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.
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

*Mēãbema*, 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 1/2 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 Demoiselles d'Avignon*. 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 Gaggle, 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.

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.

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.

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 ¼ 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!
© 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
Měábema, from the Botánico series, 2019
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Faith Ringgold
Evelyn, 1978
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Courtesy of ACA Galleries, New York

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Hush Arbor: Wade (1, 2 & 3), 2019
Courtesy of the artist

Lina Iris Viktor
Eleventh, 2018
Collection of Dr. Anita Blanchard and Martin Nesbitt