

Permissions

SHIFT: A Residency for Arts Workers



2019/20 *SHIFT* Residency Exhibition

Permissions

November 18, 2020 – January 9, 2021

Hernease Davis

Asha Ganpat

Guido Garaycochea

Joy Garnett

Gi (Ginny) Huo

Jordan Lord

Shona Masarin

Monika Wührer

Curated by Maya Suess

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Cover image description: Against a green background, the word *Permissions* appears in the center. Running down the middle of the page is a white semi-circle, followed by a more filled in semi-circle, followed by a complete circle, as if a sun emerging from a horizon. On either side of the circles, the following words appear vertically: "SHIFT: A Residency for Arts Workers" and "2019/2020 SHIFT Residency Exhibition." At the bottom of the page, it reads "EFA Project Space end_notes #5."

Director's Foreword

It is my pleasure to introduce the fifth catalog in our *End_Notes* publication series, on the occasion of the closing of the exhibition *Permissions: The 2019-2020 SHIFT Residency Exhibition*, curated and facilitated by Maya Suess, and featuring the work of Hernease Davis, Asha Ganpat, Guido Garaycochea, Joy Garnett, Gi (Ginny) Huo, Jordan Lord, Shona Masarin, and Monika Wührer. As an artifact of the exhibition and the SHIFT year, this catalog is a work of community and a marker of shared experience. It was designed by current SHIFT resident Shona Masarin. It features a curatorial essay by former SHIFT resident Maya Suess and further text by current resident Gi (Ginny) Huo. The image descriptions—which provide a remote experience of each work—were written by Jordan Lord in collaboration with the other SHIFT artists. As such they constitute a collaborative artwork: those provided on the first 35 pages of the catalog are visual renderings of images that reflect the work of each resident, but throughout the rest of the catalogue the descriptions provided are multi-sensory and often include more information than the images they accompany. It is also a document of the bonds that can form between a cohort of artists during a year-long residency that, through circumstances beyond all of our control, went long, shape-shifted, and took us in innumerable unforeseen directions. In a year has continued to reveal to us our interconnectedness on a global scale, an urgent need for transparency and accountability in our institutions, and the power of art to re-connect and re-engage across borders, we are appreciative for the opportunity to present the work of these eight artists, whose practices reach across disciplines and boundaries.

When Maya proposed the title *Permissions*, the entire year came into focus. The pandemic had isolated us. It had constrained us. It had confined us. It had derailed our plans and dashed our hopes. The failure of our systems meant that we were all effectively on our own in figuring out how to stay safe, what protocols to follow, how to move. And yet, and perhaps because of this, in so many ways it authorized us to give ourselves permission. In this case, we found permission to constitute the

residency differently. This “11-month” residency began in August 2019, “pivoted” online with the pandemic to become our first “digital residency” in March of 2020, returned in person to mount an exhibition in November, and is culminating in January, 2021 with the release of this catalog. We are so grateful to have had the full participation of all of the artists-in-residence through this extended residency period. Even as so many we work with in the arts have been displaced, temporarily or permanently lost employment opportunities, have been furloughed, and face unprecedented challenges, somehow, they have continued to find the drive and the energy to recommit themselves to their creative practices, and to support one another in that work.

Inaugurated in 2010, SHIFT: A Residency for Arts Workers is a unique residency program that aims to provide studio space and peer and professional support for practicing artists who also work as arts professionals (as administrators, curators, directors, and others) at New York City-based not-for-profits. Each year, we have the privilege of hosting eight to ten artist/art workers whose commitment in their day jobs to supporting fellow artists often requires a sacrifice of time and flexibility and pulls them away from their own creative practices. SHIFT provides a supportive environment for these artists to recenter their creative practices over a year filled with studio visits, monthly crit sessions with the cohort, and professional and career development advice.

On behalf of EFA, I offer a heartfelt thank you to all our SHIFT Residents for allowing us to present their work; to curator Maya Suess, for working with and alongside the artists to bring together this exhibition; and to the staff of Project Space, especially Judy Giera, who gracefully and graciously managed the intricate installation—socially distanced—acted as registrar and coordinator, and kept the gallery open and safe for the public over its run. Additional thanks to Project Space’s curatorial fellow Emma Collery, who helped mount *Permissions* into the gallery, as well as announce it online and through

social media; Emilia Ami, our former fellow and current docent; and Jean Barberis who carefully installed the work in the show. Lastly, thank you to all the staff and board of EFA for their ongoing support of the Project Space Program, to the Stavros Niarchos Foundation for generously contributing critical and much-needed funding to SHIFT this year via the Rethinking Residencies consortium, and to the SHIFT Residents and Alumni who continue to inspire and shape this dynamic residency program through the years.



Dylan Gauthier

Director, EFA Project Space Program

“I understand that by leaving home quarantine, I accept a risk of exposing myself. . . to this extremely contagious and dangerous Covid-19 disease. . . I hereby forever release and waive my right to bring suit against The Elizabeth Foundation for the Arts (EFA).”

This is an excerpt of the waiver that EFA asked each artist to sign upon condition of their working in the building on 39th Street in Manhattan. The waiver, exhibited by artist Jordan Lord, is one entry point into *Permissions*, the culminating exhibition of the 2019/20 cohort of the SHIFT Residency for Arts Workers.

On a cloudy day in October, I jumped on my bike and rode to the Governors Island Ferry on my way to visit Gi (Ginny) Huo who had a studio residency in one of the small yellow houses on Colonels Row. It was the first in-person studio visit since the COVID-19 pandemic had shrunk my world to the few blocks around my apartment in March.

The sweet and ordinary activity of walking into Ginny’s studio to talk about her work in 3D was thrilling. Masked, with a breeze drifting through the windows, we talked about *7 Steps to Circle Around the Moon*, the towering pyramid that filled most of the room, a pink aura reflecting against the walls. Ginny explained that the origin of this piece, and the series of three brightly colored sculptures at its base, grew out of the early restrictions created by the pandemic. While having only her kitchen table to work on Ginny began painting, an activity that she hadn’t done since childhood. The small act of allowing herself to work differently not only led to a shift in her style of production, but gave her the space to reinvision her own history, through developing a set of personal symbols and mythologies.

During this time of such deep grief, anxiety, and isolation from the comforts of the familiar, some cracks have been opened that have allowed small joys and radical shifts to pass through.

As a SHIFT Residency alum, and New York City arts worker, I was invited to guest curate the exhibition for the 2019/20 cohort. Working with these eight artists has shown me that to approach the monumental challenges ahead requires us to take liberties with our imagination.

This understanding was underlined by the contribution of artist Jordan Lord who pivoted from their work as a filmmaker and instead focused their attention on making sure that *Permissions* was grounded in a framework of accessibility. This addressed two important issues: the ongoing question of how arts organizations can broaden access to the work we do—which often excludes people (particularly disabled people)—and the immediate challenge of presenting a public program at a time when merely gathering in the same room could be deadly. A risk that is unequally distributed, and

which leaves people with underlying health conditions much more isolated. From our first conversation, Jordan emphatically stated that they would not be coming to the gallery in person, taking a strong stance both in regards to their own physical safety, but also to further draw attention to the segregation (drawn along various lines of ability/disability) that exists under normal conditions in art spaces, only intensified by the presence of the COVID-19 virus.

Their contribution to the exhibition came in two parts, the first was an unsigned copy of the waiver mentioned above, exhibited on the central wall across from the title text, and hung half way down to be more easily read by someone sitting in a wheelchair or chair. Jordan's second contribution was to do extensive work on the exhibition website, making it accessible to blind and low vision guests as well as those who would experience the exhibition remotely. In collaboration with each artist, Jordan wrote lyrical, multi-sensorial descriptions of each artwork and recorded audio duplicating the majority of the website text. With these two works—conceived as inseparable from each other—Jordan draws attention to the institutional norms and formalities that divide people along axes of risk, liability, and disability and uphold systems of Capitalism that demand we fend for ourselves.

Working with Jordan on issues of access and participation was very impactful for me, as the question of care in regards to our institutions had been at the forefront of my mind since the beginning of the pandemic. Early in the Spring, I witnessed myself and other arts administrators (those of us who remained in our jobs) work harder than before the lockdown. Suddenly, programs were reformatting to connect with virtual audiences, development officers were rushing to raise much needed funds for organisations losing revenue, and the boundaries of our already lengthy work days were bleeding into our “time off” as our homes became our offices. I understood the need for this work, as the survival of many arts institutions was—and still remains—precarious. However within this heightened stress and workload it also seemed clear that we should have instead been resting, mourning, and turning inwards rather than turning up the dial on an already exhausted population.

When I was part of the 2017/18 SHIFT Residency cohort, I witnessed a group of severely overworked people straining to find time to have

a creative practice of their own between the cracks in their busy lives. Sometimes the monthly SHIFT meetings felt like just one more thing that needed to be scheduled. The most significant thing that I came away with however, was friendship and camaraderie. Getting to know my fellow SHIFT residents deepened my sense of connectedness to other New York City arts workers. My studio mate during the two week intensive has since become a close friend, and professionally and emotionally we provide great support and community for one another. I have observed this being the case with the current cohort as well. Members of the 2019/20 group have many times expressed how much being a part of the SHIFT Residency has given them. This includes a sense of interdependence grounded in mutual consideration and respect, and a supportive foundation which allowed them to take greater risks in their creative work.

Emphasizing the importance of these emotional bonds should not be undermined by cynicism or professional custom. It is exactly this form of support that moves those of us within disciplinary communities to better understand how to change the culture of our respective institutions.

If we are going to move our arts institutions, and indeed our greater society towards equity, we need to model this at all levels of our social and professional structures. The unique thing about the SHIFT Residency for Arts Workers, is that it invites artists whose professional roles make up the web of art institutions in New York City to build a network of support, and examine the interplay of their various roles as professionally engaged administrators and as artists. SHIFT founder Michelle Levy sought to give artists who spend most of their time supporting others an opportunity to reinvest in their own creative practice. I wonder if she also knew that she was inviting us to expand our self-inquiry to include the institutions where we work.

The works in *Permissions* offer some clues to where we can begin. Some of the artists presented new iterations of ongoing projects, others created pieces born out of fresh circumstances. Joy Garnett, an artist and writer whose practice ranges from collage to essays to curatorial projects, moved through Nevada, and into the California high desert with her husband after decades in New York city. This dramatic change took her away from her workspace and her comfort

zone. Using what was at hand, Joy began documenting her movement through new landscapes and unfamiliar accommodations by posting them as Instagram stories. She discovered that one available feature was to add scrolling text to an image or video, and used this ready-made media to create small fractured narratives. The work is exhibited both as a video and a series of seven unframed video-still prints. The video shows text rolling out behind a blinking cursor, often beginning or ending by the staccato repetition of an ellipsis. Evocative phrases such as “. . . moments later I began to disappear. . .” or “nothing is written in stone” interplay with fragments that unceremoniously describe an action or place. “She ate it all” is laid atop an image of a hand holding a clear blue cup full of something pink, maybe ice cream or yogurt, a spoon exiting the right side of the frame.

This is a work by a person in transition, it is a record of movement and of Joy’s inner life responding to unfamiliar senses stirred by new air. The first audience for this project, titled *Microfictions* (2020), was Joy’s followers on Instagram where she is a prolific poster. *Microfictions* is an airing of Joy’s private experience, at home in a confessional social media platform—that strange combination of public/private space. Scrolling down her page offers a buffet of romantic desert images: a close up of saltbush, the sunset over a window ledge, so many palm trees. There is a thrill that seeps through this collection, the joy of a New Yorker in the desert. The work in the gallery doesn’t evoke quite the same romance, though it does invite a longing for free movement.

Joy’s microfictions decidedly hold things back. The “who” of the narratives is only clear in the context of Joy’s social media page, as Joy is never the subject of her images. In the gallery this elusive figure is left in question and a conflation of subject emerges: perhaps the shadow on the wall is my shadow, the hand holding the ice cream my hand? Maybe I can slip away with Joy into the desert? The most important invitation however is not in the work itself, but Joy’s decision to offer it for the exhibition. Rather than struggle to create a new work while uprooted, the images she elected to install were born out of a submission to circumstance, as she explored the inner and outer complexities of her environment with the tools at hand. Acknowledging that there is great privilege in deciding



Joy Garnett, El Matador Beach, November 29, 2020.

A view of the coastline of El Matador Beach in Southern California, shows rugged cliffs rising up from the sea. At their top are visible the heads of two palm trees and a section of a house, stairs leading up towards the water. The beach is bestrewn with large rocks rising out of wet sand. At the bottom of the cliff, two small figures stride towards the water. Both wear brimmed hats and white masks, a brown dog between them.

when and how to uproot, and in having agency over how one’s voice is shared, in a society where “productivity” is often used as a measurement of one’s worth, there can be great power in refusal.

Refusal is a good place to start when engaging the work of Asha Ganpat, who presents a selection of works that trouble positions of agency and assert their own boundaries. This includes five pieces from the series *Decorous Violence*, an accompanying video, and an explicitly non-interactive sculpture titled *Do Not Touch*. It is this last



Asha Ganpat, bobbin lacemaking process.

Pinned to a gridded piece of brown paper atop a cool grey cylindrical pillow, is a rectangular grid of lacework—a long view of the process of lace making Asha Ganpat used for the pieces in *Decorous Violence*. A crowd of tall gold pins hold the pattern of the lace in place. At the bottom of the work in progress, many white threads radiate outwards held taut by heavy wooden bobbins. The bobbins sit on the same grey fabric, part of the bobbin lace pillow adjacent to an even plane. Next to the cylindrical cushion sits a small clear plastic tub full of gold colored pins.

work that emphatically grounds the collection in a conversation on boundaries and consent.

Do Not Touch hangs in the corner of the space, a cloud of delicate gold colored wire woven like a spider web and exploding outward with a thick metal ring hanging tautly below it. The two parts of this slight work are aesthetic opposites, one ephemeral and elusive the other solid and consistent. Though aesthetically out of balance, the two parts nonetheless each assert their own visual point of view. Illustrating a consistent motif in Asha's work, that being a strong tension of wills.

The wall label for *Do Not Touch* (2019) reads:

This piece is a human lure. It exposes the viewer to temptation, and dares them to do what they know they should not — to touch the art object. It is made of wire lace, suspended, gold, glittering, humming and waiting. Truly, it is not interactive. I do not invite the viewer to touch it. If they do, the object will hurt them.

A visitor who ignores the artist's warning will receive an electric shock which, I can attest, is very uncomfortable. *Do Not Touch* grew out of the artist's frustration with viewers of her work so often disregarding the request not to touch the art, even if explicitly asked. The request in this work however, functions in a titillating way that invites transgression, creating both a boundary and the desire to cross that boundary. If contravention occurs, the work asserts its autonomy, and there was fair warning. This work is encountered either before or after *Decorous Violence*, depending on the visitor's approach, and either way makes a compelling bookend to the more subtle and complicated story woven into those works.

The pieces in *Decorous Violence* are titled *Muzzle* (2018), *Full Face Mask* (2019), *Gag* (2020), *Blinder* (2018) and *IDGAF* (2019). Composed of dainty white hand woven lace, the four works with titles of objects that disrupt the face are in fact elegant versions of those objects. Lit with bright spots, the works almost disappear into the wall, leaving the darkness of their shadows to be their most assertive element. The video accompaniment shows brief close-ups of the artist wearing each piece, the longest clip being a demonstration of the work *Gag*, as it takes substantial time to stuff the five foot long tail of the gag into Asha's mouth. Asha describes this series as representing "subjugation through etiquette." They suggest that violence is upheld by subtle forms of self-control, as woven into us by social expectations and norms. They posit that individual actions and choices are not unburdened by both external and internal constraints.

While Asha's contribution to *Permissions*, artworks mostly made in the years 2018 and 2019, are rooted in a commentary on the way things are, the photographs of Shona Masarin which shares the space at the rear of the gallery is an otherworldly flight of imagination. Mounted in a grid on the back wall of the gallery are

four 30" x 37.39" chromogenic prints titled *A Tomb, a Womb, a Chasm* (2020). Soft focus, amorphous shapes float in each pictureplane fading from white, to a rich full chroma cobalt blue, and anchored by undulating forms of solid black. The result are abstract fields of shape and tone that elicit a sense of both calm and vibrancy—a peaceful sense of movement. The blue tones and soft edges are energized by a decisively high contrast between the elements.

The title *A Tomb, a Womb, a Chasm*, references three enclosures but each with very different roles. Utilizing two words laden with metaphor and intense meaning, a tomb and a womb denote the beginning and end of a cycle and represent the ultimate opening and closing. A chasm however only describes an empty volume of undelineated space, a gap between two far away edges, a deep cavern in the earth. This third part of the title extends the possibility that the purpose of the chamber in question is either unknown or undecided. The title indicates that perhaps the images are window-like views into an interior space. There is a definite suggestion that rather than pure abstraction, we are looking at physical forms that are unrecognizable. This is partly due to the fact that they are photographs imbued with photographic qualities. The variation in focus, where some shapes have hard delineated edges and others fade into each other, suggests a depth of field with a clear foreground and background.

To the left of the prints is a large monitor sitting on the gallery's window ledge, a dark rectangle blocking the cityscape outside. The monitor shows a continuous loop of the 16mm film *Untitled (Chasm)* (2020). Mirroring qualities of the adjacent prints, the film is darker, shot in black and white and less crowded than the still images. Organic figures of light slide across a black ground. Most of the shapes have a very soft focus, bleeding into the background and suggesting an exploration of objects at a close distance. However, occasionally the objects have sharp edges implying that the forms are constructed rather than found. The movement and tone of the film draws a direct aesthetic line to early film that revelled in the materiality of light and form burned into emulsion. Both the photos and the film are made through a fully analog, carefully controlled studio process, using a large format camera and various cut shapes of paper positioned in relation to one another. *Untitled (Chasm)*,

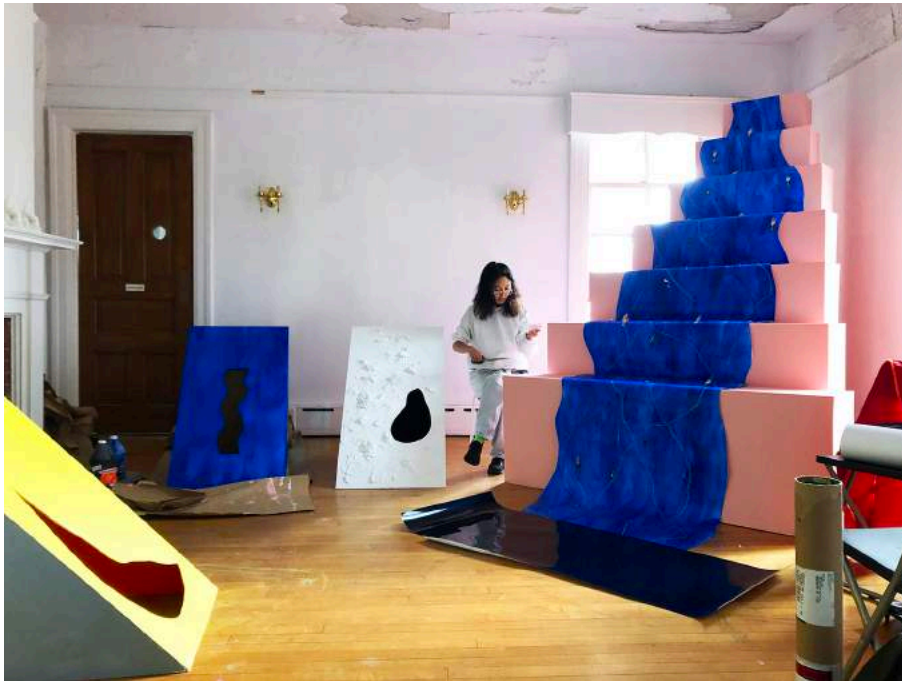
Shona Masarin, studio at EFA Project Space, August 2019.

Framed by the grey floor and white walls of EFA Project Space, is the elaborate set up of Shona Masarin's studio process. A grey folding table, a number of grip stands and clamps, hold layers of paper, lights and a pane of glass in a complicated armature. To the left of the table is a black wall made of matte board, a round lighting bounce sits against the back wall, and curved shapes of black paper are taped above the table. In the foreground a viewfinder extends from a large format camera mounted to a tripod. Pink and green lights illuminate the back wall.



evokes the “movie magic” special effects that use in-camera edits and miniatures set to create impossible narratives.

When I first spoke to Shona about her work, she used the word “landscape” to describe her images. Initially I was curious why she chose to ascribe such a fixed subject to these abstractions, but I



A view of the studio Gi (Ginny) Huo inhabited on Governors Island during the summer and fall of 2020, shows Ginny sitting to the left of her large work *Seven Steps to Circle Around the Moon*. She wears a white shirt and pants, glasses and her hair falls over her shoulders. She holds a pair of scissors in her right hand. There are two gold sconces on the wall behind her and the ceiling shows the chipping paint of the old house. Ginny’s three accompanying works, *Glimpse*, *Remember* and *Forget*, sit next to and in front of the large sculpture, a long stretch of black paper sitting at its bottom. Other studio objects such as a cardboard tube, paint and butcher paper sit around the space.

came to understand that a landscape is a place to stand, and for Shona these caverns, undulating hills, or other mysterious spaces are evidence of places, futures and realities that are still in the process of becoming. From our vantage point they can only be glimpsed, but this becoming—whatever it may be—is a product of actions and decisions that have yet to be made.

As Shona Masarin invents landscapes of our future, Gi (Ginny) Huo uses landscape as a space to re-envision the terrain of her past. *Seven Steps to Circle Around the Moon*, the work I first saw in Ginny’s studio on Governors Island, is a towering sculpture made of seven grapefruit pink flats of varying measurements, lined up beside each other to create a stepped pyramid. Cascading down the center of the sculpture is one long piece of paper painted with loose brush strokes in a rich tone of blue, a gestural paper waterfall. Jutting out of the length of the waterfall are many small paper hands, some with white and black suit cuffs visible. All are in a closed fingers, raised hand position, a gesture of consent to support the leadership in the Mormon church.

At the base of the large work are three smaller sculptures that mirror the incline of the large work behind them, titled *Glimpse* (2020), *Remember* (2020) and *Forget* (2020). The four pieces face the viewer in a vulnerable yet confronting tone. Using a pallet of primary colors, the surfaces of each of the smaller sculptures are treated differently, with textures ranging from flat industrial yellow to thick globs of plaster. A life-sized plaster hand held in a Scout’s Salute is present on all three, and the face of each is cut to reveal an interior space, through which photographs and other elements are visible. *Remember*, gapes in an organic teardrop shape, revealing a small upright photographic cut-out of a bespeckled white man baptizing Ginny’s uncle or father rendered in black and white against the sculpture’s dark interior.

The effect of this culmination of colors, shapes, textures and interspersed representational elements presents something reminiscent of a sacred altar, though the symbols are vague and ambiguous. All of the individual elements feel heavy with symbolism, but the accompanying looseness of the artist’s hand, and the bold quality of the colors, ensures that this collection of objects remain outside of any rigid orthodoxy.

Ginny's family has lived by the doctrine and codes-of-conduct of the Mormon Church after her grandfather was the first person to convert in the Korean city of Incheon. She herself dutifully chose to abide by the conventions of Mormonism—being married in the Church and upholding the formalities of the faith—until she didn't. These works are not a narrative of Ginny's leaving the Church but represent an exploration of what we can do with the complicated histories we are given, and the subtle intricacies that weave our identity and sense of self. They also exemplify the artist's reintroduction to the sublime and to a spirituality of personal investigation, and remind us that we can create our own pantheon of spiritual elements and build new relationships with the institutions that formed us.

At the center of the EFA Project Space Gallery is a room housing the work of another artist who labors to create new deities and alternate worlds. The exuberant work of Guido Garaycochea fills a 10' by 12' room adorned with a surrounding strip of gold wall paper over candy pink walls, topped with looping gold net valances. Hung close together in a line around the space are 11 24" x 24" mixed media collages. Each featuring a multitude of characters inhabiting different enigmatic spaces, some compartmentalized into multiple "floors." In an ebullient mélange, an excessive cluster of people and objects compete to articulate the narrative of their realm. Cut from magazines or other printed materials, Guido manipulates each character by adding hair, swapping clothes, and putting them in relation to a broad array of toys, animals, architectural features and disembodied erect penises.

The world of these collages are unabashedly gay. While not excluding other identities of the LGBTQ2S spectrum, who are undoubtedly also present, the characters seem to primarily be performing for the gay male gaze. A man lies on a bed facing away from the viewer, his legs parted and his ass raised. Other men meet the viewer's eye, legs open in a confident stance, shirtless or naked. Two black and white bathers, as if cut from a mid 20th century muscle magazine, hold hands and smile out of the pictureplane. An erect penis bursts from a bird's nest, another is being held like a doll. Drag is a consistent motif, both in aesthetic and attitude, and many real-life drag performers make an appearance. The characters sometimes interact with each other: a few groups stand in clusters, one arcs

backwards carried in another's arms, three are held at the temples by a disembodied hand as if being placed or replaced into the scene. Almost all of the figures however, first and foremost interact with us, looking forward and meeting the viewer's gaze as if each canvas is a small proscenium stage.

While there are 11 individual works with titles that relate to the specifics of each canvas, Guido's work functions as one expansive environment, a kind of labyrinthine multi-unit dwelling. Indeed a few of the titles reference habitations such as *The small meditation hotel* (2019-20) and *Those little games of the little house* (2019-20). The dollhouse is a repeated theme, as tiny dollhouses appear in a number of the works. The entirety of the pieces in this series take place in vaguely impossible domestic spaces, as the figures are located by interior accoutrement like beds, bookshelves, chandeliers, hanging mirrors and art, windows, couches and curtains. In two instances there is a staircase leading to a second level, another set of stairs sits in an attic-like room at the top of the canvas leading even further upwards. The motif of the dollhouses, and the division of the pictureplane into domestic compartments is additionally emphasized by the small pink room adorned with gold where the whole collection resides. The units of upended domesticity expand and contract, making the viewer one more figure in this house of queer revelry.

Sitting on a low pedestal in the corner of the room is a small diorama titled *Altarpiece of the divine twigs* (2019). Inside a dark wooden box buttressed open by the two sides of its front panel, are seven erect penis-mushrooms, their shafts made from small dark branches and sitting in a base of plants and hay. These mushrooms grow beneath all the merriment above, thriving in the basement of this strange house.

Guido says that when he makes the collage works—a laborious process of adding many layers of paint, acrylic medium, and paper elements—he hears the characters whispering to him. He didn't divulge exactly what they say, but I know whatever it is they say it with attitude. Guido is the first guest, before the rest of us are invited in. He interior-decorates, he lays the carpet, and builds the spaces according to their direct specifications. Listening to his paper-doll companions is a way that Guido can inhabit a world which celebrates his queerness: where penises are the perfect accessory,

where curtains reveal not conceal, where no one has a room of one's own but everyone has something to say.

The work of Monika Wührer however, provides a literal room of one's own when you need it. At the center of the widest part of the EFA Project Space gallery is a stand alone sidewalk-grey booth made from plywood and other found materials. The door is propped open to reveal a raised toilet seat and all the items needed to urinate and defecate in comfort, including toilet paper and a bottle of hand sanitizer mounted on the wall. While not offered as a working bathroom, *Nature's Calling* (2020) is a functioning example of a design that Monika has built in public places around the city. The complete structure is a type of composting or dry toilet surrounded by an outhouse, to provide privacy to its users. Below the toilet seat is a specially designed compartmentalizing system to divide the "yellow" from the "brown." An upside down plastic one gallon bottle attached to a tube is suspended below the front of the toilet seat, acting like a funnel that empties urine on to the ground. The remaining two thirds of the toilet opening sit directly over a large brown rolling bin, issued by the city for the removal of food scraps and other compostable material. Large spray-painted words on the back wall read: "Scoop Litter. Sit Down."

The first iteration of this dry toilet outhouse was built—and spray painted in bright colors—by Monika and a number of local teenagers on a once empty lot now stewarded by Open Source Gallery, a community art center in Brooklyn where Monika is the Executive Director. Of all the artists in the 2019/20 construction cohort of the SHIFT Residency, Monika most closely integrates her art practice with her administrative role. Open Source gallery is grounded in the values that are implied by its name: that art should be unencumbered, anti-elite and centered on issues important to the community. One long standing provocatively named project, *Church of Monika*, is a monthly round-table salon led by varying artists. Playing with the concept of religious doctrine, Monika devised a list of "commandments" to ground the event series. Two of the commandments are particularly relevant to her work in *Permissions*: "Art is a Social Instrument" and "Art is Open Source."

During the summer of 2020, when hundreds of thousands of people took to New York City streets to agitate for racial justice, one way



Monika Wührer, *Nature's Calling* dry toilet at Prospect Park, 2020.

An iteration of Monika Wührer's dry toilet, *Nature's Calling*, stands to the side of a walkway of paver stones, arching back towards the park. A person wearing a purple short sleeve shirt, a white mask and dark grey pants, seems to be moving toward the outhouse holding aloft a large thin piece of plywood. At their feet, laying on the grass, are more building materials, a brown sanitation bin for compostable material, a number of lime green power tools, a large beige sack full of something, and a five gallon bucket of paint. Behind this scene is a roped off tree and shrubbery and the grey base of a statue.



Hernease Davis installing at EFA Project Space, November 2020.

On the left side of the frame hangs the edge of a fabric toned in light cream and sky blue, part of Hernease Davis' installation titled "...new love.". Next to that hangs a darker panel of fabric surrounded by a near black tone with light blues at its center. To the right of the hanging work stands Hernease in an active posture, painting cyanotype chemistry on the walls of the gallery. She wears black pants and a white shirt, her long hair tied back and hanging down towards her waist. The walls are painted in a jumble of grey/blue lines.

that institutions participated (such as Performance Space NY, the Public Theater, Dixon Place and others) was to open their doors to those in need of a bathroom. The usual options of restaurants and coffee shops were closed due to the lockdown. Monika, based in Brooklyn, witnessed the huge gatherings that occurred near Grand Army Plaza and recognized an unmet need. Her and a collaborator built the first off-site dry toilet near the entrance of Prospect Park. The dearth of public toilets was illuminated during the height of the marches, but it is an issue that affects people all year round. The COVID pandemic lockdown only exacerbated an already critical issue for people experiencing homelessness who can't access essential hygiene projects. Monika saw this as an opportunity to offer a needed service, but also to illustrate how easy it is to invisibilize and build alternate forms of infrastructure when existing systems are falling short.

Using one's art to have a direct impact in the world can also take a subtler and more metaphysical approach. "...new love." (2020), an installation by Hernease Davis, embodies rest and self nurturing as a mode of engagement and a powerful force. "...new love" is an immersive installation hanging in the front corner of the EFA Project Space gallery. A sanctuary of drapery is suspended in a crescent shape, attached by hand embroidery strung in long looping improvised chains reaching up to the ceiling. The arced enclosure is made of a series of either linen or silk textiles patterned with loose curving lines in various hues of rich blues. If a gallery window is open, the fabric sways with the breeze, and light from the windows make the silk pieces vaguely transparent. The walls around the installation are overlaid with many painted lines of dark blues and greens and a sound cone hangs above the center of the enclosure playing a composition made of the artist's humming titled *Hums in the Key of C*.

When speaking with Hernease about her work during our initial remote studio visit, she lovingly described the process by which she makes her hanging textiles. Covering a piece of fabric with a photo sensitive emulsion, Hernease takes the textile to a sunny place and lays down on top of it, exposing the space around her resting body. She then selectively develops the textiles with a brush, creating paintings with aesthetics more similar to the Abstract Expressionism of the mid 20th century than any recognizable photographic process.

Hernease described to me her fondness for charged abstract artwork, recounting the first time she encountered Abstract Expressionist paintings in a museum and felt an overwhelming sense of emotion. This inclination toward abstraction shows that Hernease relates to the vibrancy in objects considered inanimate, and welcomes a relationship that is an active exchange between herself and her material practice.

Over the duration of the exhibition, Hernease visited her installation consistently to add layers of cyanotype chemistry to the surrounding walls. After losing a beloved neighbor in the midst of installing “...new love.”, she felt compelled to switch from painting a tangle of undulating lines, to repetitively writing the name of the person who had passed as an act of mourning. She expanded this practice by adding the names of other people including her maternal and paternal grandparents. The production of this work is self-consciously designed as a process for the artist’s own healing. It not only symbolizes or evokes a restorative effect, but in fact transfers an embodied sense of rest and care to the artist and the visitors who experience it.

The artworks in *Permissions* show us that imaginative investigations of our own narratives and scaffolded ontologies can impact the physical, psychological and spiritual worlds that they exist within. Coming back to the access work done by Jordan Lord, offers a vibrant example of how creative solutions can both illuminate discriminatory frameworks often built into structural norms, and expand our understanding of what is possible. Jordan’s image descriptions for each work mentioned above not only provide a needed access point for blind, low-vision or other visitors accessing the exhibition remotely, but are in themselves a creative practice that extends the meaning of the included artworks. They also decenter image as the primary, or only, documentation of objects which are in fact embodied in a myriad of sensual ways. Jordan uses lyrical, insightful and poetic observations in their own voice to activate the objects. Take for example this account of Asha Ganpat’s work *Decorous Violence*, which is both descriptive and literary:

At their fringes and in their meeting places, the textured loops of lacework look like highly sensitive hairs. At the bottom center of the muzzle, two tentacles curve outward before meeting at the bottom in a horseshoe or parentheses.

Jordan’s sonorous work descriptions excerpted here in the catalog act as a challenge for arts organizations to rethink what *exhibition* means. They often reference that their project stems from the disability arts community that they are a part of, which includes many disabled artists who are advocating and experimenting with different modes of access infrastructure. To state the obvious: no innovation or movement towards change happens in isolation. All change, no matter how incremental or rapid, happens through an interlocking network of factors. It is through collaboration, communication, and mutual aid that we will see positive shifts enacted in the art institutions that we support with our labor and attention.

In his 1962 essay titled *The Creative Process*, James Baldwin wrote: “A society must assume that it is stable, but the artist must know, and he must let us know, that there is nothing stable under heaven.” The upheavals of 2020 have proven this truth. If an artist drawing attention to the instability of society causes unease when life feels secure, then in crisis it can be a comfort. It can offer us alternate narratives of our past and our future, and share tactics for response.

Maya Suess

Curator

Maya Suess is an artist, writer and arts administrator from unceded Coast Salish Territories now based in the Lower East Side. Her videos and performances have been exhibited internationally. She is the Managing Director of Flux Factory, where she oversees an Artists-in-Residency program hosting over 40 artists annually, managing extensive public programming, and wearing many other institutional hats. Maya is a former SHIFT Resident from the 2017/2018 cohort.



A view of the Project Space gallery as you enter. A former manufacturing space, the gallery shows residual traces of its industrial past – grey-painted concrete floors, white concrete beams running along the ceiling, industrial radiators and conduits. An 8' high white wall with the exhibition text on the left side of the image frames out a viewing alcove on the right side containing the work of Hernease

Davis. Hernease's work consists of long swaths of fabric with blue cyanotype exposures that range in color from bright blue to almost black clustered in a semi-circle in the center of the space. The fabric pieces are suspended from the ceiling with hand-woven twine. The wall behind the hanging works is also painted in cyanotype exposure fluid in a pattern that could resemble seagrass.



A rectangular gallery with grey concrete floors and white walls, with many industrial pipes and track lights running across the white ceiling. At center, an installation grouping of brightly colored geometric sculptural works by Gi (Ginny) Huo, at right, flat text-based wall works and a monitor displaying a blue silhouetted

body by Joy Garnett, at left, a small black-framed text piece by Jordan Lord standing alone in the center of a long white wall. An open doorway reveals an adjacent room, painted bright pink with a strip of gold-lamé wallpaper running across the middle of the wall, partially showing three figurative painting-collage works by Guido Garaycochea.



An installation image of the exhibition as you turn right into the gallery. One large and three small sculptural works by Gi (Ginny) Huo fill the right side of the image, bright blue painted paper cascades down the salmon pink stepped sculpture. To the left of these sculptures is a gap between the walls, through which you can see the windows at the back of the gallery. On the other side

of the gap there is a square white wall with one small frame hung more than half way down the wall. To the left of that is the free standing Dry Toilet structure similar to an out-house, made by Monika Wührer from found plywood and other materials and painted slate grey. The door is open and the white walls inside are visible. Behind them is the row of windows that line one side of the gallery.



A long shot of the gallery, the grid of Shona Masarin's abstract prints hang on the back wall and bright white spots shine on the right where Asha Ganpat's pieces are hanging. The back wall of Guido Garaycochea's pink room is visible through an opening in the walls, as are two of his square paintings - the canvases divided into grids and painted in bright warm tones. Above the white temporary

wall of the gallery, a pink glow emanates from the pink walls. On the outside of the wall hangs a white particle board with holes, like you would see in a workshop, on it papers, photographs, a screwdriver and other ephemera hang in clusters. The slate grey floors reflect the lights above.

[Right] A view of the back corner of the gallery, showing Asha Ganpat's work. A rectangular gallery with a slate grey floor and white walls and bright spot lights illuminating Asha Ganpat's small white lace pieces, which are barely visible from this distance. On the right wall there is a monitor showing a close-up of someone's fingers.



[Left] The installation of Guido Garaycochea's painting-collages and sculpture work sits within a 10' x 15' rectangular room which is painted bright pink with a strip of gold-lamé wallpaper running across the middle of the wall and gold, textured fabric bunched up on the top section of the wall, which gives the impression of an opulent window treatment. A grouping of three figurative painting-collage works by Garaycochea are featured prominently on the left and right walls, with two paintings on the far wall. An open doorway to the left leads out to the adjoining gallery with work by Joy Garnett and Gi (Ginny) Huo.

Hernease Davis



Hernease Davis, From the series, “...new love.”, 2020, cyanotype on canvas, linen and silk, felted wool, crochet, audio, 6’ diameter, 9.5’ height.

Tucked around the corner to the left of the title wall is a small alcove. In the alcove there is a hanging arrangement of draped fabrics, forming a kind of enclosure. Some of the fabrics reach the floor, others are high enough that someone could crawl under. Each piece of fabric is a deep blue cyanotype with overlapping strokes of dark and light blue and streaks of white from top to bottom. Each draped sheet of fabric forms an abstract image that resembles a series of deeply knotted veins, like rivers passing over, in and out of each other. Two gallery walls flank the hanging fabrics; these walls are painted with a thicket of grayish black brush strokes that both overlap in grassy knots. The paint appears to have dripped and runs the length of the wall in traces of black.

Moving around the hanging fabric, there is an opening which allows the audience to stand inside and be enclosed by the draped linen and silk on three sides. Inside, the imagery is undoubtedly watery, but the material is airy.

Attached to the ceiling in the center of the enclosure is a sound cone that plays an audio piece. After a deep breath, a voice hums a single tone stretched out, layering different recordings of the same voice into a growing chorus. The tone is thick and sonorous, resonant not only in the throat of the performer, which in the many layers of the tone being sung creates a phasing effect that seems to glow beyond the body of any one voice, but also haunt and reverberate in the bodies of the audience, maybe somewhere in the chest or along the spine. The layers of voices collide and gather and grow and swell, combining; the space seems to get bigger with the sound before ultimately releasing and dissolving back into differentiated voices; the space adjusts back to its original size but different now; awash in the tone, which continues to swell and release on loop.

"...new love." is a series of self-portrait cyanotypes on canvas, silk and linen. Cyanotype is a UV-activated photo process, and I lied down in the sun to begin these pieces. I have selectively developed them, marking the fabrics with instinctive gestures that turn the fabrics from a greenish yellow to shades of royal blue. The portions of the fabric that I don't mark will shift colors over a long period of time, eventually to a very dark blue. The silks and linens are semi-translucent, letting in some light. I have arranged them in a round and each piece is connected to the ceiling by crochet stitches that I either improvised to make very long chains or followed a pattern to make shell-like shapes. Installed into the ceiling above the middle of the round an audio installation is playing Hums in Keys of C, where I am layering my voice in acapella to make musical chords that transition around C. I have layered cyanotype marks on the walls surrounding this installation. These gestures will continue to shift in color for the duration of this exhibition.



[Right] Hernease Davis, detail from the series, "...new love."

The fabrics are an even deeper midnight blue on these sides, some of which are opaque, others semi-transparent. The light coming through the translucent fabric looks like moonlight reflected on water. Some of the shapes formed by the lighter blue and white on these sheets look almost patterned; others look as if they arrived in this form by chance, not unlike the shapes rivers forge through land. The fabrics are hung from loosely knotted crocheted roping that overlaps and criss-crosses in patterns both supporting the pieces of fabric suspended from the ceiling and intertwining with each other.



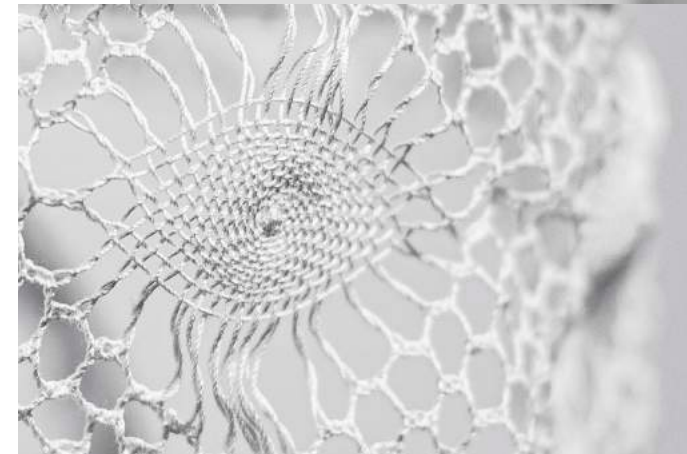
Asha Ganpat

Decorous Violence

These lace pieces are part of *Decorous Violence*, my ongoing series about subjugation through etiquette. Lace carries with it the promise of restraint and etiquette, further promoting the masks as those of a gentle and righteous position. The violence is refined by the lacework, whose patterns become a meditation on savage coercion. A coercion wherein the knotted patterns represent internalized oppression and self-subjugation, ever satisfying societal expectations. These objects are expressions of the intimate cruelty and the tender brutality of society's sanctioned viciousness.

The series is comprised of *Muzzle*, *Blinder*, *IDGAF*, *Full Mask* and *Gag*. *Mask* covers the mouth, making the wearer complicit in her "voluntary" silence. *Blinder* obfuscates the eyes, rendering its wearer incapable of wielding the power of direct eye contact. *IDGAF* is a full face net with cursive letters across the middle of the face, a mark of complacency and disassociation. *Full Mask* was completed during the SHIFT intensive. It goes further than *Blinder*, blocking direct eye contact in addition to filtering out the wearer's entire ability to communicate through facial expressions. *Gag* was completed over the Covid-19 summer of 2020 in New Orleans. It is a t-shaped lace piece, it has five long feet of gag section and a strap that ties around the head. The length of the gag accumulates to a large mass when stuffed in the wearer's mouth. It is the embodiment of the spaces we hold for our own oppression.

Self-taught in bobbin lacemaking, I explore the lost art through ideas of socialization and hierarchy. Lacemaking is a painstaking process. A mistake cannot often be undone, and it is often related to the slow and precise activity of computer programming. The scale of the miniature weavings can belie their complexity and the magnitude of the undertaking.



Asha Ganpat, *Blinder*, 2018, linen bobbin lace.

A white lace eye mask is affixed to a thin, flat metal headband, attached to a white gallery wall. When worn on the face, the headband circles around the wearer's forehead and the lace hangs down in a rectangle, over the wearer's eyes, ending somewhere along their nose. The lace is densely patterned to close the holes between the laces, forming the shape of eyes roughly where the wearer's eyes would be so that the wearer cannot see past. From these shapes, the lace opens out into long tendrils, which resemble the way electricity is often depicted as a superpower in movies. These tendrils then reach out on either side to form a more uniform, net-like pattern.

Do Not Touch

This piece is a human lure. It exposes the viewer to temptation, and dares them to do what they know they should not — to touch the art object. It is made of wire lace, suspended, gold, glittering, humming and waiting. Truly, it is not interactive. I do not invite the viewer to touch it. If they do, the object will hurt them.

The work was inspired by a significant history of witnessing my non-interactive works being touched. I do what I can to receive this as a flattering gesture, that I had created something the viewer could not help but make physical contact with, but this piece is my response.

Asha Ganpat, *Do Not Touch*, 2019,
wire lace, metal, electricity.

A large gold metal ring hangs from a thread of gold metal wire, suspended above a white plinth. The wire extends from a spider's web of laced wire, which frays out into long jellyfish-like tendrils or a mess of hairs. This web continues to extend up to the ceiling from a thicker metal wire attached to a black looped cord that hangs out of the wall, near the ceiling. A light buzzing sound emits from the sculpture. The tendrils and gold ring carry an electric current.



Guido Garaycochea



[Left] Guido Garaycochea, *The small meditation hotel*, 2019-20, mixed media collage on canvas, 24 x 24 inches.

A series of adjacent rooms appear in a grid as if a life-size dollhouse, populated with figures from magazines. In one, a group of naked people, who appear to be white men, sit in what appears to have been taken in a sauna but has been transplanted to a domestic space with curtains. A bright red and yellow bird flies over them. Another room shows a white dog sitting on the floor in front of a background showing a t-shirt of an iconic image of two sailors kissing. Next to this is a room, where a person, who appears to be a white woman, in a ballgown sits on a chair behind a balcony. In the next room is an image of a hippie, who appears to be a white man, meditating in front of a gold framed photo of Jimmy Stewart's eye and hand peeking out of the blinds, taken from Alfred Hitchcock's *Rear Window*; next to the hippie is a propped up golden frame of a reclining woman in a classical painting. On the second level, a Christ figure appears in front of a crowd in a classical painting. In front of the painting is a chair and a figure taken from a black-and-white magazine, wearing a cloud-shaped wig and a heart-shaped skirt. In the next room, two Greer Lankton dolls sit on a chair in front of a library. In the next room, a sculpture of a Medusa is clothed in a tight turquoise ensemble; a pair of high heeled boots set in front of the sculpture. It is adjacent to an empty bedroom with a modernist light fixture and furniture. On the bottom level, a bald person, who appears to be a white man, with a beard sits on a bench smiling at the camera in front of a chandelier and a bookshelf. In the adjacent room, two people who appear to be a white man and woman look at a framed artwork in what appears to be an art gallery. The adjacent room is a balcony filled with impressionistic clouds, which is next to a room, in which a person, who appears to be a man, is proposing on one knee to another person, who appears to be a man, who is being placed there by a giant white's person's hand. The person being proposed to faces the camera, propped on a stairwell with one arm and their hand on their hip with the other. A heart appears over their crotch. A person, who appears to be a white woman, wearing a red polka-dotted dress and a small purse, turns away from the couple and cries.

I have been working on a series of mixed-media paintings that celebrate non-conformist sexuality as a form of revelation and struggle against the patterns of behavior and aesthetics imposed by power. Each painting requires a detailed and delicate process including sourcing images, and adding layers of color – some transparent – to integrate the characters into their dollhouse environments. Making these paintings feels like a ceremony or mediation, and I make sure to listen to the murmurs that the characters whisper to me as they emerge.

Exhibiting this series in *Permissions* has allowed me to play with installation elements, creating a dollhouse space where the viewer becomes one of the characters. The use of gilt and brocades not only references my Catholic upbringing and memories of going to mass with my grandmother, but also a rich and celebratory queer aesthetic, both full of gilt, gold, pearls and shine.



[Above, Opposite] Guido Garaycochea, *Altarpiece of the divine twigs*, 2019, wooden box, branches, cold ceramic, plastic grass, oil paint, 10 x 8 x 5 inches.

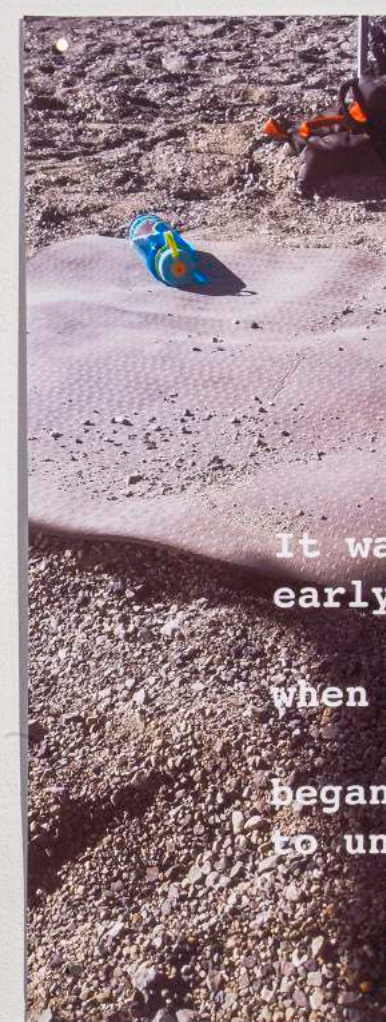
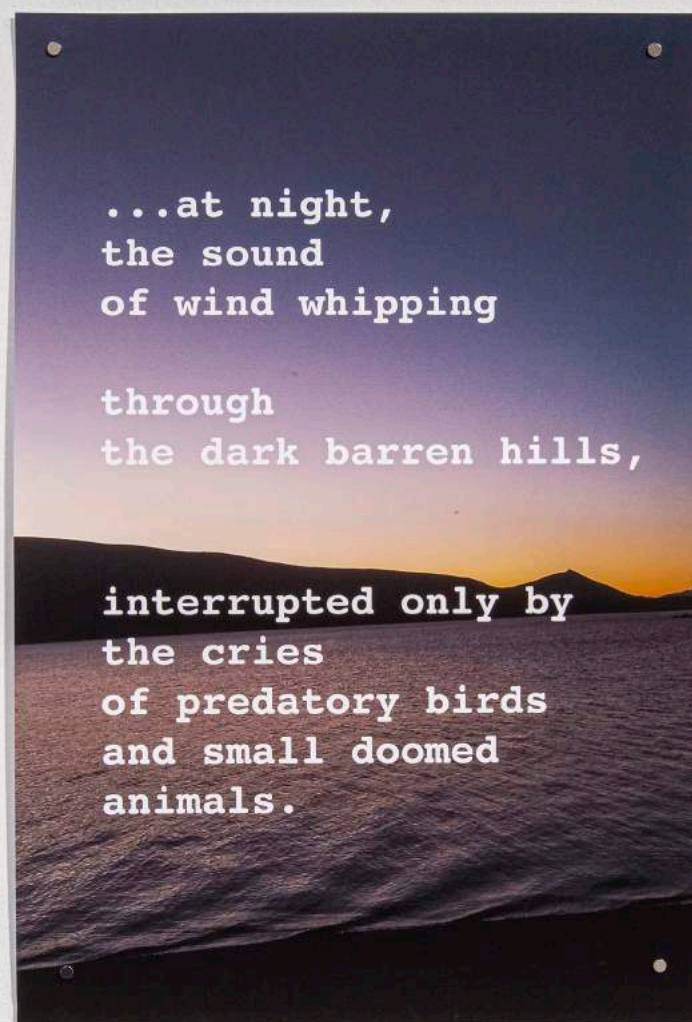
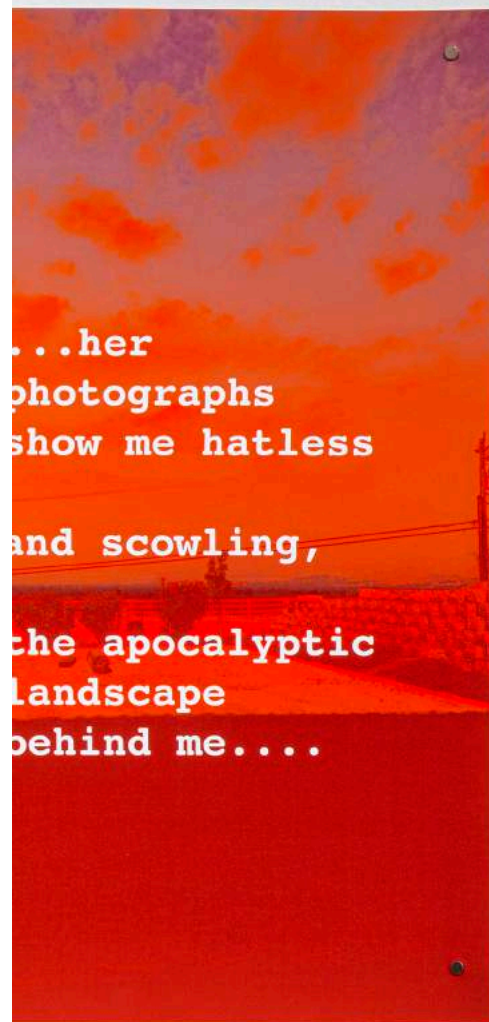
Inside what appears to be an open chess box, a forest of six erect penises grow from the ground in a forest diorama, as if saplings or mushrooms. The shafts of the penises are composed of thick, reddish-brown wooden sticks with the heads composed from cold ceramic. Each penis

ranges slightly in height and is each distinct in texture, lean, and curvature. They grow up among fake green clover and yellow hay. On top of the chess box, on a black and white chessboard, a wooden banister appears in front of an enclosed tiny wood house with no apparent means of entry.

Microfictions is an ongoing series of videos and prints originally created as Instagram stories shot and posted with a phone camera from a moving car, Airbnb interiors, and hiking trails of the High Desert of the Eastern Sierras, where I have been leading a nomadic life since May 2020.

Joy Garnett, detail from *Microfictions*, 2020, archival prints on moab, 19 x 13 inches each, A/P.

An image shows the soft ripples of a body of water that look like the wrinkles on a silky bedsheet. The water is framed in the background by a range of gently sloping hills with one pointed peak and in the foreground by the black shadow of a shoreline. Behind the hills, it appears to be twilight or sunrise. The sky is a gradient that goes from bright white into a soft gold behind the hills to a light and dark grayish blue. The gold light reflects on the gray blue water. Over the image, white text appears: ...at night, / the sound / of wind whipping / through / the dark barren hills, / interrupted only by / the cries / of predatory birds / and small / doomed animals.



Gi (Ginny) Huo



Stemming from my highly conservative Mormon religious upbringing, I am interested in exploring what are the intentions of what we believe. I construct allegories concerning nature while splicing imagery to discuss and question the ideas of the subtle conscious and unconscious violence that seeps into our everyday lives formed from religious dogma. Through these re-constructed landscapes I question cultural modern myths and power structures by creating alternative dimensions and portals to imagine peculiar spaces. These scenes intersect multiple perspectives of nature, imagery and varied dimensionality to reconstruct myths and offer a movement, a threshold.

[Front left] *Glimpse*, 2020, 34 x 24 x 34 inches, acrylic paint on wood, plaster, metallic print.

[Front middle] *Remember*, 2020, 34 x 24 x 34 inches, acrylic paint on wood, plaster, metallic print.

[Front right] *Forget*, 2020, 34 x 24 x 34 inches, acrylic paint on wood, plaster, metallic print.

[Back] *7 Steps to Circle Around the Moon*, 2020, 96 x 68 ½ x 11 inches, wood, acrylic and charcoal on paper.

Gi (Ginny) Huo's work is installed in the central alcove of the gallery, facing the opposite wall of industrial windows. Three smaller sculptures fan out in front of a towering pink pyramid with blue paper cascading down its center. They point their sloping fronts away from the central sculpture, all four seeming to face the audience in either confrontation or invitation. There is a slight pink gleam on the white walls behind this quartet, giving the scene an ethereal halo.

[Opposite] Detail from *Remember*, 2020, 34 x 24 x 34 inches, acrylic paint on wood, plaster, metallic print.

The sculpture is white on all sides. From the front, though the structure is made of wood, it resembles a leaning piece of sheetrock covered in thick dollops of plaster that haven't yet been smoothed away, each 2-3 inches high. Most of the mounds are indistinct but one raises up into a clear figure—an outreached hand. The three middle fingers of the hand—index, middle, and ring—are raised while the thumb holds down the pinky. The hand appears to be encased in jagged stone, attached to the surface of the sculpture. From a distance, the other clumps of plaster look as if they could be mimicking the cragged surface of the moon. Towards the center of the sculpture's surface is a dark, elongated hole that looks like an asymmetrical pear or an oblong teardrop or a lake seen from above. It's been cut into the wood as if by scissors on construction paper. Inside the hole, mostly cast in shadow, is a black and white photograph on a metallic print, popping up. The photo depicts a white man with glasses. He is holding up his right hand with his palms open, facing out; with his left hand he is holding the wrist of my Korean father or uncle's arm. My father or uncle is photographed from behind. Both men are wearing white; the space surrounding them is black and reflective where you can see their shadows. Both their waists disappear into what appears to be water but, in the photo, is indistinct from the black of the background behind them. From the side, the sculpture is a triangle cut from a hard right angle, thick at the bottom and pointy at the top, which from floor to peak is nearly 3 feet high. The sides and back are also painted white, like the front but have smooth surfaces. When viewed in profile, the base in which the hand sculpture is encased appears to be a rocky hill among the other raised surfaces of a landscape and its gaping hole. From this angle, the photograph inside the hole is completely shrouded in shadow.



Scenic Wonders of America by Gi (Ginny) Huo

The Scenic Wonders of America

What are the wonders of America? When the scenic route is taken?

“A scenic route, tourist road, tourist route, tourist drive or scenic byway is a specially designated road or waterway that travels through an area of natural or cultural beauty...” according to Wikipedia¹

The scenic route taken

Why do we want to take the scenic route?

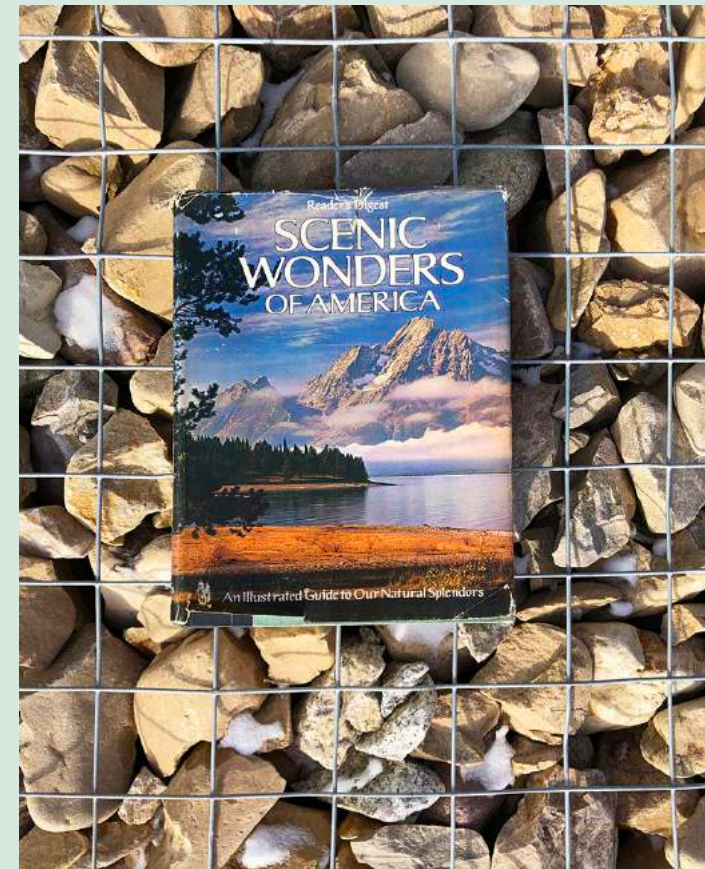
What’s on the other side that they don’t want us to see?

“Families are Forever” I was told from a young age that I needed to get married in the temple so our families can be together forever

So I did just that...

I got temple ready

Meaning I got married in the temple - a virgin
Paid my tithing to the church - 10% my salary
and 10% tax returns
Didn’t drink alcohol
I didn’t smoke
Obeyed and sustained the all male leadership
Followed all the rules
As a good girl should



Gi (Ginny) Huo, *Scenic Wonders*, 2019, 16 x 20 inches, metallic print. In the center of the metallic photograph print there is a book titled, “Scenic Wonders of America” in white font. There’s an image of a white mountain covered in soft clouds with blue waters shimmering. Dark green trees are located on the left side of the book next to the water that blends to the orange earthy dirt located on the bottom of the book. In the photograph, the book is placed on top of a metal grate with multiple yellow and gray irregular circle shaped rocks. In this grate, there is a repeated metal square pattern, each metal square appearing 2 x 2 inches with rocks underneath. The metallic print offers a glistening shine to the photograph.



Gi (Ginny) Huo, *Families are Forever*, 2019, 16 x 20 inches, metallic print.

In this photograph at the center of the image is an embroidery of the text, "Families are Forever," in dark red with a white background. There are green indistinguishable lines that mimic flower shapes that surround the text. The embroidery is placed within a wooden frame. The frame is surrounded by a flat speckles of pink, black, white, yellow, and greenish blue dots. The metallic print offers a shimmering shine to the photograph.

2016 my parent's have a box of photographs
My grandfather was a photographer around the 50s.
An access to camera during the Korean War gave me a visual record of my family and how they lived their daily lives

I look through hundreds of photographs
an image of my young dad holding a dead fish's tail by his mouth

A photograph of a plant

People eating

My uncle

My aunts

My grandma

My grandpa smoking a cigarette

I find an image of a white man with glasses wearing a white shirt and he is holding up his right hand with his palms open facing out- with his left hand he is holding the wrist of my father or uncle's arms - my father or uncle is wearing all white - the space surrounding them is black.

It was the first time I saw a white man in the box of photographs...Mormon Missionaries
My grandfather was the first Mormon to be baptized in Incheon, Korea.

I left the church

April 2020 It's a month since quarantine and I had an astrology reading that led me to start painting - something I hadn't done since I was 8 years old. I was playing with shapes, colors, and dimensions. I was actually having fun.

I return back to my studio to work on sculptures that I have left unfinished for months. I wanted to bring the same excitement to my sculptures. In these works I collapse and reconstruct these landscapes, creating alternative dimensions and portals to imagine peculiar spaces- wondering:

"How does one reckon with the trauma of religious colonization?"

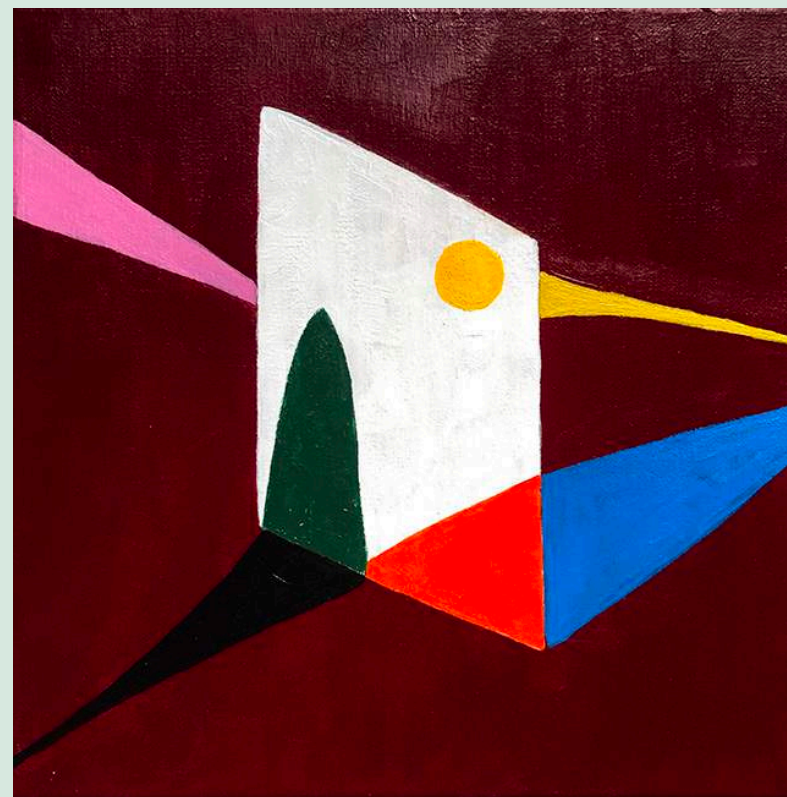
"How does one redefine sacred places that no longer feel safe?"

A Tidal Wave

April 8, 2018 *The Salt Lake Tribune* publishes an article written by Luke Ramseth, "Why does Utah have a high suicide rate? A researcher is starting a years-long search for answers."²

In the article Todd Grey, former Utah chief medical examiner states,"

"we didn't see it as a tidal wave,"³ - the title of the short film I'm currently making



Gi (Ginny) Huo, *Scenery Hollowed, Beaming Through*, 2020, 12 x 12 inches, acrylic on canvas.

In this painting the background is a deep maroon color. At the center is a white vertical rectangular shape tilted creating almost an optical illusion. Inside the white shape on the right side there is a small yellow circle like a sun. Connecting from the circle a beam of yellow line decrescendos in shape extending from the circle onto the maroon background to the right side of the painting. Just below the yellow line, there is a sky blue line that crescendos in size as it moves towards the center of the white rectangle, where it meets an orange plane inside the white rectangle. Next to the orange plane, inside the white rectangle is a green vertical shape appearing like a mountain. On the base of the green mountain is a dark blue, almost like a shadow, in the form of a line that moves to the left side of the painting. Above the dark blue line, there's a pastel pink that repeats the beamlike decrescendo line as it fades into the white rectangle in the center.



Gi (Ginny) Huo, *Tidal Wave*, 2020, video still.

A rich dark blue paint is brushed against a sky blue paint that resembles water, a tide. There's a light blue line drawn running through the top right of the image to the bottom left corner. Next to the line, a white person's hand with white cuffing is raised out of the deep blue water. This hand motion represents the gesture used to consent to Mormon leaders at church or conference.

June 7, 2018 *The Salt Lake Tribune* publishes an article written by Amy Ellis Nutt, "Utah's suicide rate has shot up 46.5% since 1999—making it the fifth-highest in the nation."⁴

In the Mormon church we are asked to raise our hand to sustain our leaders (this hand gesture that you see in *7 Steps to Circle Around the Moon*) In the room you see a sea of people raising their hands - All consenting

What a scenic view, a scenic byway
To sustain to support our leaders
People we don't know
What are the things that they don't want us to see?

1 Scenic Wonders, Wikipedia, November 15, 2020 <https://bit.ly/2Xi0s0R>.

2 Luke Ramseth, "Why does Utah have a high suicide rate? A researcher is starting a years-long search for answers," *The Salt Lake Tribune*, <https://bit.ly/2JC6Dt8>, April 8, 2018.

3 Ibid.

4 Amy Ellis Nutt, "Utah's suicide rate has shot up 46.5% since 1999—making it the fifth-highest in the nation." *The Salt Lake Tribune*, <https://bit.ly/38TL00e>, June 7, 2018.

Jordan Lord

A.) *In Person*, 2020, with Hernease Davis, Asha Ganpat, Guido Garaycochea, Joy Garnett, Gi (Ginny) Huo, Shona Masarin, and Monika Wührer, descriptions.

This summer, Park McArthur and Carolyn Lazard both had exhibitions at an art gallery, which I only experienced online. Park's show imagined a means of breathing together or sharing space, while not being in the same physical location; Carolyn's made me think about what it is to be in or out of a shared sense of time with others. At the same time, talking with each artist in the SHIFT cohort about the work they were making also became a way of being with them and their work, in lieu of being in their studio or in the gallery.

The descriptions featured in this exhibition are the result of further conversations between the artists in the 2019-2020 SHIFT cohort, EFA Project Space staff, and curator Maya Suess. Seeking to supplement the so-called "in-person" experience of the exhibition with other means of experiencing the show, extended descriptions of each artist's work, detailing visual, contextual, and other sensory elements, were written by me in consultation and collaboration with the other artists in the exhibition. The visual descriptions of the physical installation on these webpages were written by Maya Suess, Dylan Gauthier, and me.

At stake in suggesting that presence in a particular physical location is required in order to see something "in person" not only begs questions of how sight and ability are built into dominant, nondisabled conceptions of experience.

It's also to ask: where and when do we go to leave our persons or their presence behind?

B.) *Assumption of Risk*, 2020, waiver form, frame, caption (dimensions variable).

Assumption of risk is a legal doctrine under which an individual can no longer seek restitution for an injury sustained when they have voluntarily exposed themselves to a "known danger." This premise underpins the practice of insurance or risk management and spans contexts from healthcare and recreation to banking and the workplace. At stake in each instance is a question of access: whether to medical treatment, experience, credit, a job, or perhaps life itself.

Political theorist Angela Mitropoulos has argued that this practice of insurance mirrors histories of inoculation against infectious disease, not by eliminating risk but rather distributing it, so that some bear the burden of the risk such that others might be released from it. Though groupings like "high risk" appear to naturally belong to certain forms of life, immune systems, ages, body types, races, jobs, neighborhoods, these risk assessments are calculations imposed on them. And the purported exceptionality of these risk groups is sustained to effectively inoculate the body politic.

Mitropoulos writes in her book *Contract and Contagion*, "I would suggest that the ostensible prudentialism of insurance, then, as with vaccination, creates dangers for some. In current terms, it assumes the creation of classes of persons who are increasingly compelled to contractually assume (by way of return of the doctrine of *volenti non fit injuria* of informed consent) the burden of uninsurable risk."

This doctrine of *volenti non fit injuria* translates from Latin to English as "to a willing person, injury is not done." As Mitropoulos alludes, this doctrine is a cornerstone of "informed consent," a

Mandatory Studio Covid-19 Contract/Waiver

principle and practice of the medical field, standardized by the Nuremberg Code of Ethics, which releases healthcare providers from liability for the risk that a medical treatment might have ill effects on patients, by attempting to give patients the resources they need to make informed decisions about the nature of these risks. Here, the terms of entry are presented as conditional to those seeking access such that these parties are presented with the option of

- a) participating at their own risk
- or
- b) not participating at their own risk.

Here, risk is framed as belonging to individuals rather than as a shared condition—which is, to say, being exposed to others.

[Opposite] *B.) Assumption of Risk, 2020, waiver form document text.*

In the gallery, the document is printed on a white sheet of paper in black text in Times New Roman font appears on a white wall inside a black frame. It is presented as the only object on a large wall that faces the one, on which the show's intro text is printed. It is hung slightly below the standard eyeline height of 50", typically used for installing artworks. The document text is reproduced on the following pages. The lines for signature, name, and date are blank.

Read carefully. Check each box. Then sign, print name and date.

- I will not enter the EFA Center building if I have any symptoms linked to Covid-19, or if I believe I have been exposed to any person who has Covid-19, until I have obtained a reliable Covid-19 test with a negative result. (Go to NYC.gov/covidtest to locate free testing sites.)
- If I have contracted, or if I contract Covid-19, I will not enter the building until the EFA Executive Director or the appropriate Program Director has provided permission in writing based on the CDC recommendations at that time.
- In order to facilitate compliance with NYC fire department requirements and the guidelines for Covid-19 tracking I will follow instructions for providing my name, the time, and studio number or destination when I enter and when I exit the building.
- I will wear a mask and practice social distancing of at least 6 feet when I am in a common area of the building, including lobby, hallway, kitchen or bathroom.
- If I have touched anything in a common area, I will immediately wash my hands with soap and water for at least 20 seconds.
- I will follow all posted safety protocol instructions.
- If I work in an office or office area of the building, I will thoroughly sanitize contact surfaces and equipment with UV wand or sanitizer before utilizing my work area.
- I understand that EFA will sanitize all common area touch points in the common areas of the building daily.

I understand that by leaving home quarantine, I accept a risk of exposing myself and thus my household and close contacts to this extremely contagious and dangerous Covid-19 disease and that the asymptomatic carriers of Covid-19 make it hard to verifiably anticipate sources of exposure. I will follow all reasonable protocols to keep myself and my community safe.

Waiver of lawsuit/liability: I hereby forever release and waive my right to bring suit against The Elizabeth Foundation for the Arts (EFA) and the 323 West 39th Street Condominium (323 Condo) and their directors, officers, employees, interns, volunteers, independent contractors or other representatives in connection with exposure, infection, and/or spread of COVID-19 related to utilizing EFA's and 323 Condo's services or premises. I understand that this waiver means I give up my right to bring any claims including for personal injuries, death, disease or property losses, or any other loss, including but not limited to claims of negligence and give up any claim I may have to seek damages, whether known or unknown, foreseen or unforeseen. I understand and agree that the law of the State of New York will apply to this contract.

I have carefully read and fully understand all provisions of this Contract/Waiver, and freely and knowingly assume my responsibilities and assume the risk and waive my rights concerning liability as described herein.

Signature

Date

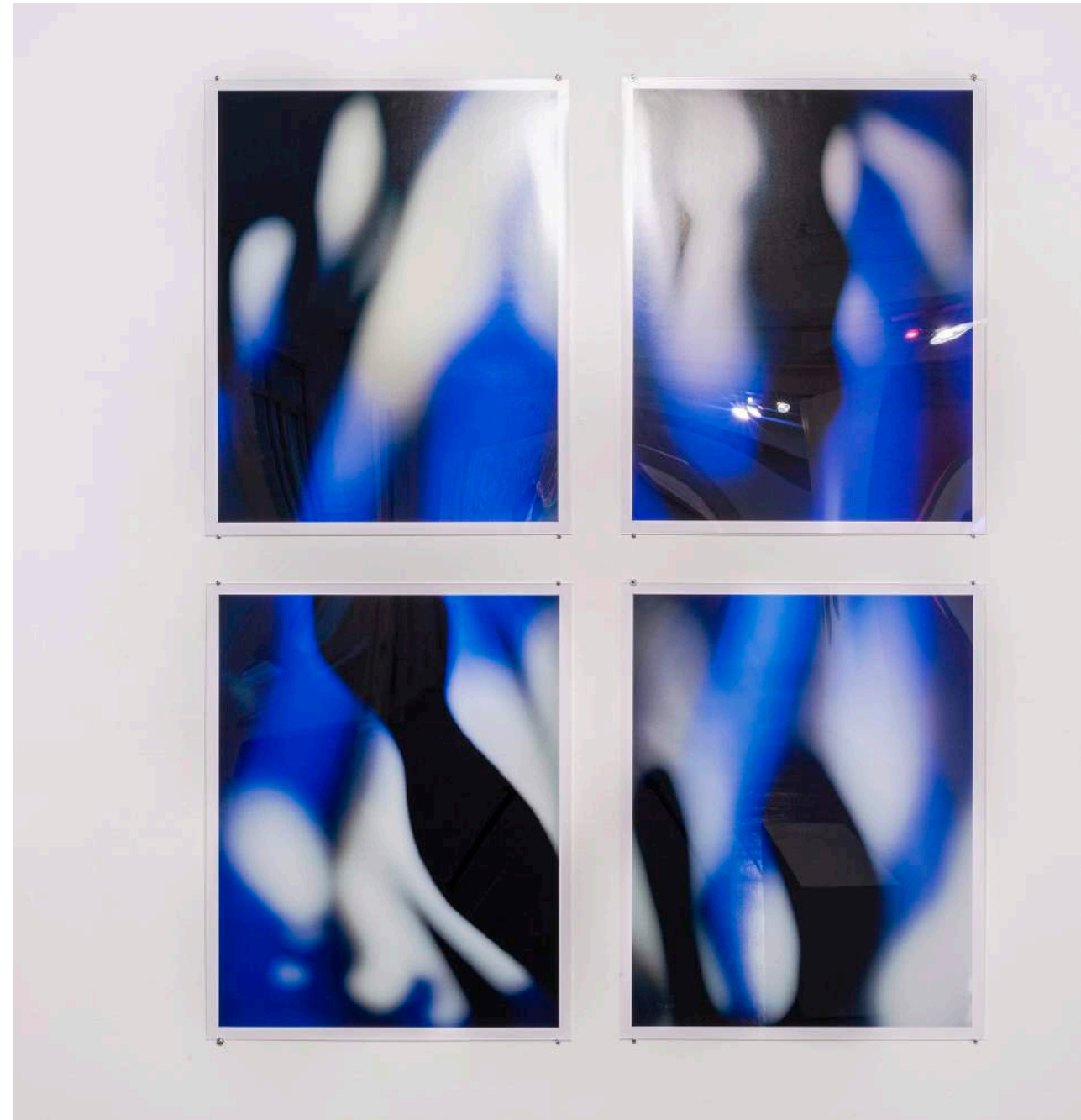
Printed Name

Shona Masarin

This body of work is an attempt to conjure images and experiences of a future world. It is my version of science fiction, of a post-apocalyptic space. A space in which the future is transformed into form, which can't be clearly explained, though it might be richly experienced. Making this work was a way to remind myself of the temporality and impermanence of all objects, physical and mental. Escaping from the current moment, for me, entails thinking about the scale of time. What existed 4 billion years ago? What civilizations lived and died? What will exist 4 billion years from now? I have been on this earth for just 37 years. Suddenly, when I think of all of this, today feels different.

A Tomb, a Womb, a Chasm (series), 2020, chromogenic prints, 30 x 37.39 inches each.

A grid of four images depict a series of overlapping white, blue, and black shapes; it is unclear which of the forms are shadow and which are the shapes casting them. It's as if we're zoomed in on something too close to see. Or perhaps what is shown is perceived by a means other than vision. Though the image does not depict a landscape, there is a kind of proprioception of space, perhaps of being underwater or underground, but there is nothing recognizable to define where the image takes place. Whatever the space, it seems to be lit by flickering light, even though the images are still. Forms block the light at angles bound neither to the vertical nor horizontal nor to gravity, becoming silhouetted and also seemingly weightless, as if the forms are vaporous. The quality of the images and the shapes resemble a kind of medical imaging or another means of sensing interiority—that doesn't yet exist of body parts not yet known or maybe just not known at the moment.

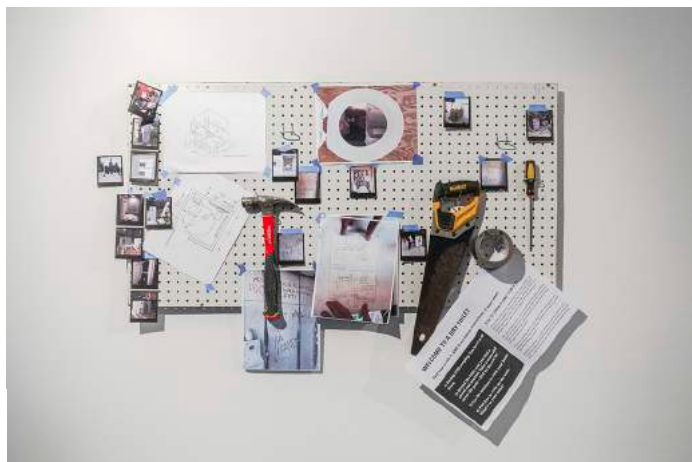




Shona Masarin, *Untitled* (work in progress), 2019-ongoing, 4x5 film negatives, plexiglass, lightbox.

Six colorful negatives of abstract shapes and forms are arranged in a grid on a lightbox. Each negative depicts a combination of overlapping, largely geometric shapes such as rectangles and circles mixed with curving, sometimes zigzagging combinations of light and shadow. The colors are vibrant and almost neon in some cases, ranging from lime green and hot pink to turquoise and yellow to umber and forest green. Some of the images look like expressionistic landscapes, others like an eye with extra layers of irises, others like futuristic architecture from a sci-fi film in uninhabited worlds.

Monika Wührer



Many years of working within my NYC community to create an ecosystem in an empty lot, where one could survive without pollution or waste, not connected to the electrical grid and the sewage system, evolved into the project *Nature's Calling*. Using all reclaimed materials, I build composting toilets and install them in publicly accessible locations.

These composting or dry toilets have been placed in 5 locations so far, and the project is ongoing. They not only provide a way for people to relieve themselves, but educate people about the advantages of dry toilets, and offer a platform for people to voice their concerns about life, disease, and community by writing on the walls within the small intimate space.

While this project has been in the back of my mind for years, it has become particularly relevant since the onset of the pandemic for three reasons. 1) Here in NYC, Whenever it rains more than a ¼ inch, sewage overflows into waterways like the Gowanus canal and heads out to the harbor. All of our shit goes into the ocean every time it rains. Literally. Composting kills 99% of diseases. 2) Many people are experiencing homelessness and need access to toilets. During the recent Black Lives Matter protests, the lack of public toilets became quite evident. The dry toilets will be a place to go that is relatively safe and secure. 3) Our anxiety and stress levels are very high right now. Inviting visitors to write graffiti on the toilet walls, provides a space where people can express themselves and let off steam.

The toilets were built with the help of young New Yorkers Jolene Lower, Wally, and Ty.

Nature's Calling, 2020, reclaimed materials (wood), metal, plastic, markers, toilet paper, sawdust, 8ft tall, 55 x 35 inches.

Nature's Calling, by Monika Wührer is a working outhouse, which stands in the central room of the gallery slightly towards the wall of windows. The door is open towards the front entrance of the gallery so that the toilet inside is visible when a visitor first enters.

A wood structure painted gray on the outside and white on the inside features an open door. On the inside, a wooden step, also painted gray, leads up to a platform, affixed to a toilet seat. Painted on the wall behind the toilet, spray painted text in all caps reads in red: "Scoop Litter" and in black: "Sit Down." On the platform itself, text written in marker reads "Pee Here (Plastic) with an arrow pointing

toward the front of the toilet seat and another that reads: “Poop Here (bucket)” with an arrow pointing toward the back of the toilet seat. On one wall adjacent to the toilet, a toilet paper roll hangs from a tied piece of rope; on the other there is a blank white wall with several permanent markers in different colors and a bottle of hand sanitizer setting on a tiny wooden platform.

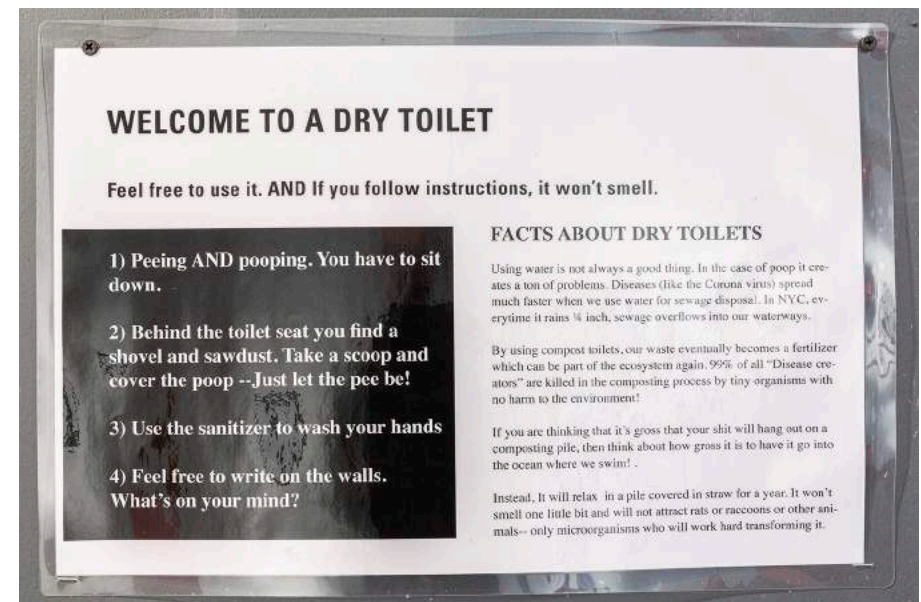
The walls of the toilet are blank but can be written on over the course of the exhibition and might read: “XYZ WAS HERE; A&B 4-EVA; FUCK TRUMP; Send funds to my Venmo @; CANCEL RENT NOW; WASH YOUR HANDS; ROSES REALLY SMELL LIKE POO POO POO; ACAB FTP BLM” and some of which have said in the past: “I will not let people hold me down; I will come out of this dark cloud that is holding me down; This too shall pass! Today I’m going to come out of this bad life; Lee hearts Bo 4 ever Oct 7 2020; WOW!” On the door of the toilet, three more permanent markers hang. There’s also a metal lock and a wooden block that ostensibly can be turned to keep the door shut when it is closed.

On one of the outer walls of the structure there are two texts printed and screwed to the wall under a sheet of plastic. There’s one with English text and one with a Spanish translation of the same text. The sign in English reads: Welcome to a dry toilet. Feel free to use it. AND If you follow instructions, it won’t smell. In a black box, white text appears: 1) Peeing AND pooping. You have to sit down. 2) Behind the toilet seat you find a shovel and sawdust. Take a scoop and cover the poop -- Just let the pee be! 3) Use the sanitizer to wash your hands 4) Feel free to write on the walls. What’s on your mind? Next to the black box, the following text appears: “FACTS ABOUT DRY TOILETS: Using water is not always a good thing. In the case of poop it creates a ton of problems. Diseases (like the Corona virus) spread much faster when we use water for sewage disposal). In NYC, every time it rains ¼ inch, sewage overflows into our waterways. By using compost toilets, our waste eventually becomes a fertilizer which can be part of the ecosystem again. 99% of all “Disease creators” are killed in the composting process by tiny organisms with no harm to the environment! If you are thinking that it’s gross that your shit will hang out on a composting pile, then think



about how gross it is to have it go into the ocean where we swim! Instead, It will relax in a pile covered in straw for a year. It won't smell one little bit and will not attract rats or raccoons or other animals-- only microorganisms who will work hard transforming it." On the back wall of the structure, there is a wooden flap, which when it pulls up reveals a small waste bin inside.

A little further into the gallery, there is a white particle board with holes, like you might see in a workshop, holding papers, photographs, a hammer, a saw, duct tape, a screwdriver and other ephemera. One of the papers shows plans for making your own dry toilet; another shows a diagram for how to make an ADA accessible toilet. The photographs depict various toilets installed in locations around the city, interiors of the toilet showing writings on the walls and an image of a toilet overlaid on top of a picture of a person. As part of the work, there is also a Google map featuring the locations of the dry toilets that have been installed around the city. Because the toilets are frequently removed, the map allows users to track the ones that are still usable. The pictures featured on each location show images of the toilets in situ or people installing them. One of these toilets is painted bright pink with the word "toilet" graffitied in bubbly turquoise letters; which a cartoon of a person pees on with bubblegum-pink pee. The locations are clustered mostly in Brooklyn around Prospect Park and in Hell's Kitchen, with one in lower Manhattan. The one located outside nearest EFA is installed on 10th Ave. and W. 39th St., near a bright yellow storage facility, alongside a graffitied brick wall. As you walk there, you might notice various businesses devoted to infrastructural maintenance, such as stables for the horses that are used to give carriage rides in Central Park and many autobody shops. There are also frequently furniture and belongings as well as makeshift tents used by Unhoused people, on the walk leading to the toilet. As of this writing, this toilet has not yet been removed and is highly trafficked.



About the Artists

Hernease Davis is a photo-based artist using photograms, cyanotypes, sound, performance and craft to emphasize self-care through the artistic process. Hernease is on faculty at the Visual Studies Workshop in Rochester, NY and has served as a Visiting Lecturer at ICP-Bard where she led a course exploring empathy through art practice. She has shown her work throughout the U.S. and a photogram from her current series, *A Womb of My Own (Mistakes Were Made in Development)*, is now on view at Transformer Station as a part of the current exhibition, *One*. As a part of the EFA SHIFT Residency exhibition, Hernease is showing works that she has been developing throughout the past year from a new series entitled, "... new love."

Asha Ganpat is a Trinidadian-American conceptual artist, born in Trinidad. Ganpat works in a wide range of traditional and non-traditional media including paper, lace, metal, gold, light and sound. Her work was cited as one of NYC's top 10 art installations of 2012 by *Complex Magazine*. In 2017, Ganpat spoke at the Asia Society on the keynote panel of the South Asian American symposium "Fatal Love: Where Are We Now?" where she represented both East Indian and Caribbean diaspora. Currently, Ganpat is at the Elizabeth Foundation for the Arts, awarded a year-long residency program, concluding with an exhibition in November 2020. Ganpat has shown at the Brooklyn Museum of Art, Exit Art, Noyes Museum, Queens Museum, Jersey City Museum and Nathan Cummings Foundation. She is an alumnus of Aljira's Emerge, Gaia's Wonderwomen, the New Jersey Book Art Symposium, Chashama North, Chashama, SHIFT at the Elizabeth Foundation of the Arts, and Trinidad's Alice Yard residency. Ganpat is also a professor at Montclair State University, an independent curator, and co-founded Red Saw Gallery of Newark, NJ 2005 - 2008.

Guido Garaycochea born in Peru, is a Latino immigrant artist who works at the Queens Museum as the manager of the program for New New Yorkers. Guido moved to the United States in 2004, taught from 2004 until 2016 at Mitchell College in New London, CT, University of Connecticut, Three Rivers Community College in Norwich, CT, York Correctional in Niantic, CT, etc. He is the co-founder, curator and Artist in Residence Program Director of Expressiones Cultural Center in New London, CT, a nonprofit organization exclusively educational in nature. Guido moved in 2013 from Connecticut to NYC to resume art studies, graduating in 2015 from SVA with an MFA. Since then he has been an Artist in Residence at More Art / Engaging Artists in 2015 at that time focusing on volunteering and working with immigrant elders while participating in group exhibitions between CT and NYC.

Joy Garnett is an artist and writer from New York. She lives in the high desert of Nevada where she's writing a family memoir of Egypt. She has exhibited her work at the FLAG Art Foundation, MoMA-PS1, Whitney Museum, Artists Space, Smack Mellon, White Columns (NY), the Milwaukee Art Museum, Museum of Contemporary Craft Portland (OR), Boston University Art Gallery, National Academy of Sciences (Washington, DC), and the Witte Zaal (Ghent, Belgium). Garnett is the Art Editor of the Evergreen Review. Her art and writings have appeared in an eclectic array of publications that include: *Rusted Radishes* (Beirut, Lebanon); *Full Bled* (Los Angeles, CA); *Ibraaz* (Kamal Lazaar Foundation); *Ping Pong* (Henry Miller Memorial Library, Big Sur, CA); and *The Artists' and Writers' Cookbook* (powerHouse Books, NY). She has been awarded grants from Anonymous Was a Woman, the Lower

Manhattan Cultural Council, The Wellcome Trust, and the Chipstone Foundation. Her work is in the permanent collections of the National Academy of Sciences, Altria, and The West Collection (Oaks, PA). She is a 2019-20 SHIFT Resident at the Elizabeth Foundation for the Arts. For information about her family archive project: thebeekingdom.art

Gi (Ginny) Huo is an interdisciplinary artist and educator who's interested in exploring the dynamics and intentions of beliefs. She received a BFA in Visual Arts at Brigham Young University in Provo, UT and a MFA at the Maryland Institute College of the Arts in Baltimore, MD. Huo's work has been exhibited in places such as the Smithsonian Archives of American Art, Korea Cultural Service of New York, Abrons Art Center, New York, NY. She is a participant of NADA House Residency, NY (2020), SHIFT Residency, Elizabeth Foundation for the Arts, NY (2020), Queens Museum Art Action Academy, NY (2016), Skowhegan School of Painting and Sculpture, ME (2015), Takt Artist Residency in Berlin (2015), Visiting Artist at American Academy in Rome (2014).

Jordan Lord is a filmmaker, writer, and artist, working primarily in video, text, and performance. Their work addresses the relationships between historical and emotional debts, framing and support, access and documentary. Their video and performance work has been shown internationally at festivals and venues including DOCNYC, QueerLisboa, Anthology Film Archives, Performance Space NY, Artists Space, and Camden Arts Centre, and they have been in study with the group No Total since 2012. Their solo exhibition of video work "After...After..." was presented at Piper Keys in London, UK in 2019. They received an MFA in Integrated Media Arts at Hunter College, CUNY, where they also teach.

Shona Masarin is an Australian lens-based artist whose work explores phenomenology and qualities of visual perception. Working exclusively with the medium of analog film, her abstract animations and photographs seek to touch, explore, and recreate the experience of seeing and feeling. She has received funding for her work from the Jerome Foundation, The ARTS Council of the Southern Finger Lakes in partnership with the New York State Council on the Arts, the Australia Council for the Arts, and the Ian Potter Cultural Trust. Her work has been presented at Danspace Project, Dance on Camera Film Festival at Lincoln Center, Crossroads Film Festival at SFMoMA, and the Knockdown Center, amongst others. She holds a BFA in film and video from Deakin University, Melbourne, Australia.

Monika Wührer is the founder and executive director of Open Source Gallery and KoKo NYC. Originally from Austria, she received her MFA in sculpture from the Academy of Fine Arts in Vienna. Monika founded Open Source Gallery in 2007. She has given talks at NURTUREart, Rutgers University and Hunter College. She has received awards and grants from the Austrian Cultural Forum, Austrian Federal Chancellery, Puffin Foundation, Brooklyn Arts Council and the NYC Department of Cultural Affairs. Monika has exhibited in the US, Norway, Austria, Italy, Thailand, Finland, France, Switzerland, and Japan.



EFA Open Studios, October 2019.

A selfie taken by Guido Garaycochea who is smiling in the left side of the photo. In the background is Asha Ganpat, Monika Wührer, and Hernease Davis huddled in a pose and smiling for the camera. They are standing in a white walled studio in EFA with prints by Joy Garnett and Gi (Ginny) Huo hung on the wall. Displayed on the concrete floor is an assemblage by Monika Wührer of a large toy boat made from brown folded paper, with outriggers fashioned from a pair of plastic water jugs and a cardboard tube.

end_notes #5 Permissions

Artists: Hernease Davis, Asha Ganpat, Guido Garaycochea, Joy Garnett, Gi (Ginny) Huo, Jordan Lord, Shona Masarin, Monika Wührer

Curated by Maya Suess

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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.

SHIFT: A Residency for Arts Workers was created in August 2010 to provide an unprecedented opportunity: peer support and studio space for artists who work in arts organizations. For these individuals, their livelihood isn't just a day job, but a passion and responsibility, demanding high amounts of creativity, stamina, and sacrifice. *SHIFT* honors these artists' commitment to the art community with a unique environment to revitalize their studio practices. Each year, residents are selected through a competitive nomination process. Since its launch, the Residency has accommodated over sixty artists working in a growing range of media, from sound and installation to painting, performance, and social practice. EFA Project Space's *SHIFT*: A Residency for Arts Workers is supported by the Stavros Niarchos Foundation (SNF) and the National Endowment for the Arts (NEA).

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 the 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.

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