CRISIS
OF IMAGE
MUSEUM OF
CONTEMPORARY
ART ARLINGTON

CRISIS OF IMAGE

FEATURING
Ayanna Dozier
Amy Elkins
Melissa Joseph
Lydia McCarthy
Triton Mobley
Steve Pauley
Sasha Rudensky
Zorawar Sidhu and Rob Swainston

CURATED BY
Field Projects: Jacob Rhodes,
Kris Racaniello, and Lisa Schilling

CATALOG ESSAY BY
Kirsten Mairead Gill

ON VIEW
February 11 – May 14, 2023

MUSEUM OF
CONTEMPORARY
ART ARLINGTON

THE SOCIETY OF THE SPECULUM

By Kirsten Mairead Gill

What do we mean by a "crisis of image?" An image, in the words of John of Damascus, who tried to answer a similar question nearly a millennium and a half ago, "is a likeness of the original with a certain difference, for it is not an exact reproduction of the original."[1] This definition, while it seems relatively straightforward, nevertheless presents a crucial paradox about pictures that has more or less held true throughout the intervening centuries. The problem John presents is the gap, that "certain difference," a vacillating and incalculable space between a representation and its subject which has produced a near constant frustration about how to find meaning in pictures. John was writing in defense of icons, religious images which at the time were under attack from the iconoclasts, who dismissed them as "not real" (e.g., not the divine). But simultaneously, in their fear that worshippers would confuse the mere image of the divine with the thing itself, they implied that these representations were all too real.

Why bring in an 8th century Christian monk from Damascus who wrote an apologia for the image into a conversation about a crisis that is implicitly contemporary? We experience crisis as ongoing present-ness, a period of intensification that produces an "impasse."[2] The crisis deepens; we expect a climax and a resolution that never comes. A millennium and a half ago, amidst an iconoclastic movement that wished to outlaw images of the divine (and their false worship) as heresy, it was not that people had no faith in images; on the contrary, images had too much power. Images were out of control.

It is widely observed that we are surrounded by more and more of these "likenesses" which are, supposedly, increasingly distant from any original. In the 1960s-1970s, the early decades of the "Information Age," artists and poststructuralist theorists joined a critique of the subject to a skepticism toward images and representation as part of an intellectual program emphasizing the instability of meaning.[3] But this critique of representation seemed to come at a strange time for many who had not yet gained the right to be full subjects and to appear, on their own terms, in the world of images. In other words, the postmodern critique of the subject (and the possibility of its representation) coincided with the emergence of new feminist, Black, brown, and queer representational strategies, which both rejected the legacy of the Western heteropatriarchal aesthetic and claimed the right to produce their own images. It did not escape these image producers that the postmodern war on authentic representation had been waged mostly by white men. Thus, at the same time that representation was critiqued as endlessly "simulacral"[4] and

[1] John of Damascus, "In Defense of Icons," c. 730. https://sourcebooks.fordham.edu/source/johndam-icons.asp. Last accessed January 12, 2023.

[2] Lauren Berlant writes that "In the impasse produced by crisis, being treads water; mainly, it does not drown." Lauren Berlant, *Cruel Optimism* (Durham: Duke University Press, 2011), 10.

[3] This was also frequently a critique of capitalism. While I can't survey all of the contributions to this discourse here, a few important moments include: Roland Barthes, "The Death of the Author," Aspen, no. 5-6 (1967); Robert Smithson, "The Monuments of Passaic," Artforum 6, no. 4 (December, 1967); Guy Debord, *La société du spectacle* (Paris: Buchet-Chastel, 1967); Gilles Deleuze, *Différence et répétition* (Paris: Presses universitaires de France, 1968).

complicit with a capitalist "society of the spectacle,"[5] the image was claimed and revitalized by subjects for whom the right to produce it had been historically denied. While these critiques of representation appear to be very different at face value, their deeper, implicit statement is the same: that our images are out of our control. Moreover, we can't help but recognize, in the protestation of the postmodernists, that the "real" world had been made over as representation, the old complaint of the iconoclasts, who feared that worshippers would confuse the mere image of the divine with the real thing.

Since the 1970s, the flood of images has only intensified. Despite expectations for the transformative power of representational self-determination in the radical proposals of BIPoC, feminist, and queer artists and theorists, this intensification has been accompanied step-by-step by new means of surveillance, endlessly updated biases built into evolving image-making technologies, and the extraction of value from our vernacular image production and consumption on the internet and social media. We find ourselves immersed in an image ecology of hyper-visibility and algorithmic over-determination.

In the context of a contemporary desire to see everything, particularly bodies often captured violently, we might consider something like a "society of the speculum." The phrase plays on (without negating) Guy Debord's famous and oft-repeated diagnosis of the "society of the spectacle," in an attempt to account for the ways in which our bodies are caught up in the image's processes of subjugation, identification, and ego-development. A Latin word meaning "mirror," the speculum is, of course, today mostly encountered as a gynecological device, an object known for prising the body open and making it available to vision. The society of the speculum characterizes the widespread inclination toward the violent work of making bodies into images.

How should we, as persons endowed with a meaty base and incalculable numbers of representations circulating virtually, navigate the extreme image saturation of the contemporary? While, recently, theorists have yet again called for a flight "from the invasion of images" so that we might finally learn "to distinguish between image and reality,"[6] the artists in this exhibition develop new strategies for image production. Rather than an escape from the image – and rather than necessarily produce new images – they offer new methods. These methods, which are sometimes old methods renewed, are about reorienting our relationship to image production, which we have so often felt slipping out of our grasp.

For example, the idiosyncratic methods of artist and tombstone maker Steve Pauley, who creates anamorphic stone reflections, posit a kind of image that can only be seen under certain conditions. *Echo* (2012-2023) is a stone sculpture with an anamorphic engraving of a canary on one side. When light is cast over the sculpture, the engraving is reflected onto the wall at an angle that reverts the image to its normal proportions, creating the illusion of a canary within a cave, an homage to coal miners in

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[4] Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser (Ann Arbor: University of Michigan Press, 1994). Originally published in French in 1981.

[5] Debord, *La société du spectacle*.

[6] Irmgard Emmelhainz, "Authoritarianism and the Cybernetic Episteme, or the Progressive Disappearance of Everything on Earth," e-flux no. 122 (November 2021), https://www.e-flux.com/journal/122/430488/authoritarianism-and-the-cybernetic-episteme-or-the-progressive-disappearance-of-everything-on-earth/. Last accessed Jan. 8, 2023.

Steve Pauley, *Purple Canary,* 2019

West Virginia. The sculpture generates a series of photograms of the reflections cast on the wall, some of which are also included in this exhibition. The indirectness of Pauley's image making methods – the use of anamorphic images, the circumvention of the camera – provide a captivating and inventive alternative to the ease of picture-taking today.

Like stone carving, woodblock printing, the medium chosen by collaborative pair Zorawar Sidhu and Rob Swainston, has a deep history as a vernacular and folk form. *Doomscrolling* (2020-21) is a series of woodblock prints made on the plywood that was used to barricade the windows of New York's Museum of Modern Art during the George Floyd protests of summer 2020. The cycle of prints charts the frenetic news spectacle from May 24, 2020 up to the storming of the Capitol on January 6, 2021. Their dense layering of images from the media coverage of COVID-19, Black Lives Matter protests, and the presidential election with historical

Zorawar Sidhu and Rob Swainston, *May 29,* 2020-21. Courtesy the artists and Petzel, New York.

references from printmaking and painting – Albrecht Dürer, Käthe Kollowitz, Hans Holbein – seems to imply that images are never truly new, but rather remixes of poses, gestures, and affects. Steeped in the history of printmaking's role in radical politics, the works play with the dynamics of visibility at play between media spectacle, social movements, and their obfuscation and repression.

Ayanna Dozier's work examines the place of the Black femme within representational regimes often designed to suppress or erase Black femme subjectivity. In *Solicitation of Crimes Against Nature* (2021), Dozier assembles a series of Polaroids in which

Ayanna Dozier, *Solicitation of Crimes Against Nature*, 2021. Courtesy the artist and Microscope Gallery.

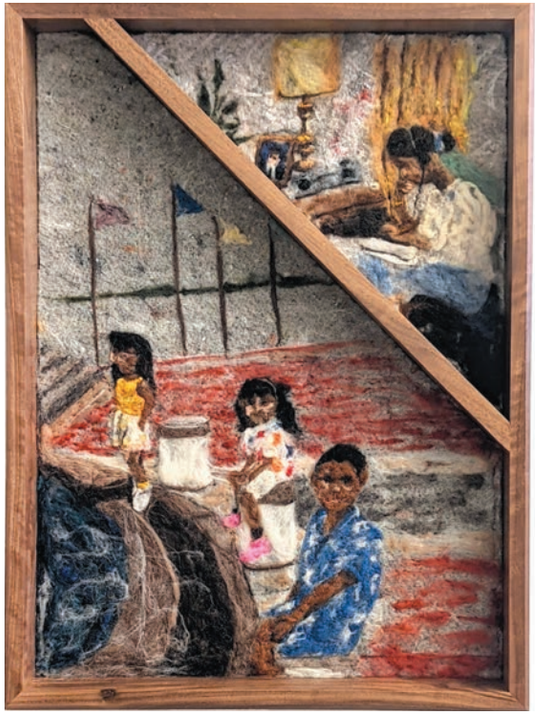
she has posed, self-styled and ambiguously coded – she may be read either as a woman walking home alone at night, or a sex worker soliciting business. The Polaroids slip between the hypothetically evidentiary – images collected by the police to incriminate a suspected sex worker – and the agency of the artist's own self-styling. They also resemble film stills, and thus draw attention to the interval, or the gap between individual film frames, which must disappear in order to create the filmic illusion of movement. The interval, the disavowal of which has been a central component of narrative cinema, might be seen here to elucidate the space between the juridical interpellation of the subject and her irreducible, unrepresentable being.

Sasha Rudensky, *Open Files*, 2021. Courtesy the artist and Sasha Wolf Projects.

A confrontation with the strategic omissions of dominant regimes of representation also guides Sasha Rudensky's project *Open Files* (2021). The work is based on the artist's research into the archive of *US News and World Report*, which commissioned photojournalists to document the Soviet Union for a US audience in the 1950s-60s. Rudensky chose to reproduce photographs that were redacted or even removed by the US press, making these visible to the public for the first time. Obscuring the gallery window, the installation plays with the blind spots and partial vision produced by the media. But what does it mean to open up new files when the work of censorship extended to all aspects of production, even before the shutter opened on a shot? Rudensky recounts how "the Soviet press authorities selected and orchestrated the content permitted to the foreign camera,"[7] implying an endless *abyme* of mediated vision.

[7] Description of work sent to the author by Sasha Rudensky.

Lydia McCarthy, *Bloody Mouth, Eye*, 2021



Melissa Joseph, Siblings, 2022

The introduction of photography to the image-world of modernity in the mid-19th century seemed to minimize the gap between the image and its subject. Photographs were theorized as magically lifelike, bearing the direct imprint of the scene as an instant captured and "fixed" to paper. Lydia McCarthy works in an alternate lineage of the medium that has taken advantage of photography's constructive, rather than its realistic, capacities. McCarthy uses multiple exposures, costuming, and a montage installation aesthetic to create composite and performative images that posit the self as multiple and inherently un-"fix"-able. Hallucinatory and deeply psychological, her images call to mind the queer surrealism of the radically self-styled Claude Cahun, yet take on the contemporary conditions of our complex relationships to gender performance and the self-representation imperative in the age of social media.

Melissa Joseph's laborious translation of an archive of family photographs into felt involves a slowness and materiality that stands in contrast to the rapid grab of the shutter and the photographic idea of the "snapshot." The wool creates a thick gauze of inscrutability blurring the "sharp" recognition described by many theorists of photography, from Walter Benjamin, who exalted "the tiny spark of contingency, of the here and now, with which reality has (so to speak) seared the subject," to Roland Barthes' photographic "punctum" ("that accident which pricks me").[8] In the modern era, memory was made over as photographic; Joseph's work evokes a denser, more tactile, and obscure form of remembrance, where the privacy of the domestic and familial are materially present yet not fully available to the scrutiny of viewers.

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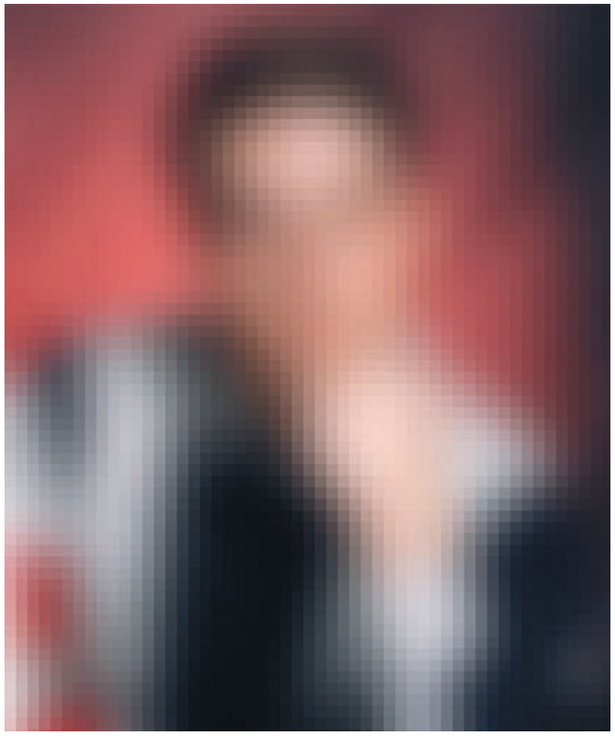
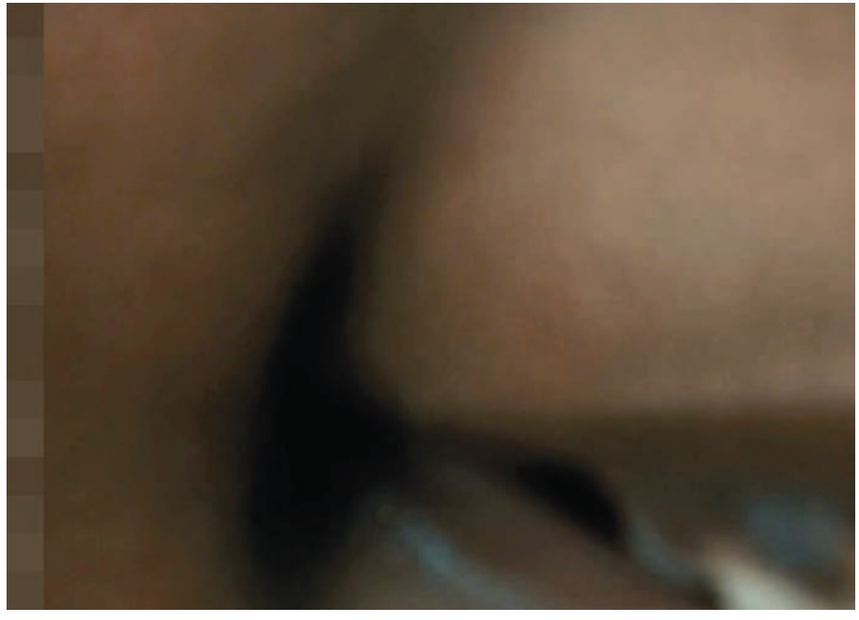
[8] Walter Benjamin, "Little History of Photography," in *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media*, ed. Michael William Jennings, et al. (Cambridge, MA: Belknap Press of Harvard University Press, 2008), 510; Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 1981), 27.



Amy Elkins, *13/32 (Not the Man I Once Was)*, 2009-2016. Portrait of a man 13 years into his death row sentence, where the ratio of years spent in prison to years alive determined the level of image loss. After several years of letter exchange, he was executed in 2012.

"Blurriness," memory, and the erosions of time (in this case carceral), also describe the images of Amy Elkins in the series *Black Is the Day Black Is the Night* (2009-16). Made in collaboration with inmates serving life and death sentences, often in solitary confinement, the series develops strategies of image distortion to represent obliquely the cruel effects of mass incarceration, particularly its attempts to erase the subjectivity, memory, and time of the inmate. In some of the works, Elkins applies a ratio for pixel enlargement to portraits of inmates, rendering their faces unrecognizable. The ratio derives from the proportion of years spent in prison to the inmate's total years lived, such that the decay of the image corresponds to the carceral system's theft of prisoners' lives. The opacity created refuses the scopic regime of the carceral system and the subjection of prisoners to constant surveillance.



Triton Mobley, *Coded #000000 [Black]* (still), 2020

Despite the constant surveillance of Black and brown bodies, photographic imaging technologies have consistently been developed with a built-in bias against the range of brown skin tones. Triton Mobley investigates the racial disparities encoded into new media technologies. The paucity of browns in digitally coded hexidecimal color becomes the basis for *Coded #000000 [Black]* (2020), a programmed image processor which superimposes pixels of available browns within the footage of Black and brown skin taken by Mobley, interrogating the inequalities inherent to digital media but also positing a space outside of "allowable browns,"[9] at once a refuge and an exile. Mobley's works do not aim to resolve media's representational disparities. He has described his image engineering as "designed to fail," pointing to a problem but refusing to offer a marketable solution.[10] Obviously critical of the racism of imaging technologies, Mobley's strategies also question the desirability of being fully "captured."

[9] Triton Mobley, "Bars + Tones," https://www.tritonmobley.com/#/barstones/. Last accessed January 5, 2023.

Together, these artists rearrange the possibilities for how we might appear. *Crisis of Image* proposes a curatorial and artistic approach to representation which does not add to the flood of images so much as create new strategies for the production of visuality. Working in a formalism of strategies and tactics, the artistic methods on display here encompass opacity and obliquity, labor and process, the vernacular, and the performative. The resistance of these works to capitalism's methods of capture and to the paradoxes of hyper-visibility and the failure of representation gives us the opportunity to reframe how we think about visuality and the body. The question is not the old one – what is the relationship between the image and the "real world?" – but rather, what kinds of images can we make that do justice to the gap between the image and its referent, that in which representation hinges at once toward subjectification and subjection.

[10] Triton Mobley, "The Camera is Like a Scalpel: Triton Mobley Interviewed by Patrick Harrison," BOMB, Nov. 9, 2022, https://bombmagazine.org/articles/the-camera-is-like-a-scalpel-triton-mobley-interviewed/. Last accessed Jan. 8, 2023.

KIRSTEN MAIREAD GILL

Kirsten Mairead Gill is a scholar and theorist of moving image media and a doctoral candidate in the art history department at the Graduate Center, CUNY.

FIELD PROJECTS

Crisis of Image is curated by Jacob Rhodes, Kris Racaniello, and Lisa Schilling of Field Projects.

Field Projects is a collectively run, artist-centric gallery established in 2011. They believe in creating equity and opportunities for artists by placing community support over market profits. Based in Chelsea, New York City, Field Projects features bi-monthly onsite exhibitions as well as satellite shows, art fairs, Field Residency, Field Pod, and online exhibitions.

AYANNA DOZIER

b. 1990, Riverside, CA
Lives and works in Brooklyn, NY

Ayanna Dozier is a Brooklyn-based artist-writer working across film, performance, and installation. She received her PhD in the Department of Art History and Communication Studies at McGill University in 2020. Her films have screened at film festivals across the United States and the United Kingdom and her work has been exhibited across the United States including at Microscope Gallery, The Shed, Westbeth Gallery, Evening Hours, Anthology Film Archives (all New York, NY), BRIC (Brooklyn, NY), and the Block Museum (Evanston, IL).

AMY ELKINS

b. 1979, Venice, CA
Lives and works in the Bay Area, CA

Amy Elkins is a visual artist based in the Bay Area. She received her BFA in Photography from the School of Visual Arts and her MFA in Art Practice from Stanford University. She works in photography, installation, and sculpture and has spent the past fifteen years researching, creating, and exhibiting work that explores the multifaceted nature of masculine identity, as well as the psychological and sociological impacts of incarceration. Elkins has been exhibited and published both in the United States and internationally, and co-founded Women in Photography (WIPNYC) with Cara Phillips in 2008.

MELISSA JOSEPH

b. 1980, St. Marys, PA
Lives and works in New York, NY

Melissa Joseph is a New York-based artist and independent curator. Her work addresses themes of memory, family history, and the politics of how we occupy spaces. Her work has shown across the United States and internationally, and has been featured in Hyperallergic, Artnet, New American Paintings, Le Monde, CNN, and Architectural Digest.

LYDIA McCARTHY

b. 1981, Melrose, MA
Lives and works in Rochester, NY

Lydia McCarthy's work has been exhibited in the United States and internationally. She has been reviewed and published in *The New Yorker, Art F City, The Wall Street Journal, Dossier*, and the *Huffington Post*. McCarthy's book *Vision 5: The Vibratory Waves of External Unity* was released with Silent Face Projects at the New York Art Book Fair at MoMA PS1 in 2017. Lydia lives and works in Rochester, NY, where she is pursuing a Master of Social Work.

TRITON MOBLEY

b. 1979, Miami, FL
Lives and works in Providence, RI

Triton Mobley is a new media artist and researcher whose interventionist works and guerrilla performances have been exhibited across the United States and internationally. Mobley holds an MFA in Digital+Media from the Rhode Island School of Design and earned his PhD in Media Arts + Practice—as an Annenberg Fellow—from the University of Southern California. Triton's research is framed within economies of digital perceptions and cultural optics—problematizing notions of being situated between the discontinuities of emergent technologies and communities of marginality.

STEVE PAULEY

b. 1973, Elkin, NC
Lives and works in Brooklyn, NY

Trained in tombstone carving, Steve Pauley has shown across the United States and internationally, including at Skolska28 Prague, Czech Republic. New York Times art critic Holland Cotter described Pauley's work as the most striking and unorthodox in the exhibition *Bird Flew*, curated by Robert Storr, at Tribes Gallery in New York. Steve Pauley received his MFA in 2004 from Maryland Institute College of Art.

SASHA RUDENSKY

b. 1979, Moscow, Soviet Union
Lives and works in New Haven, CT

Sasha Rudensky is a photographer whose work has been exhibited widely in the United States and internationally. Her debut solo show *Tinsel and Blue* was exhibited at Sasha Wolf Gallery in New York, NY in 2016. Her work is included in a number of public collections including Musee de l'Elysee, Yale University Art Gallery, and Center of Creative Photography in Tucson amongst others. Sasha received her MFA from Yale University School of Art and BA from Wesleyan University. Her work has appeared in *ArtForum, The New Yorker, Harper's, Aperture, The Times UK,* and others.

ZORAWAR SIDHU

b. 1985, Ludhiana, India
Lives and works in New York, NY

ROB SWAINSTON

b. 1970, Mechanicsburg, PA
Lives and works in New York, NY

Zorawar Sidhu and Rob Swainston explore the intersection of historical print processes with contemporary technologies. They have exhibited together at Petzel Gallery (New York, NY), the Princeton University Art Museum (Princeton, NJ), Five Myles (Brooklyn, NY), 601 ArtSpace, the Scully Tomasko Foundation, and Field Projects Gallery (all New York, NY). Their work is in public and private collections including the Museum of Modern Art, New York, the Museum of Fine Arts, Houston, the Hall Foundation, the US Department of State, the Kupferstichkabinett Staatliche Museen zu Berlin, the Jordan Schnitzer Family Foundation, and the Syracuse University Art Museum. Zorawar Sidhu was born in 1985 in Ludhiana, India, and Rob Swainston was born in 1970 in Mechanicsburg, Pennsylvania. They both currently live and work in New York City.

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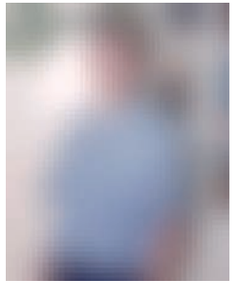

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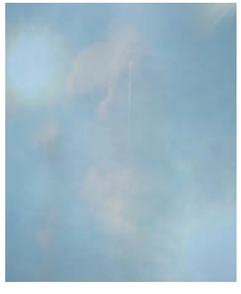

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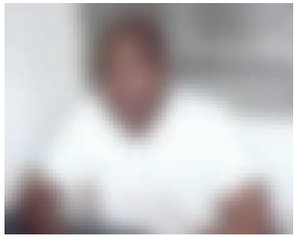

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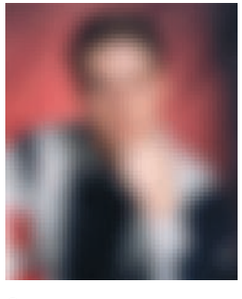

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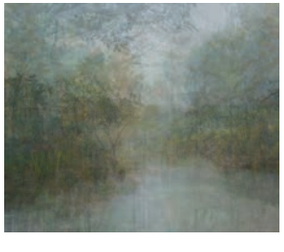

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1. Ayanna Dozier, *Solicitation of Crimes Against Nature*, 2021, Polaroid Quilt, Boombox and Audio, 33 ½ x 29 in. & 20 min. WAV file. Courtesy the artist and Microsco`pe Gallery.

2. Amy Elkins, *19/32 (Not the Man I Once Was),* Portrait of a man 19 years into his Life without Parole (solitary) sentence where the ratio of years spent in prison to years alive determined the level of image loss. This man was originally arrested and placed in juvenile hall at the age of thirteen. At the age of sixteen he attempted escape and was sentenced to life without parole in an adult maximum security prison. He served twenty-two years there, seventeen of which were spent in solitary confinement. His early release came several years after The Supreme Court ruled that sentencing juveniles to life in prison without the possibility of parole for non-homicide offenses was cruel and unusual punishment. 2009-2016, Archival Pigment Print, 50 x 40 in.

3. Amy Elkins, *Three Years out of a Life Sentence (Sky),* A pen pal serving a life w/o the possibility of parole sentence in a supermax prison (solitary) described being able to see the sky through a metal grated skylight in the small concrete exercise area he was permitted in alone for one hour a day. The additional 23 hours were spent in isolation. This image was constructed out of his description of the open sky he wished to see, using appropriated images which were then composited to account for the amount of years spent in prison. 2009-2016, Archival Pigment Print, 40 x 30 in.

4. Amy Elkins, *14/38 (Not the Man I Once Was),* Portrait of a man 14 years into his death row sentence, where the ratio of years spent in prison to years alive determined the level of image loss. He was executed in 2009. 2009-2016, Archival Pigment Print, 40 x 50 in.

5. Amy Elkins, *Fourteen Years out of a Death Row Sentence (Dying Wish-Ratama Tree),* A pen pal facing his swiftly approaching execution describes his dying wish. This image was then constructed out of his description out of appropriated images and layered to account for the amount of years spent in prison. 2009-2016, Archival Pigment Print, 30 x 40 in.

6. Amy Elkins, *13/32 (Not the Man I Once Was),* Portrait of a man 13 years into his death row sentence, where the ratio of years spent in prison to years alive determined the level of image loss. After several years of letter exchange, he was executed in 2012. 2009-2016, Archival Pigment Print, 50 x 40 in.

7. Amy Elkins, *Thirteen Years out of a Death Row Sentence (River),* A pen pal serving a death row sentence describes being baptized several years ago. The Father had to reach through the bars to touch him, even with such restrictions he remembers the touch as electric. Despite the act of the baptism

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he feared it wasn't good enough to save him. He longed to do a full submersion baptism in a river, like Jesus had. This image was constructed out of his description of the river he wished to be baptized in using appropriated images which were then composited to account for the amount of years spent in prison. 2009-2016, Archival Pigment Print, 40 x 50 in.

8. Melissa Joseph, *Siblings*, 2022, Needle felted wool on industrial felt in veteran made memorial case, 24 x 19 x 4 in.

9. Melissa Joseph, *AWS #1,* 2021, Wet felted wool in glazed stoneware, 4 x 2 x 3 in.

10. Melissa Joseph, *Julie's Baptism,* 2022, Needle felted wool and recycled sari silk in found wooden niche, 10 x 8 x 6 in.

11. Melissa Joseph, *Dad with largest gallstone he ever removed,* 2022, Needle and wet felted wool and sari silk in laminate cast abaca shell, 6 ½ x 6 x 7 in.

12. Melissa Joseph, *Danny and Bony,* 2022, Needle felted wool and sari silk on industrial felt in laminate cast abaca shell. 2022. 10 x 5 x 6 in.

13. Melissa Joseph, *Jim and Casey in Nan's yard with Pepsi,* 2022, Needle felted wool on industrial felt in found glove cutter, 9 x 7 x 3 in.

14. Melissa Joseph, *Mom and Jul in the green kitchen*, 2022, Needle felted wool on industrial felt in found mirror, 10 x 6 x 1 in.

15. Melissa Joseph, *Janis Joplin and espresso martinis.* 2022, Needle felted wool on industrial felt in found wooden object, 8 x 10 x 3 in.

16. Melissa Joseph, *be fri/ st ends*, 2021, needle and wet felted wool in found anchor, 24 x 10 x 10 in.

17. Melissa Joseph, *Silas in Manayunk,* 2021, Needle felted wool in air dry clay with spray paint and resin, 4 x 3 x 4 in.

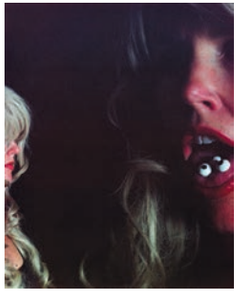
18. Melissa Joseph, *Wilbur's soliloquy in Charlotte's Web*, 2021, Needle and wet felted wool in self hardening clay with spray paint and resin, 9 x 6 x 3 in.

19. Melissa Joseph, *Road trip*, 2022, Needle felted wool on industrial felt in self hardening clay, with spray paint, and resin, 8 x 10 x 3 in.

20. Melissa Joseph, *Family Album*, 2022, Needle felted wool on industrial felt, slip painted stoneware, 34 x 32 x 18 in.

21. Melissa Joseph, *Monopoly*, 2023, Needle felted wool in found tin, 10 x 9 x 9 in.

22. Melissa Joseph, *Chain album*, 2022, Needle felted wool on industrial felt, found metal chain, dimensions variable.



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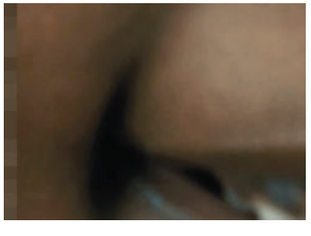

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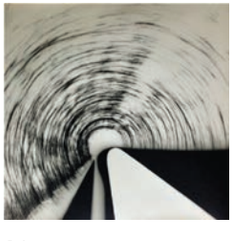

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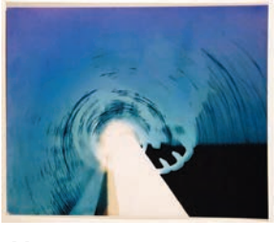

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23. Lydia McCarthy, *Dropping-in*, 2021, Digital C-Print, 24 x 19 ¼ in.

24. Lydia McCarthy, *Fishnets, Asses,* 2022, Digital C-Print, 24 x 19 ¼ in.

25. Lydia McCarthy, *Eye, Flowers,* 2022, Digital C-Print, 24 x 19 ¼ in.

26. Lydia McCarthy, *Body Stocking Stretch,* 2022, Digital C-Print, 24 x 19 ¼ in.

27. Lydia McCarthy, *Bloody Mouth, Eye*, 2021, Digital C-Print, 24 x 19 ¼ in.

28. Triton Mobley, *Father Father Father,* 2023, 43 in. LCD Displays, RGB LEDs, Microcontrollers, Mahogany, 80 x 24 x 5 ½ in. (each). Courtesy Brian Paul Mobley, Ntare Guma Mbaho Mwine, Andre H. Douglas, Andy Maitland.

29. Triton Mobley, *Coded #000000 [Black]* (still), 2020, Single-Channel HD Video, Java script, Projection/Display, dimensions variable.

30. Steve Pauley, *Echo,* 2012-2023, Granite, coal, resin, bronze, concrete, cobblestones, coal miners lantern. 28 x 93 x 16 in.

31. Steve Pauley, *Untitled,* 2014, Stone Reflection Photogram. 55 x 52 in.

32. Steve Pauley, *Blue Eyes*, 2019, Stone Reflection Photogram, 24 ¼ x 28 ¼ x 1 ¼ in.

33. Steve Pauley, *Flow*, 2022, Stone Reflection Photogram, 19 x 21 ½ x 1 ½ in.

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34. Steve Pauley, *Purple Canary*, 2019, Stone Reflection Photogram, 24 ¼ x 28 ¼ x 1 ¼ in.

35. Steve Pauley, *Daybreak*, 2019, Stone reflection photogram, 28 ¼ x 24 ¼ x 1 ¼ in.

36. Sasha Rudensky, *Open Files* (detail), 2021, Archival Inkjet Print on Transparency, size site specific. Courtesy the artist and Sasha Wolf Projects.

37. Zorawar Sidhu and Rob Swainston, *May 26, 11 PM*, 2020-21, Multi-color woodblock print on paper, Edition of 5, 57 ½ x 45 ¼ in. Courtesy the artists and Petzel, New York.

38. Zorawar Sidhu and Rob Swainston, *May 28*, 2020-21, Multi-color woodblock print on paper, Edition of 25, 28 x 40 in. Courtesy the artists and Petzel, New York.

39. Zorawar Sidhu and Rob Swainston, *June 1, 6:30PM* and *June 1, 7:30 PM*, (Diptych) 2020-21, Multi-color woodblock print on paper, Edition of 5, 57 ½ x 45 ¼ in. (each). Courtesy the artists and Petzel, New York.

40. Zorawar Sidhu and Rob Swainston, *December 12*, 2020-21, Multi-color woodblock print on paper, Edition of 5, 57 ½ x 45 ¼ in. Courtesy the artists and Petzel, New York.

41. Zorawar Sidhu and Rob Swainston, *June 28*, 2020-21, Multi-color woodblock print on paper, Edition of 5, 57 ½ x 45 ¼ in. Courtesy the artists and Petzel, New York.

42. Zorawar Sidhu and Rob Swainston, *May 29*, 2020-21, Multi-color woodblock print on paper, Edition of 5, 57 ½ x 45 ¼ in. Courtesy the artists and Petzel, New York.

ABOUT

The Museum of Contemporary Art Arlington is an independent 501(c)(3) non-profit organization that enriches community life by connecting the public with contemporary art and artists through exhibitions, education programs, and an artists-in-residence program.

Established in 1974, and formerly known as Arlington Arts Center, the organization has a long history of launching and supporting artists' careers in the mid-Atlantic region, presenting contemporary art exhibitions, and offering art-making classes for all ages. In 2022, the organization changed its name to reflect its position as a premiere hub for contemporary art and artists and as the only art museum in Arlington County. The Museum's longstanding commitment to connect the community to living artists remains central to its mission and programming today.

At 17,000 square feet, the Museum is one of the largest non-federal venues for contemporary art in the Washington, DC area. Nestled within a public park, the building includes nine exhibition galleries, ten artist studios, two classrooms, and outdoor space for public art.

EXHIBITIONS

Through its rotating exhibitions and dynamic related programming, the Museum connects the community with artists from around the world, launches careers of emerging artists, provides established artists with opportunities to experiment, and showcases Arlington's position within a global contemporary art sector to the public.

EDUCATION

The Museum offers high-quality art classes year-round for novice and seasoned artists of all ages, from toddlers to adults. Taught by experienced professional artists, classes are small and cover an array of media. Tuition is reasonably priced, and for families in need, the Museum offers a tuition assistance program.

Free public programs are offered for the community to engage with various aspects of creativity and contemporary art. Often these programs highlight public partnerships, community cultural celebrations, music, and performance.

RESIDENT ARTISTS

The Museum's resident artist program provides subsidized private studio space in a supportive environment encouraging interaction and exploration. Artists-in-residence participate in Museum activities, exhibitions, and community programming where the public can interact firsthand with artists.

HOURS & LOCATION

Open to the public Wednesday – Sunday, 12 – 5 pm | Free Admission

Museum of Contemporary Art Arlington
3550 Wilson Boulevard | Arlington, VA 22201 | 703.248.6800

Metro: Silver & Orange Lines | Virginia Square

For more informaiton, visit www.mocaarlington.org

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Cover: Zorawar Sidhu and Rob Swainston, *May 28* (detail), 2020-21
Courtesy the artists and Petzel, New York.

MUSEUM OF CONTEMPORARY ART ARLINGTON

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