as a homage to his mother—each articulating different aspects of her identity.



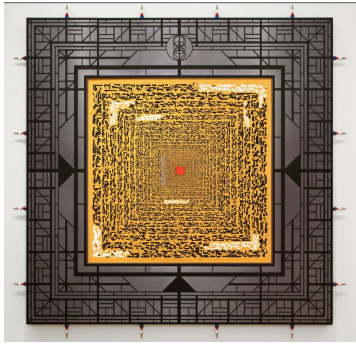
### Vanessa German

b. 1976, USA

*Notes on the Absence of Sacredness: How Little Black Girls Die*, 2018

Mixed-media assemblage  
77 x 30 x 18 inches

Vanessa German's sculpture pays homage to black girls forgotten by a system that deems them too lost or too dangerous. German's “power figures” are meant to bring feelings of protection and to symbolize the black experience.



### Nep Sidhu

b. 1978, England/Canada

*Confirmation B*, 2014

Ink on paper, aluminum, brass  
90 x 90 x 5 inches

*Confirmation B* is a letter written by Nep Sidhu in Kufic script to his mother after her passing. Through this work, Sidhu connects with his mother's spirit while also representing the connection between architecture and the written word as a poetic investigation of space.



### Rose B. Simpson

b. 1983, USA

*Genesis Squared*, 2019

Ceramic, steel, mixed media  
81 ½ x 23 x 23 inches

Rose B. Simpson explores the past, present, and future of Native America, considering contemporary Native identity and cultural survival. Her warrior sculptures convey a sense of raw, unpretentious earthiness.



### Omar Victor Diop

b. 1980, Senegal

*The Ibo Women's War 1929*, from the *Liberty* series, 2016

Inkjet print on Hahnemühle paper  
47 x 64 inches

Omar Victor Diop recounts and interprets the defining moments of protest from different time periods, geographic locations, and scope, to place them into a single timeline of black resistance. His photos constitute a new chronology that serves to affirm the dignity of black people around the world.



### Rashaad Newsome

b. 1979, USA

*#1st Place*, 2016

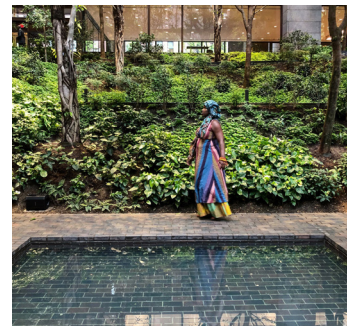
Collage in custom frame with leather and automotive paint  
72 ¼ x 72 ¼ x 4 inches

*Jungle Gardenia*, 2013

Custom vinyl wallpaper

Exploring cubism and its true origins, Rashaad Newsome creates *#1st Place*, inspired by selfies, as a space where you share what you like most about yourself with people you admire, thus asking existential questions about the imaging of a person.

*Jungle Gardenia* was originally created for Newsome's first public parade, which evolved into an inclusive social practice of parades and balls. Referencing the architecture and design of typical domestic lounges covered in decorative wallpaper, the vinyl seeks to provide a space for people to meet, relax, and rejoice.



### Imani Uzuri

b. USA

*Hush Arbor: Wade (1, 2 & 3)*, 2019

Site-specific sound installation

In her three-part sound installation inspired by the early African American spiritual "Wade in the Water," composer Imani Uzuri transforms the garden courtyard into an inviting and meditative sonic haven. Hush arbors were hidden gathering places created by enslaved African Americans in wooded areas in the American South to secretly worship, commune, strategize rebellion, and provide sanctuary for one another.

The Ford Foundation Gallery is grateful to all the artists and lenders to the exhibition.

**Sue Austin**

*Creating the Spectacle!*

*Part 1: Finding Freedom*, 2012

© We Are Freewheeling Ltd, artist: Sue Austin;

Videographer: Norman Lomax

**La Vaughn Belle & Jeannette Ehlers**

*I Am Queen Mary (A Hybrid of Bodies, Nations, and Narratives)*, 2019

Courtesy of the artists

**Maria Berrio**

*Nativity*, 2014

Private collection

**Raúl de Nieves**

*Fina Beauty*, 2019

*Fina Nurture*, 2019

Courtesy of the artist and Company Gallery, New York

**Omar Victor Diop**

*The Ibo Women's War 1929*, from the *Liberty* series, 2016

Courtesy of MAGNIN-A Gallery, Paris

**Vanessa German**

*Notes on the Absence of Sacredness: How Little Black Girls Die*, 2018

Collection of Beth Rudin DeWoody

**Jah Grey**

*Dancing in the Light*, 2018

Courtesy of the artist

**Baseera Khan**

*Seat #14 [Feat.]*, 2018

*Seat #13 [Feat.]*, 2018

Courtesy of the artist and Simone Subal Gallery

**Thomas Lanigan-Schmidt**

*The Preying Hands: In a Little Corner Chapel to*

*Mammon in the Cathedral of Moloch, Greed*

*Makes Human Sacrifice Expedient Upon the Altar of Racism, Displacement and Gentrification*, 1985

Courtesy of the artist and Pavel Zoubok Fine Art, New York

**Bradley McCallum & Jacqueline Tarry**

*Evidence of Things Not Seen*, 2008

Courtesy of the artists

**Rashaad Newsome**

*Look Back at It*, 2016

Private collection

**Rashaad Newsome**

*#1st Place*, 2016

Courtesy of Robyn and Andrew Schwarz

*Jungle Gardenia*, 2013

Courtesy of the artist

**Ebony G. Patterson**

*... she saw things she shouldn't have ... for those who bear/bare witness*, 2018

The Alison Katz Wolfson Family Collection; courtesy of the artist and Monique Meloche Gallery, Chicago

**Jody Paulsen**

*Find Your Gaggle*, 2019

Collection of Laura Lee Brown and Steve Wilson, 21c Museum Hotel

**Thania Petersen**

*IQRAA*, 2019

Courtesy of the artist and

WHATIFTHEWORLD, Cape Town

**Lina Puerta**

*Mëäbema*, from the *Botánico* series, 2019

Courtesy of the artist

**Faith Ringgold**

*Evelyn*, 1978

*Suzanne*, 1977

*Yvonne*, 1978

Courtesy of ACA Galleries, New York

**Athi-Patra Ruga**

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**Nep Sidhu**

*Confirmation B*, 2014

Courtesy of the artist

**Rose B. Simpson**

*Genesis Squared*, 2019

Courtesy of the artist

**Imani Uzuri**

*Hush Arbor: Wade (1, 2 & 3)*, 2019

Courtesy of the artist

**Lina Iris Viktor**

*Eleventh*, 2018

Collection of Dr. Anita Blanchard and Martin Nesbitt