

FOR IMMEDIATE RELEASE:

# JANK MUSEUM

*Co-Presented by EFA Project Space and the Center for Afrofuturist Studies*

On View and In Process: December 4 - December 18, 2021

Open Hours: Thursday - Saturday, 12-6 PM, by appointment

(<https://projectspace-efanyc.org/reservations>)

## ABOUT JANK MUSEUM

*Jank Museum*, organized by artist, poet and curator **Anaïs Duplan** and the **Center for Afrofuturist Studies** (CAS), and co-presented by EFA Project Space, investigates the idea of “jank,” speculating around objects made with limited resources to meet an immediate survival need. Taking cues from Adrian Piper in her essay, “The Joy of Marginality,” *Jank Museum* invites artists who make work from the margins to center their own survival, persistence, and futurity. *Jank Museum* is a two-week residency in EFA Project Space's 2500 square foot gallery for two artists of color, each tasked with creating one piece of “jank” every day for 10 days.

Artists **Kamari Carter** and **Lamar Robillard** were selected through a competitive open call, and are provided with material resources and an honorarium as well as studio visits with EFA staff and affiliated curators, along with 24/7 access to Project Space over the duration of the residency period, along with a social media “takeover” of both organizations’ social media accounts.

## EVENTS

Please join us for an Open House on **Saturday, December 4 from 4-6 PM** with *Jank Museum* artists-in-residence **Kamari Carter** and **Lamar Robillard**.

A closing gathering will be held on **Friday, December 17 from 6-8 PM**. The event will feature short presentations by CAS founder **Anaïs Duplan** with co-organizers **John Engelbrecht** and **Kalmia Strong**. Carter and Robillard will talk about their work and process as part of an open conversation around the idea of *jank*. Note: the artist talk and presentations by CAS founders and organizers will be held in person and simultaneously via Zoom on **December 17**.

*Note: Proof of vaccination and masks required at all EFA events.*

## ABOUT THE ARTISTS

**Kamari Carter** is a producer, performer, sound designer, and installation artist primarily working with sound and found objects. Carter's practice circumvents materiality and familiarity through a variety of recording and amplification techniques to investigate notions such as space, systems of identity, oppression, control, and surveillance. Driven by the probative nature of perception and the concept of conversation and social science, he seeks to expand narrative structures through sonic stillness. Carter's work has been exhibited at such venues as Automata Arts, MoMA, Mana Contemporary, Flux Factory, Fridman Gallery, Lenfest Center for the Arts, WaveHill and Issue Project Room, to name a few. Carter holds a BFA in Music Technology from California Institute of the Arts and an MFA in Sound Art from Columbia University.

**Lamar Robillard** is a conceptual artist, photographer and educator working primarily with visual familiarity and found objects. Lamar's practice is an act of resistance that takes a multidisciplinary approach to examining visibility, nonconformity and spirituality as it relates to identity, Black material culture and the self-coined "Unfavored American" experience. Inspired by various forms of literature, media, representation and history, he aims to insert his theory of second class citizenship into the canon through a lifelong exploration of the Unfavoured American experience while simultaneously providing authentic representation for Blackness with the absence of the Black body politic. Lamar's work has been exhibited nationally and internationally at Art Port Kingston, Bed-Stuy Art House, HAUSEN and Art Helix Gallery.

## ABOUT THE CENTER FOR AFROFUTURIST STUDIES

The Center for Afrofuturist Studies (CAS) is an artist residency and programming initiative that reimagines the futures of marginalized people by creating dynamic workspaces for artists of color. Dynamic means interactive, supportive, community-engaged, rigorous, and inclusive. The CAS rethinks and challenges what an arts practice that revolves around Black futurity looks like—through long-term engagement and financial, logistical, and programmatic support. Since 2016, we have hosted residencies for 18 Black artists, writers, dancers, filmmakers, and scholars, and worked with many more to collaboratively produce exhibitions, workshops, and other programming. The CAS also maintains a growing public reading room and archive at its home base at Public Space One in Iowa City.

## ABOUT EFA PROJECT SPACE'S BRIGHT FUTURES INITIATIVE

Project Space's 2021 programming season is dedicated to *Bright Futures*, envisioning a radical push for transparency, equality, and justice through exhibitions and artist projects that grapple with key political and social issues including racial capitalism, digital surveillance, mobility and access, gender, toxic masculinity, transition, multi-species repair, and ecological crisis. After a year of forced reckoning with America's broken healthcare systems, the plague of systemic

racism and violence, and deep class and gender divides, *Bright Futures* will connect the work of artists and communities that are united in sparking action and dialogue for changemaking. Taking a prompt from the conceptual frameworks of artist (and Project Space advisor) Lukaza Branfman-Verissimo, *Bright Futures* counters the current mood of political, social, and ecological despair. Expanding outward from Project Space's renewed mission, the 2021 season will spotlight art that is community-based and future-looking, revealing contemporary practices that engage with technology and society, politics and poetics, and fuse belief and praxis in the promise of a better world.

## **PRESS INQUIRIES**

Judy Giera, Program Manager  
EFA Project Space Program  
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**EFA Project Space**, launched in September 2008 as a program of **The Elizabeth Foundation for the Arts**, is a collaborative, cross-disciplinary arts venue founded on the belief that art is directly connected to the individuals who produce it, the communities that arise because of it, and to everyday life; and that by providing an arena for exploring these connections, we empower artists to forge new partnerships and encourage the expansion of ideas.

The Elizabeth Foundation for the Arts (EFA) is a 501(c)(3) public charity. Through its three core programs, **EFA Studios**, **EFA Project Space**, and **EFA Robert Blackburn Printmaking Workshop**, EFA is dedicated to providing artists across all disciplines with space, tools and a cooperative forum for the development of individual practice. EFA is a catalyst for cultural growth, stimulating new interactions between artists, creative communities, and the public. [www.efanyc.org](http://www.efanyc.org) EFA Project Space has received public funding from the New York City Department of Cultural Affairs in Partnership with the City Council, The Andy Warhol Foundation for the Visual Arts, the Shelley & Donald Rubin Foundation, and the National Endowment for the Arts, the Lower Manhattan Cultural Council, as well as from generous individuals in our community. EFA Project Space's SHIFT: A Residency for Arts Workers is supported by the Stavros Niarchos Foundation (SNF).

## **ACCESS INFORMATION AND COVID-19**

Online reservations are required in advance of your visit, via [efaproject.space/reservations](https://efaproject.space/reservations). Reservation slots of 30 minutes each can be made for parties of up to 3 people at a time. *Note that masks are required to view the exhibition and must be worn at all times.*

EFA Project Space is located on the second floor of 323 West 39th Street. It is accessible via an elevator (whose door width is 32" and car width is 65") or two flights of stairs. At the building's ground-level front desk, you will be asked to sign in with your name but not to provide ID.

The exhibition is free. Chairs with backs are available to guests upon request by speaking to a gallery attendant. There are two non-gender-segregated bathrooms on the building's third floor, accessible via the elevators, outside the Project Space. The bathrooms are cleaned twice daily. One bathroom is wide and long enough to accommodate a wheelchair; the other cannot. Neither bathroom has grab bars. Though we cannot guarantee a scent-free space, we ask that all guests, who are able, to attend the exhibition fragrance-free, out of consideration for guests with chemical sensitivities. Fragrance-free soap is available in the restrooms on the third floor.

For the health and safety of our staff and the general public, the exhibition is only open by appointment. You can schedule an appointment to visit [here](#), where you will learn more about EFA's Covid-19 safety measures.

Key material and financial support for *Speculations on the Infrared* provided by Peter Blum Gallery, the New York City Department of Cultural Affairs in Partnership with the City Council, and the Andy Warhol Foundation for the Visual Arts.

#### **LAND ACKNOWLEDGEMENT**

This is *Lenapehoking*, the Lenape homeland and gathering place for many Indigenous nations and beings. When the unceded earth breathes again, there will be Indigenous lives here, as there are now and have always been. It will still be *Lenapehoking*. We learn from the bedrock and commit to uplifting, honoring, and listening to those who are seen and unseen, present and future.