

## EXHIBITING ARTISTS

**Dele Adeyemo**

**Archivo Familiar del Río Colorado**

**Natalia Lassalle-Morillo**

**Zishaan A Latif**

**Caio Reisewitz**

**Susan Schuppli**

**Marisa Srijunpleang**

**Studio Folder**

**Leonel Vásquez**

## CURATED BY

**Federico Pérez Villoro**



**H U M I D T R A C E S 19 Feb – 20 Jun, 2026**



*Humid Traces* explores the ways in which bodies of water are turned into borders in the context of rising temperatures and extreme weather events. The exhibition brings together a group of artists from around the globe whose work addresses the tactical use of water to reinforce artificial divisions of space. In doing so, they produce evidence on the violent effects of technologies used to control migration.

Historically, water has been treated as a tool for organizing territory. Rivers divide nations, while hydropower projects have displaced communities. Given their continuous redirection and evolution, rivers would not appear to make efficient boundaries. However, their turbulent courses are exploited to discourage the movement of people, while at the same time to conceal the engineering that shapes borders. Furthermore, rivers' fluidity becomes a reason to militarize them—as water pushes soil in an ongoing process of erosion, borders also shift, requiring forceful means to contain them. Such an illusion of stability is further stressed by climate change, which both provokes migration and directly affects the transformation of waterways at large. *Humid Traces* looks into real examples of how water and society mutually shape each other.

Through video installations, sound-based pieces, counter-archives, and photography, this group of artists exposes the confluence of climate crisis and border policies. *Archivo Familiar del Río Colorado's* new commission explores the transit of industrial waste across the now desertified United States and Mexico border. Zishaan A Latif documents the inventiveness of the Miya People to survive the tempestuous erosion of the transnational Brahmaputra River. In *ALTAMIRA*, Caio Reisewitz catalogues the Belo Monte rainforest that was flooded to construct a hydroelectric plant that displaced thousands of Indigenous people.

The instability of so-called natural borders is well illustrated by Studio Folder. Their research looks

into how glacial melting affects surrounding water bodies and, consequently, the borderlines in the Alpine region. In stark contrast, *Moving Ice* by Susan Schuppli recounts how temperature is commercialized as ice is mined from glaciers for colonial elites.

*Humid Traces* considers the material memory of water as a living record profoundly embodied and distributed across places—a shared experience beyond rational metrics. The exhibition engages with the role water is forced to perform in the process of manufacturing space, and with the instruments through which movement within such spaces is controlled. At the same time, it focuses on the sensing capacities of images to document acts of violence upon communities devastated by extractive industries and by the imposition of technical operations upon living ecosystems. Systemic brutality carves an imprint and leaves traces that persist as different degrees of scalar evidence, from melting glaciers, to contaminated borderland soils, to the spoken transmission through generations of a single family's migratory struggle.

Leonel Vásquez's sculptural flute considers water as an entity and subaquatic listening as the first contact we have with the world even before we're born. Such a deep resonance is also present in Natalia Lassalle-Morillo's video installation that restages her mother's memories domestically woven with the oceans surrounding the Caribbean Islands. Marisa Srijunpleang searches for evidence of her own ancestry as she collects seeds near the border that witnessed her family's survival from the Cambodian genocide of the 1970s. The work of Dele Adeyemo documents the ecological devastation around the transboundary Lagos Lagoon in Nigeria and local communities spiritually connected to the mangroves.

Water will always elude attempts at representation. The included works reorganize sensitive geographies of geological and human bodies. They provide imaginaries

**towards relational repair based on the rebellious spirit of water as an indivisible, shared mesh. Intimate contact with water might allow us to recognize life's condition of inseparability without losing sight of minute experiences of difference. Such a process of critical expansion invites us to destabilize the taxonomical impulse that distinguishes water primarily as a liquid resource, to perceive it as a common matrix that inhabits flesh, seeds, and soils—moving us beyond physical and conceptual frontiers of classification toward renewed networks of relationships.**

**—Federico Pérez Villoro**

**Zishaan A Latif**  
***The Edge*, 2023**  
**Photography**  
**Dimensions variable**  
**Courtesy of the Artist**



**These photographs document the struggle of the Miyas of Assam to assert their territorial roots as they survive cycles of political and environmental displacement. For generations, this Bengali-speaking Muslim community has migrated to North Eastern India, even before the creation of Bangladesh out of East Pakistan in 1971, yet their plight to prove Indian citizenship continues today. This condition is further exacerbated by the instability of the alluvial plain they inhabit at the edges of the transnational Brahmaputra River, which originates from the Himalayas. Their migratory patterns have become a testament to climate as an undisputed element in determining a person's statehood, as recent state policies mandate the community to demonstrate naturalization in a specific town, district, village, or *char* (tiny island) according to The National Register of Citizens (NRC)—a 2019 official list of recognized Indian citizens which has excluded nearly two million residents of Assam. However, the river inherently transforms the landmass and blurs boundaries, rendering the community incapable of proving their belonging to places that disappear underwater.**

**The three pieces included in this exhibition visualize the community's relationship to the fragile margin of the riverbanks, which are severely degraded during the annual monsoon season. Through the design of bamboo structures, or "porcupines," the community slows down the erosion. Zishaan A Latif documents traditions and technologies that arose over generations of people in intimate contact with an unstable land—an inventive community pushed to the edge by the forces of the river and those of the nation.**

***The Edge* was supported by the Shyama Foundation's Shared Ecologies Photo Grant 2022–23 and won a World Press Photo award in 2024.**

**Leonel Vásquez**

***Water Flute, 2023***

**Harmonic copper and glass flute, inverted bell glass bowl, light panel, wooden base, console, and electric mechanical system**

**Dimensions variable**

**Courtesy of Casa Hoffmann**

**Photo Natalia Guzmán**



**With this installation, Leonel Vásquez invites us to listen to the chants of fresh water from the Croton River, sourced in coordination with the Hudson Valley Stream Conservancy, a nonprofit organization working in aquatic ecology and environmental education. The water comes from a section of the river before it reaches the Croton reservoir and dam, one of the main systems that has supplied water to New York City's grid for nearly 200 years.**

**The piece consists of a hydraulic mechanism that sets in motion water within glass containers, creating air pressure through gravity and making a vertical copper pipe resonate—a meditative flow of entropic sounds resulting from the interaction of primary physical forces. The flute injects air and provides oxygen to the water, resembling a purification system. In its subtle choreography, the instrument can be understood as a respiratory system, a breath-like exchange between the air within and external to the river. The artist considers water as an expressive entity capable of returning us to a state of deep connection with the tangible dimension of sound. It is indeed through sonic vibrations that we establish our first exposure to the world even before we're born. The piece collapses sensory boundaries, promoting listening as a means of direct contact with the elemental frequencies of life—a technology to mobilize intimate bonds toward planetary well-being.**

**Caio Reisewitz**

***ALTAMIRA, 2017***

**Inkjet prints on Hahnemühle paper**

**15 <sup>3</sup>/<sub>4</sub> × 23 <sup>5</sup>/<sub>8</sub> inches each**

**Courtesy of Luciana Brito Galeria**



**Caio Reisewitz photographed a rainforest that is now submerged underwater after the construction of the Belo Monte hydroelectric dam in the Brazilian Amazon. In pursuit of an irreversible moment, the artist suspends the forest in time in a series of ghostly scenes that foreshadow its impending demise. Its spectral presence appears through the camera's long exposure at night. A preemptive form of evidence, these seemingly static images bend temporalities or, rather, embody the forest's non-linear experience. Interested in revealing the effects of modern engineering upon ecosystems, Reisewitz produces a forceful record of a preventable disaster.**

**The Belo Monte plant cut most of the flow of the Xingu River, drying up downstream ecosystems and displacing tens of thousands of people, including Indigenous communities such as the Mëbêngôkre (Kayapó), Arara, Juruna, Araweté, Asurini, and Parakanã. When rivers are used to demarcate political boundaries with megaprojects such as these, entire populations are forced to migrate and their ancestral relationships to their territories and sacred waters are profoundly threatened.**

**Natalia Lassalle-Morillo**

***Retiro, 2019***

**Three-channel synchronized video with sound, projected onto vertical blind curtains**

**43:00**

**Courtesy of the Artist**



In this three-channel video installation, the memories of Gloria, the artist's own mother, are reenacted. The piece weaves three generations of women, with relationships reimagined in a transformational experience of remembering. Memory is elusive but also a place to which it is possible to return. The film reflects on gendered expectations and the process of leaving our families' homes—a cycle of emotional recurrence that reminds us that our mothers' wombs are the first geography we inhabit, one from which we detach ourselves. Always present in Puerto Rico, water is a silent accomplice of this umbilical suturing across time and space. As plants barely sprouting are moistened by the rain, the protagonist floats, herself as an island, in the ocean that sustains her. The artist combines the scripted narrative with behind-the-scenes shots from the production of the work. Such a self-reflective approach to storytelling allows for a meeting point—coordinates of reality where fiction and actual experiences softly integrate.

**Marisa Srijunpleang**  
***Bloom with the Wind Blows, 2024***  
**Crown flower seeds on flat acrylic**  
**23 <sup>5</sup>/<sub>8</sub> x 23 <sup>5</sup>/<sub>8</sub> x 17 <sup>3</sup>/<sub>4</sub> inches**  
**Photo HOP (Hub Of Photography)**

***Phaka Der Plaw, 2024***  
**One-channel video**  
**20:15**

**Courtesy of the Artist**



The Khmer-Thai artist Marisa Srijunpleang retraces her family's history through the Cambodian genocide in the 1970s during the four years that the Khmer Rouge ruled the country. The artist uncovers her relatives' experiences as she travels from Surin, a small border province in Thailand, to Cambodia in search of her grandparents' former home. In a kind of double quest, during her journey Srijunpleang collected *dok rak* (crown flower) seeds, a plant similar to the one used in *Sandongta (Sart Khmer)*, a local ritual in which grass blossoms of a now unknown species were traditionally offered to reconnect with ancestors. The absence of information on the specific seasonal flower used during the ceremony acquires a painful meaning in a place where culture, language, and local knowledge were suppressed by force. In the context of this lack of evidence, plants serve as a humble memorial to those who lost their lives in refugee camps and nearby forests as they tried to escape. Scattered across borders by the winds, seeds grow in abundance where spirits resurface from the indomitable memory of the earth. The seeds used for the recreation of the sculpture for this exhibition were sourced from Texas, the border state to which the artist's aunt migrated from Cambodia during that time and where she lives now.

The artist's search for her grandparents' house is also documented in the video *Phaka Der Plaw* (2024). It portrays *dok rak* as the artist finds them along her journey, together with spontaneous conversations about identity, language, and traditions with local residents who experienced the Cambodian genocide. In the background, we hear the sounds of ancestral chants of the *Sandongta* ceremony honoring those who passed away during the war, including the artist's family members.

**Studio Folder**

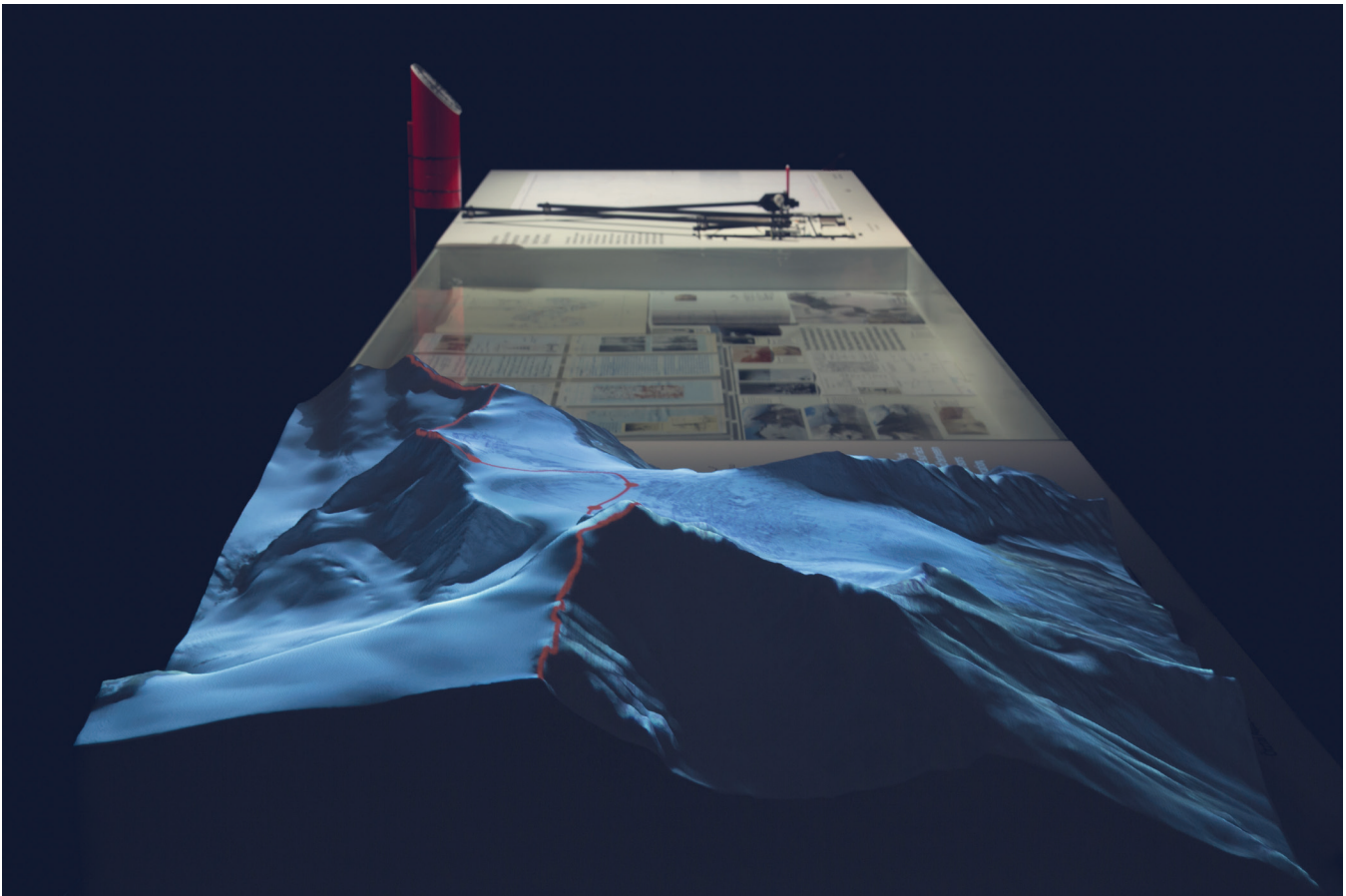
***Italian Limes, 2014–2019***

**Multimedia installation: drawing machine with pen, map, historical documentation (field survey journals, atlases, photographs), and video projection on model**

**Dimensions variable**

**Courtesy of the Artists**

**Photo Delfino Sisto Legnani**



***Italian Limes* is a long-term research project that highlights the instability of so-called natural borders and their gradual evolution in the context of global warming. Melting glaciers are shifting the geometries of the watershed that define the borders around Italy in the Alpine region. Using a series of autonomous sensors installed nearly 3,300 meters above sea level, the studio tracked the glacier's conditions and with them the constant movement of the Austrian–Italian border. This case study collapses the distance between the territory and its representation as data scaffolds political processes with concrete spatial impacts. The image of the border is produced before it is made official. It unveils the impossibility of faithfully capturing a moving border and the illusion of cartographic objectivity. The lines we draw in maps become a symbolic challenge, continually negotiated and calculated with evolving tools under changing atmospheric dynamics. The installation includes a three-dimensional model of the glacier, archival materials on the geological history of the border, and a drawing machine that allowed for real-time representation of the borderline.**

**Archivo Familiar del Río Colorado**

***¿Qué cementerio es este? (What cemetery is this?), 2025***

**Archival documents and photographs, video, riso brochure,  
fishing net, printed textiles, salvaged materials, compacted  
earth and cement, toy cars, rocks, and organic material**

**Dimensions variable**

**Courtesy of the Artists**

**Photo Mauricio Villa**



This ensemble of documents, objects, and ephemera invokes the affective memory of the binational Colorado River Delta, a landscape severely transformed by border dynamics. The archive chronicles the asymmetrical relationship between the United States and Mexico through the image of the *yonke*—or junkyard—a prolific material record of the *patio trasero* or America's Backyard. For decades, the artists have borne witness to the environmental evolution of the delta region and to its imposed duty as a desertified dump. Notably, the area is filled with corroded metals and automotive waste—some of the many elements that exemplify the free transit of industrial garbage and discarded pollutants.

The central component of the work, a sort of poetic unspell, consists of the excavation of a classic car that Mauricio Villa, a member of the collective, found abandoned miles into Laguna Salada—a lagoon that dried in part as a result of the construction of large American dams in the mid-20th century. The transformation the area has undergone is not only apparent in the corroded iron of the car's fragment, which the collective symbolically returned to the United States to be exhibited in the gallery, but is also documented in historical maps, newspaper articles, and other objects as a living record. In the collection, a series of photographs from the 1980s taken by anthropologist Anita Álvarez grounds a genealogy of buried car images within the delta landscape. Antonio León reinterprets "Los cementerios" by Brazilian poet Lêdo Ivo to explore the death of modern progress and freedom in the image of the *yonke*, questioning memory and reflecting on the fleeting quality of life. Finally, a series of images shared by Marcia Rentería—administrator of the local memory group La Máquina del Tiempo Mexicali—portrays families enjoying their leisure time in the lagoon. These dreamy images show a seemingly lost era, yet one that persists in the recollection of those who resist colonial amnesia.

Susan Schuppli  
*Moving Ice, 2024*

Video

48:39

Courtesy of the Artist



**Susan Schuppli gathers evidence on the ways in which weather is weaponized in war zones and contested border regions. This film chronicles the movement of water across international boundaries in the form of commercial ice since the early 1800s—following shipping routes previously established by plantation economies and spice trade. The work illustrates power’s capacity to transgress geographies and mobilize colonial supply chains to satisfy elites around the world—most notably with the mining of natural ice from endangered glaciers. The documentary narrates how temperature has been marketed by European and American merchants to cool down the tropics. As the Earth warms, demand for ice challenges the geological balancing act of temperature distribution. Losing a third of its mass during transportation, this melting commodity travels at increasing speed. The film registers a range of practices for preserving it, from Indigenous technologies that let snow naturally compact in rocky cavities, to chemical and architectural engineering in conservation methods like vernacular instruments for cutting, handling, and shaving ice. By doing so, it captures the mechanics through which cold assets circulate as planetary markets expand at the edge of environmental disaster.**

**Dele Adeyemo**

***Wey Dey Move: A Dance of the Mangroves, 2023***

**Installed with curtain fragment from *The Cosmogony of (Racial) Capitalism***

**Wood, sand, and video projection**

**Dimensions variable**

**Courtesy of the Artist**



**Dele Adeyemo's work explores the watery landscapes of Lagos, the most populous city in Africa where roughly 2,000 people migrate daily from across the continent. Projected on sand over a handcrafted wood sculpture, the piece follows communities ancestrally linked to the mangroves and waters that stretch in a near-continuous network as far as the mouth of the Volta in the east of Ghana to the Niger Delta in the west of Nigeria. The footage focuses on a group of artisanal sand-divers who prospect for and manually salvage rich deposits of sand at the bottom of Lagos Lagoon as they are followed by vulture-like industrial dredgers who supply the commercial real estate market. The film paints a picture of how endemic technologies and everyday rituals on the lagoon escape the architectures of racial capitalism. By doing so, the mangrove becomes an ever-changing stage where choreographies synchronize to reproduce life beyond the extractive gaze, that form of capture that categorizes between land and water. The lagoon is a space where the circulation of fresh and saltwater meet despite the accelerated devastation generated by the megacity. Hybrid realities interact within the mangrove, entangled with the constant flows of its tides. In its movement, a sacred force is inherited by an emergent youth culture and embodied by generations of people and spirits that inhabit it.**

**In December 2025, a catastrophic series of demolitions ordered by Lagos State Government violently displaced the community of sand-divers from the lagoon's waterfront for the construction of luxury developments. This made up to 10,000 people homeless, including the family featured in the film.**

## ABOUT THE CURATOR

Federico Pérez Villoro is an artist and researcher based in Mexico City exploring the relationship between technology and political ecologies. His recent work investigates the ever-evolving morphology of the Rio Grande / Bravo and the shifting border between Mexico and the United States. His work has been exhibited at institutions such as Taipei Fine Arts Museum, Espacio Odeón, Centre A: Vancouver International Centre for Contemporary Asian Art, Palm Springs Art Museum, Museo de Arte Contemporáneo de Monterrey, Museo de Arte de Zapopan, and Museo de Filatelia de Oaxaca. He is the founder of *Materia Abierta*, a program on theory, art, and technology in Mexico City developed with Museo Universitario Arte Contemporáneo, Museo Tamayo, and Casa del Lago UNAM. He is a research resident at TBA21-Academy where he investigates access to fresh water in the Caribbean. In 2023, he received the Jumex Grant Program Award from the Jumex Arte Contemporáneo Foundation and the C/Change Fellowship from the Goethe-Institut and Gray Area in the United States. He has been a resident at Pivô Pesquisa and Capacete in Brazil and at OCAT in China. His writing has been published by *NACLA Report on the Americas*, *Luna Córnea*, *ADOCS*, *DELUS*, *The Serving Library*, *Printed Matter*, *C Magazine*, *Gato Negro Ediciones*, *diSONARE*, Walker Art Center, and Quinto Elemento Lab. Federico has taught at the Rhode Island School of Design and California College of the Arts and lectured at UC Berkeley, Massachusetts Institute of Technology, New York University, ETH Zurich, Rutgers University, CalArts, The New School, and Universidad Nacional Autónoma de México.

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