

TEMPORARY ISLAND

2018/19 *SHIFT* Residency Exhibition
SHIFT: A Residency for Arts Workers

Pradeep Dalal, Matthew de Leon, Alicia Ehni,
Nung-Hsin Hu, Patrick Rowe, Maya Valladares, Annette Wehrhahn

Foreword

Reflecting on artist-led activism, Lucy Lippard wrote, “the dilemma is, of course, how to integrate art and politics—those two crucial elements of our culture that have been called oil and water (by those who fear the merger).” Yet 50 years ago, New York City was at the acute onset of arts worker activism, in the midst of an electrical storm of artist-led actions against cultural institutions. To name a few:

BECC – Black Emergency Cultural Coalition, founded in January 1969, to confront the Met Museum’s Harlem on My Mind, which failed to include black artists. It would later protest the Whitney for a similar erasure, and again for barring black advisors for their response show: Contemporary Black Artists in America (1970).

AWC – The Arts Workers’ Coalition, f. April 1969, who filled SVA Theatre for an open public hearing on museum reform. Their demands included equal gender / racial representation in exhibitionmaking and museum administration, better labor practices, and payment for artists.

GAAG – Guerilla Art Action Group, f. November 1969, mixed art and activism—e.g., staging a bloody wrestling match in the lobby of MoMA, then leaving behind leaflets demanding the Rockefellers resign from the museum board due to war profiteering during the Vietnam War.

Not many museums budged at these protests. And today, despite the accumulated discourses that connect art with social change, current conflicts make 50 years feel like not so long ago. As we publish this edition of *end_notes*, the vice-chairman of the Whitney Museum’s board has resigned in response to snowballing staff complaints, organized actions, and boycotts for his ownership of a weapons manufacturer producing tear gas. It’s difficult to be concise about the fractured perspectives in this story, but it seems like most artists and staff were simply asking that the back office correspond with the institution’s face value. Artists and arts workers should have agency in this field—as the resource for every drop of culture produced.

Artists working as administrators in art institutions are real effectors of change from within—not only because they run institutions day-to-day, but because their dual consciousnesses keep their employing institutions relevant and responsive to the social fabric of the arts. Arts workers are asked to cache their artist identity and shelve their studio practice—sometimes indefinitely—while serving as institutional staff. SHIFT Residency is inspired by these working conditions, and its creation was a gesture of allyship—a start at getting institutions to love arts workers back. Providing a dedicated space to re-center artistic practices and build solidarity between artists and institutions have always been objectives of SHIFT.

It is with gratitude and admiration that we share the fruits of SHIFT Residency with each year’s culminating exhibition. To the 2018/19 SHIFTERS who organized Temporary Island, and our alumni network, who help SHIFT evolve—we thank you for the care you give to New York City’s artists and institutions; for trusting us, and showing us ways forward.

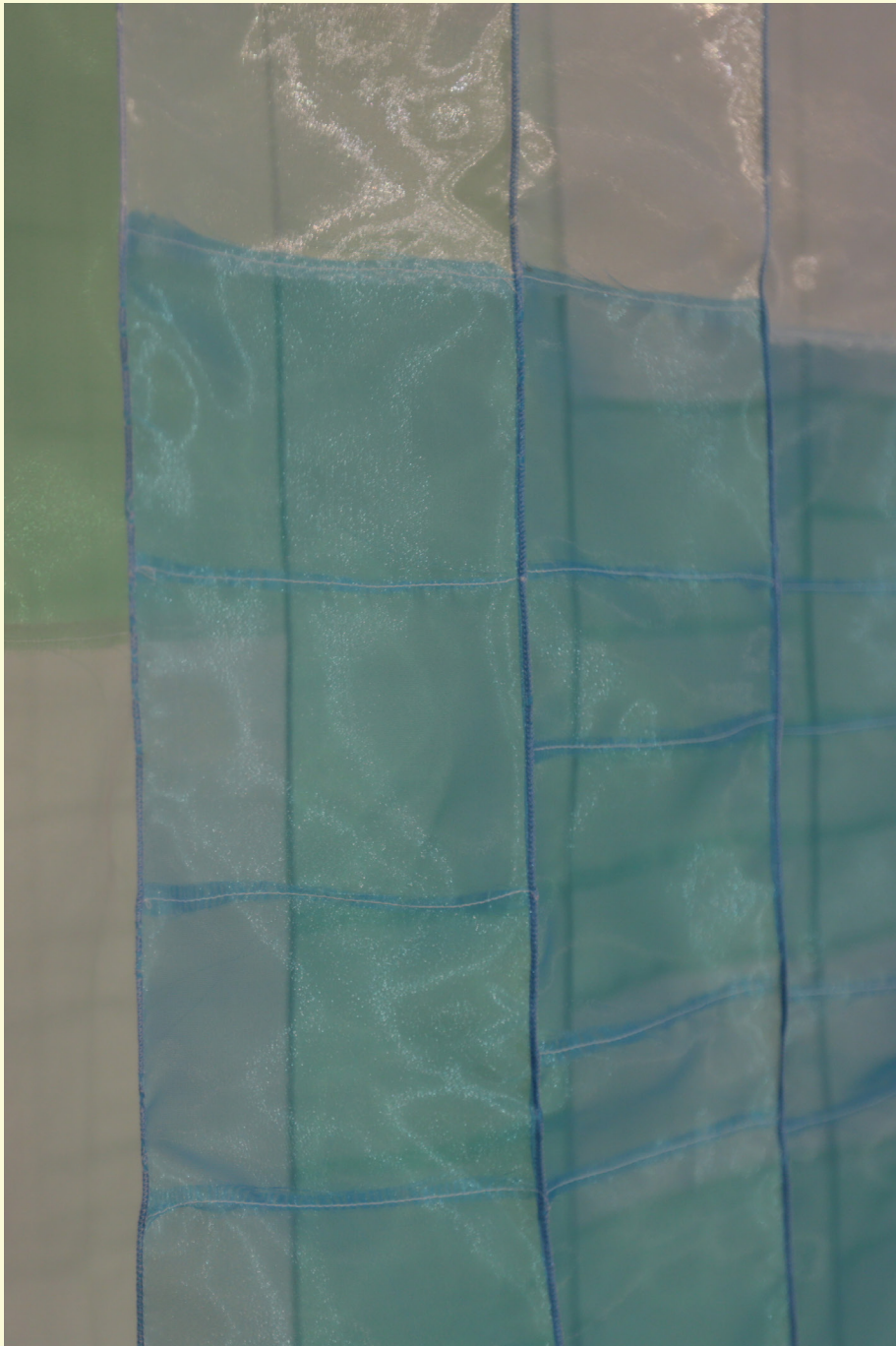
Meghana Karnik
Associate Director, EFA Project Space Program



Installation view, Temporary Island: (foreground) Matthew de Leon, (background left) Pradeep Dalal, (background) Annette Wehrhahn.



Installation view, Temporary Island: (foreground) Patrick Rowe, (background left) Pradeep Dalal, (background) Annette Wehrhahn and Matthew de Leon.



Maya Valladares, *Make Time*, 2019, hand-sewn sheer organza fabric (detail)

Hadley Suter

Temporary Island, or, The Anxiety of Time

To be an artist, the past few centuries have told us, art-making must replace the banality of conventional life, that endless ream of menial tasks and material anxieties. It began with the Impressionists propagating the myth of the starving artist who paints all day, forgoes meals and survives off wine and cigarettes, but who nevertheless manages to keep himself and his melancholy out of the workforce. Then the Modernists of the *Belle Époque* and the Interbellum took that lie and romanticized it further, with their storied Left Bank Bohemia drawing (well-to-do) expats from all over the world. In spite of its fabled image of the artist-as-café-dweller, the early twentieth-century simultaneously began to promote the idea that an artist must produce *constantly*, forsaking both the security of a job and the burden of social responsibility. In *The Autobiography of Alice B. Toklas*, Gertrude Stein wrote of herself as “passionately addicted to what the french [sic] call *métier* and she contends that one can only have one *métier* as one can only have one language.” While borrowing from the lexicon of the working world, Stein redefined *métier* (which translates to “profession,” “craft,” or “trade”) as the privilege of true artists, and as a specifically wageless undertaking meant to fulfill the needs of the soul rather than to line one’s pockets. A painter must paint, a writer must write, and dabbling in anything outside one’s *métier*—especially in something as toxic as a day-job—compromises its integrity. Lucky for Stein, she could wire home to her cousins in Baltimore whenever she was low on cash—“low” being a relative term, as she was never low enough to go without a maid, or god forbid, take a job.

And that was all before the advent of the gig economy, the final phase of the destruction of the welfare state, and all the related spoils of neoliberal wreckage. Today, most practicing, exhibiting artists must also accept their fate as workers.

The reconciliation between wage-work and artwork is at the heart of the SHIFT Residency. Somehow, all seven of these artists manage to produce despite the constant exigency of their full-time jobs, most of which are in the realms of arts administration that benefit New York's art community at large. The year-long program began with a two-week leave last summer, during which the artists spent their normal working hours at the Elizabeth Foundation of the Arts Project Space. After that, it was back to the grind—only, now, for the remainder of the year, with a studio—a “temporary island”—that granted them the space to create. Judging from the artwork produced during this period, however, the island was far from Virginia Woolf's ideal of a “room of one's own.” The pieces in *Temporary Island* (all completed in 2019) eschew isolated autonomy for engagement—with the artists' families, communities, and with their worlds. In spite of their differences in medium, subject matter, and aesthetics, these artists are linked by a certain temporality—an anxious one, the anxiety of time itself. They investigate the temporality of art, of work, of history, pre-history, and the present. The artists ask, disparately but very much together, how do we make time to create art? And simultaneously, how do we make art to recreate time?

The anxiety of time is charted in its most literal form in **Maya Valladares's** *Make Time*, a large rendering of a Google calendar composed of two hanging quilts of

sheer organza fabrics. Cut and sewn into color-coded squares representing seven twenty-four-hour days, the quilts illustrate a calendar week of the artist's life from January 2019. One layer stands in for her work schedule; the other designates her caregiving responsibilities. The front quilt is robin's egg blue and white; behind it, the second is white and jade green. On each layer, the white squares signify “rest” or “downtime”—a jolting fact to take in, given their paucity in comparison to the colored squares. The white border of sleeping hours hangs over the working day like a comfy cloud; the shimmering green-blue plane in the middle is like the cold lake of responsibility into which we are unceremoniously ejected every day—beautiful, meaningful, but exhausting. Hung six inches or so away from the wall, the quilts cast a grid of shadows that evokes the psychic power of calendars (especially online ones) to follow us everywhere, haunting each moment with the specter of impending duties. The layering of the quilts produces an almost holographic shade of turquoise in the center of the piece, and raises the question of how two sets of responsibilities can be accomplished during the same hours. It's a conundrum Valladares deals with daily, as an artist working full-time while being the caretaker of both her young daughter and her aging parents in Peru. The solution seemingly proposed by this work is one of integration rather than compartmentalization: the symbolic effect of these layered quilts visualizes the possibility of coalescing all work into one existence, of stitching all of the artist's roles into one identity and of all tasks into art. The caregiving, the administrative job, the cooking and cleaning, the bureaucracy of modern life—all of these unite as part and parcel to artistic identity, rather than prisons from which artistic practice demands carefully-plotted escape.

The notion of escape is treated with equal ambivalence in **Alicia Ehni**'s 3-minute video, *Paracas the Wind*, a split-screen of two mirror images of the Paracas desert in Peru. The one on the left dazzles with the rich hues of a blue desert sky and the warm orange-brown of a rock-strewn sandy terrain. Its mirrored image on the right is shown in black and white, so that the Peruvian desert is transformed to recall the central trope of Ehni's childhood inner life, which imagined her surroundings as the moon. The stop-motion film is accompanied by a text Ehni wrote to narrate these mental peregrinations, where her child-self regarded the sand blown onto her plate of lunch by the afternoon winds as the dust of the departed. "I believe I ate many mummies," she writes. The scene is a utopian nostalgia, with all the contradiction implied in both terms. The Greek word "nostalgia" originally signified a pain that was geographical rather than temporal—the pain of desiring to return home. And the literal meaning of utopia is not an ideal place, but actually "no place." This utopian nostalgia extends for Ehni beyond the personal to the historical: Paracas is in the Ica region, the site of the Nazca lines—Pre-Columbian geoglyphs made through incisions in the soil, which often took the figurative form of plants and animals, and which are currently at risk of being obliterated through pollution, erosion, and deforestation. During the residency, Ehni learned through an archaeologist that several new lines had recently been identified in the area of Paracas. The theory goes that Nazca lines were not only a form of figurative art—they also had the practical function of guiding people during night travel. Ehni explains the resonance of this discovery in terms of her status as an immigrant in New York. The theme of "night travel" also seems appropriate to describe the work of the artist's mind, whose odysseys through a moonlike dreamworld bring

forth the creative activities of the day. As an artist, Ehni is primarily known for her sculptures, which have for the most part been in white marble. In the ten untitled collages grouped together on the adjacent wall, Ehni delves into the world of color—flashes of deep desert tones layered onto blacks and whites. The sculptural heritage of her previous work survives intact in these collages, both through their play with mirror imagery, and through their plexiglass mountings, so that their shapes—some architectural, others resembling naïve effigies—stretch themselves into shadows onto the wall behind. On the floor, in the corner, sit several strangely-shaped stones from Paracas: monuments to the "no-place" that is the obliterated Pre-Columbian way of life, but also to the place and time during which Ehni called Peru home.

Rocks and stones, those symbols of time immemorial, make another appearance in **Matthew de Leon**'s exuberant installation in the center of the gallery space. Titled *No Man Is An Island, But This Queen Is*, the rocks are constructed of chicken wire and various colors of spray-painted tape. They are placed in such a way as to resemble a small island, at the middle of which stands a mannequin wearing a breathtakingly intricate gown. De Leon, who is also a drag performer known as Untitled Queen, wore this dress himself for a February 2019 show at the Rosemont bar in Brooklyn, during which he lip-synced songs recorded for the performance, based on a monologue he had written on themes of fluidity in national and individual identity. Made of vellum and glassine paper, the dress is all white but for a draped top layer painted with multicolored dots—miniatures of the rocks sitting at the mannequin's feet. The gown's petticoat rustles with three layers of delicate knife pleats. The puffed sleeve shifts at the shoulders are as diaphanous as



Matthew de Leon, *Untitled Queen* performs at *Untitled (Rosemont)* show on Feb 18, 2019, photo by Elyssa Goodman.

paper lanterns; together with the bustle in the back, they recall the late-Victorian dresses of the 1890s. It's an interesting historical reference for de Leon, who is half-Filipino from his father's side, as this was the decade in which revolutionary attempts were quashed by the Spanish in the Philippines. De Leon is a child of islands thrice over: apart from his father's Filipino heritage, his mother's family is Puerto Rican, and he grew up on the Coast Guard base of Governor's Island in New York City. There, his mother served as the head of the community's floral decoration—a fact to which his ink drawing *Mom's Garden* pays homage. "My mother spent her days working on ephemeral beauty," de Leon says, and his gown—which he refers to as a "worn drawing"—evokes the nobility of such an artistic practice, which aims not at the immortality of legacy but at the necessity of transient splendor in everyday life.

The notion that creating art is necessary, not frivolous, is also at the heart of **Annette Wehrhahn's** paintings. These pieces constitute a third installment in a series inspired by cave paintings and ex-votos—votive offerings to saints or divinities. This thematic trajectory has followed Wehrhahn through three distinct phases of her recent life as an artist. In her 2016 show at Safe Gallery, images of fertility abounded; in 2018 at Soloway Gallery, flashes of postpartum joy and chaos mingled with elements of grief over the recent loss of her father. Here, her new works invoke the reality of working motherhood. Swaths of vibrant, almost three-dimensional colors are splashed with the ex-voto motifs—overused body parts, indispensable objects—that shape the life of a working mother. In *Essentials*, high heels trot across the canvas; the recurring eye that in previous years has been ornamented with dots and lashes appears now in a simpler form, as if suddenly it no longer has time for makeup.

With her visual lexicon leaping from caveman times to the Middle Ages, as interpreted through the vernacular of modern womanhood, Wehrhahn's relation to time is jubilant. This is what makes her work so exciting to take in.

Much of today's discourse on being an artist and a mother calls forth an (understandably) bleary-eyed response to that life-changing event. It is often a sort of blithe lament revealing maternal bliss to be accompanied by lack—lack of time, lack of space, lack of privacy, lack of autonomy. Wehrhahn's reply doesn't bother with separating the pleasure from the pain; it's simply a celebration of plenitude. Her canvases burst with *joie de vivre*: they accept that work is necessary, but simultaneously proclaim that artwork is, too—something that, in the artist's words, “you do even if you're in a cave and the tigers outside are roaring, or as an act of faith.” But this celebration of life and art should not be reduced to the autobiographical, because it exudes at the same time a generosity of spirit that dissolves the artist's self into the universal. The painter subject is present in these works as an every-cave-woman—at once sensual and utterly competent. The fluidity with which shapes and forms melt into their backgrounds lends a Keatsian undertone to Wehrhahn's approach, which strives not towards thoughts but towards feelings. Her contemplation of self is not an analytical peering from the outside in, but rather a gaze firmly rooted in the body that looks from the inside out to the world.

Patrick Rowe's works continue this outward gaze, alongside a commitment to community outreach. He is a founding member of Mobile Print Power (MPP), an arts and education collective that brings portable silkscreen printmaking carts into communities to cre-

ate public art and promote conversation about social justice. *Codex (Triptych)* is a set of three works; two acrylic paintings of scratchiti-like symbols frame a middle canvas featuring a small archway made of cut-out collage photographs of gravel and cement. Against a black background framed in purple, surrounding the collaged archway, text scrawled in white acrylic cur-sive lists the words that came up most frequently in Rowe's documentation of MPP's projects—*transform, consciousness, collective, process, power, sensation*, among dozens of others. The words are listed categorically, with each group appearing next to a different color of the rainbow, streaks of which are daubed onto the photographs. Each color represents a central element in how Rowe and his MPP participants engage with understanding public space and its relation to political power and social (dis)enfranchisement.

This color-coding methodology is reprised in *Threshold*, a large hanging paper archway assembled of various photographs of public and private spaces across New York where Rowe and MPP have created participatory art projects with the community. *Threshold's* form plays on the opposition between grassroots, collective artistic creation and “official” public art structures—like the monumental arches found in the grandest New York City parks. Viewed together, Rowe's works materialize how collective engagement—here in the form of artistic practice—is an architectural process, building the structures of social interaction through which progress can be enacted.

Another architectural current runs through **Pradeep Dalal's** series of prints, to different ends. In his *Illuminator* series, L-shaped snippets of pattern—mounted against rich hues of umber, cobalt, and yellow—look like construction beams from afar. Up close, they

reveal themselves to be delicate patterns of flora and fauna inspired by the hand-painted borders of manuscript pages by great “illuminators” of early 17th-century India such as Mansur, Govardhan, and Manohar. Dalal’s process is layered: he made copies from albums of illuminated manuscript paintings—first on tracing paper, then again to pare down their intricacy into a more elemental, geometrical rendering.

Dalal’s aim was to achieve what he calls a *condensation of detail*: “I wanted to see what a low-fi, graphite gray image of the original gold and jewel-like paintings would look like,” he writes. These drawings were then turned into ink prints using copper plates; the prints were then scanned and transformed into digital photographs.

While nature is miniaturized and abstracted in *Illuminator*, it is captured in its unprocessed, sensual glory in Dalal’s *Srirangam* photograph series. Taken in a small public garden in a south Indian temple town, at different times of day and night, the photographs pair a glowing celebration of the park’s “organized nature” with a critical gaze onto colonial history’s invocation of “natural order” as a means of legitimizing political dominance and cultural hegemony. Amid the lush trees and peaceful park benches, lingering traces of English colonization remains. Most jarring are the photographs of a statue of Queen Victoria, whose proclamation as the Empress of India in 1877 coincided with the era of the Indian Penal Code, which in its Section 377 criminalized homosexuality as an act that went “against the order of nature.” Colonial time, as Dalal’s work reminds us, has lingered on in this particular form far beyond the end of British colonialism—Section 377 was not overturned until 2018, over seventy years after the Partition of India. Dalal’s photographs

capture the remnants of colonial oppression because, like Queen Victoria in the temple garden, they obstinately refuse to go away.

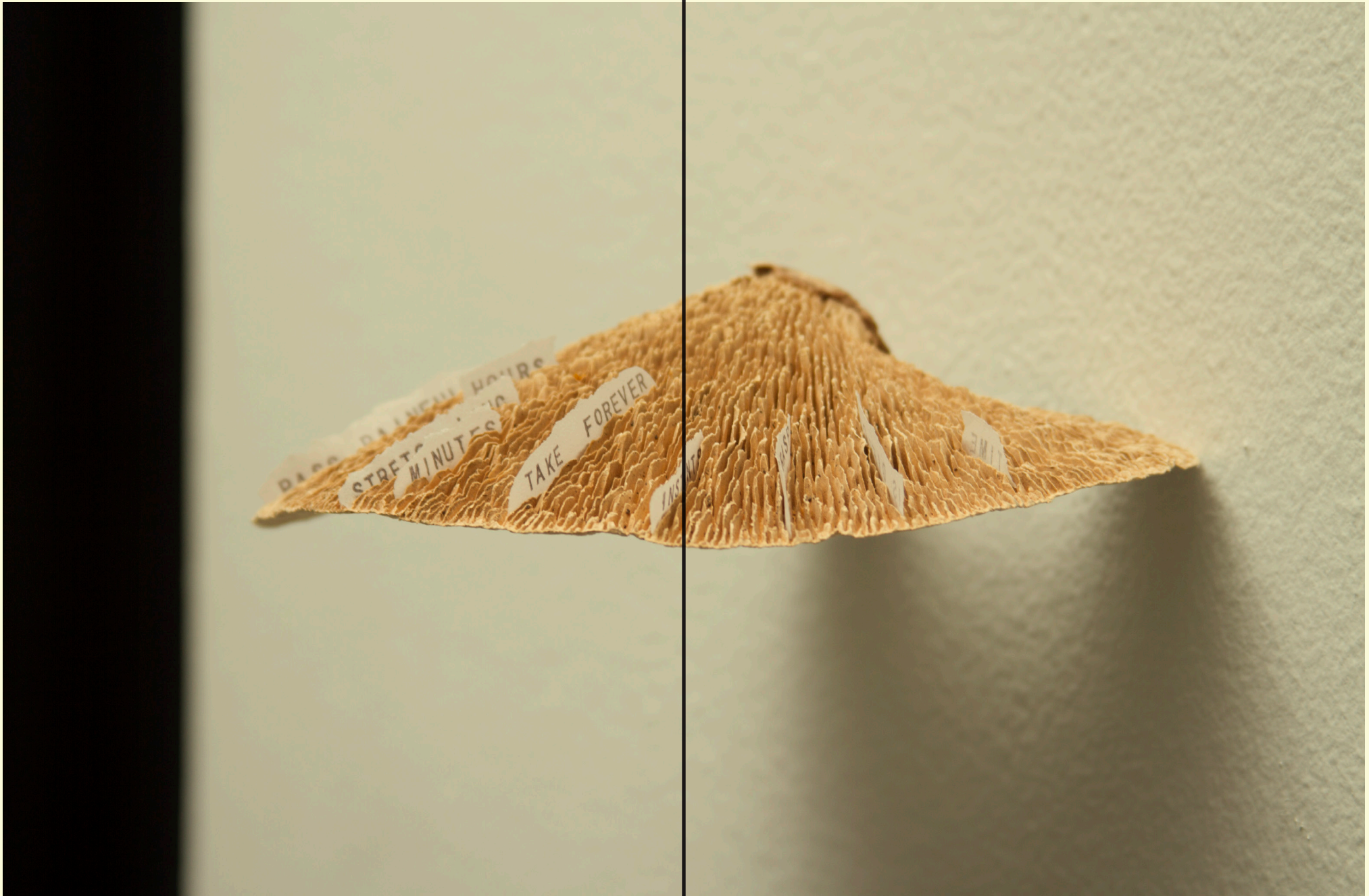
Nung-Hsin Hu’s three-work installation, *Eternal Return*, does the reverse, grasping at the past because it disappears too quickly. Here, art is not the artist’s ticket to immortality, but a mortal being itself, with a rate of decay that just happens to be slightly slower than its human creator’s. In the film installation, a solar-powered lamp was used to collect sunlight from two sources—from the Arctic Circle during a three-week boat journey as part of an artist residency, and from a visit to her childhood home in Taiwan. A projector sits on the floor, its 16mm film reel extended into a suspended loop above head, almost ceiling high. The contraption has the air of an old man on bed rest: it hums and chortles loudly as if unable to breathe properly; the suspended film reel feels like a hospital trapeze holding up broken limbs. But this remnant of the analogue age has some life left in it yet: it casts the images of the Arctic sunrise and the Taiwanese sunset onto a strategically-placed mirror on the floor in the corner of the room, which then redirects them onto a nearby wall. The images are fading from the very fact of being projected continuously in a gallery. Previously-used film loops from the past few weeks hang nearby; if you inspect them, you’ll see how their own images of the sun have grown dim. On another wall, a series of risograph prints guide the viewer through a spatially-organized tour of Hu’s childhood home, from west to east. Taken over the course of thirteen years, the photographs memorialize two recent and coinciding losses in the artist’s life: the death of her grandmother, and the subsequent selling of the Hu’s family home.



Nung-Hsin Hu, Documentation of the artist collecting sunlight in the Arctic Circle in 2017.

The series—especially through her use of soy-based risograph ink that disappears a little every time it is touched—echoes the design of the film projection. In both cases, the work’s *gesture* is attempt to slow down time and capture a shred of eternity, while its *construction* is that which smugly guarantees its ultimate impermanence. It’s the cruel conflict between artistic intention and corporeal existence, transferred onto the work of art itself. But there’s another narrative at work in *Eternal Return*, which announces itself quietly in the form of discreet mushrooms “sprouting” from the corners of nearby walls. The gills on the underside of their caps are fitted with tiny cut-out printed words that spiral into various quotations on the nature of time. One such quote is taken from Chilean poet Nicanor Parra: “Time is difficult to grasp, instants take forever, minutes stretch long, hours pass painfully, days parade by, months fall into months, years take flight.” Hu’s film installation and photographs look back, struggling to grant afterlife to the past, in the present. Her mushrooms—the oldest species on the planet—reach forward, with that definitive trait of anxiety, which is the feeling that time cannot pass quickly enough. At the level of both grand questions of immortality and the banality of everyday responsibilities, the anxiety of time is nothing, perhaps, but the creative impulse itself. 🍄

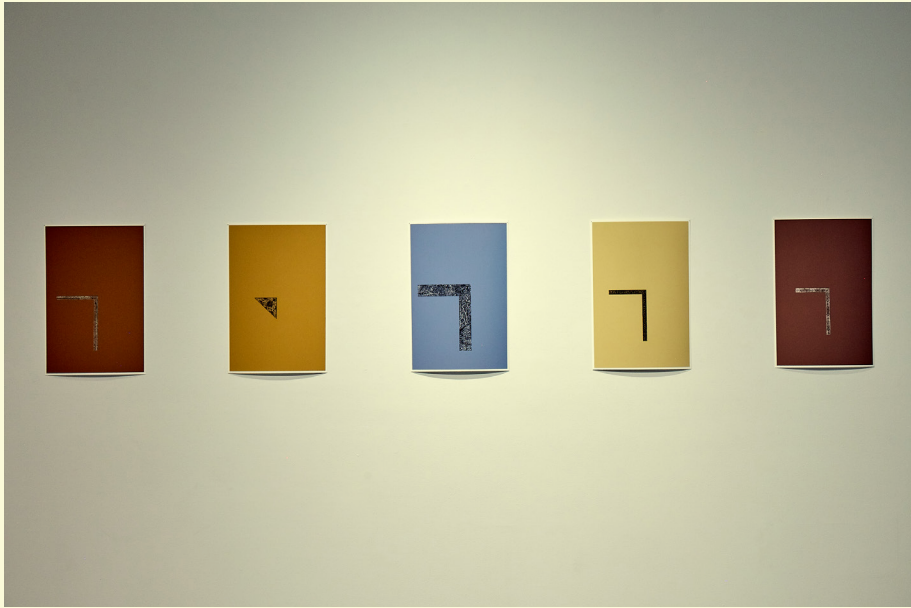
Hadley Suter’s writing has appeared in the Brooklyn Rail, Cultured Magazine, T: The New York Times Magazine, the Los Angeles Review of Books, and other publications. She teaches French at Barnard College.



Nung-Hsin Hu, *Eternal Return (Mushrooms)*, 2019, bark mushrooms, onionskin paper, archival ink, variable dimensions



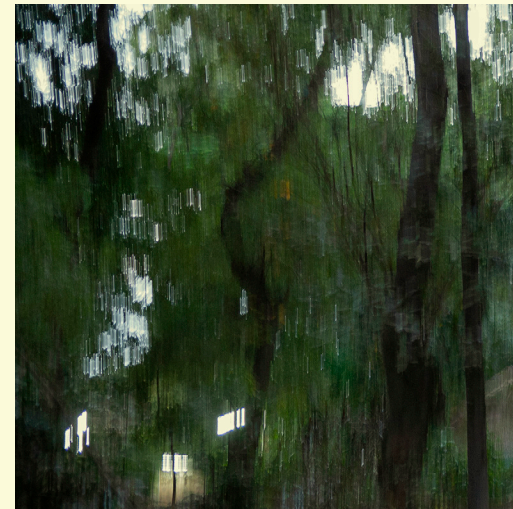
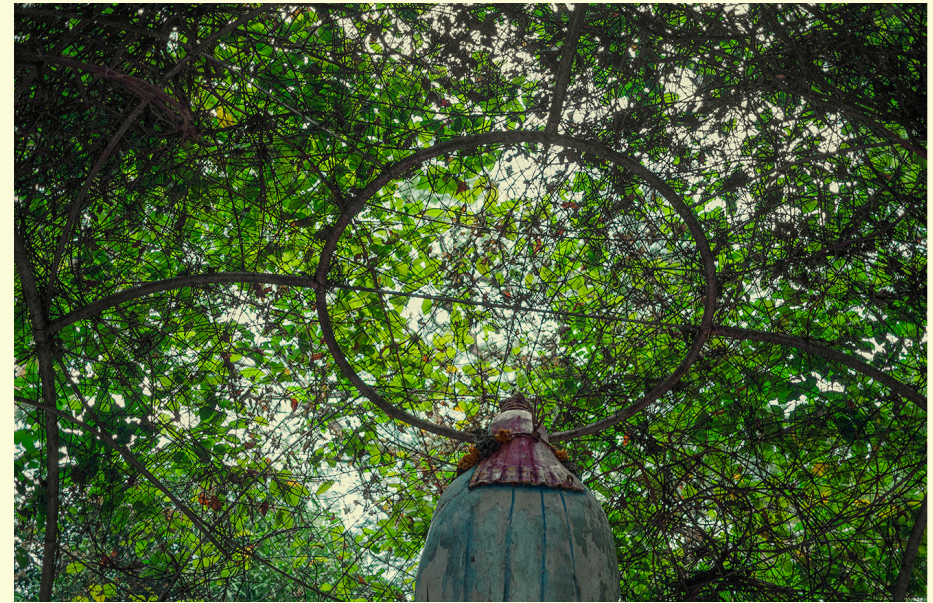
Pradeep Dalal, *Srirangam (QV3 Profile)*, 2019, Archival inkjet print, 12 x 18 inches



Illuminator (Mir Ali) series comprising of 5 works, and *Srirangam* series comprising of 13 photographs, both 2019, variable dimensions.

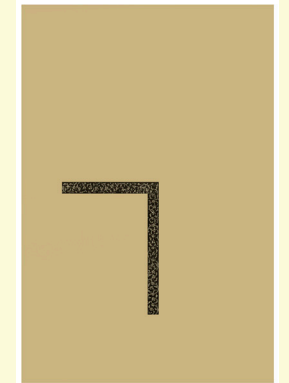
"Srirangam is located on an island in the middle of the Kaveri River. The ancient city was conceived as a cosmic mandala and comprises seven concentric wall enclosures, the outer three are shops and residential while the inner four are sacred temple precincts. I stumbled on a tiny garden outside the temple walls and photographed the cascading light at dusk, but could not capture the intense bodily sensation of sitting under trees filled with thousands of cacophonous birds in total pitch-black darkness."

~ From a text provided to visitors of the exhibition by Pradeep Dalal.



Srirangam (QV1 Back), 2019, Archival inkjet print, 12 x 18 inches

Srirangam (cascade 1S), 2019, Archival inkjet print, 6 x 6 inches



Illuminator (Mir Ali_C_yellow), 2019, Archival inkjet print, 12 x 18 inches



No Man is an Island, But This Queen Is, 2018-19, Mannequin, vellum, gouache, watercolor, chicken wire, tape, paper, fabric, stuffing, spray paint, pen on paper drawings, variable dimensions.



(detail) *No Man is an Island, But This Queen Is*, 2018-19



Untitled, 2018-2019, individual collages on plexiglass and hardware, variable dimensions.

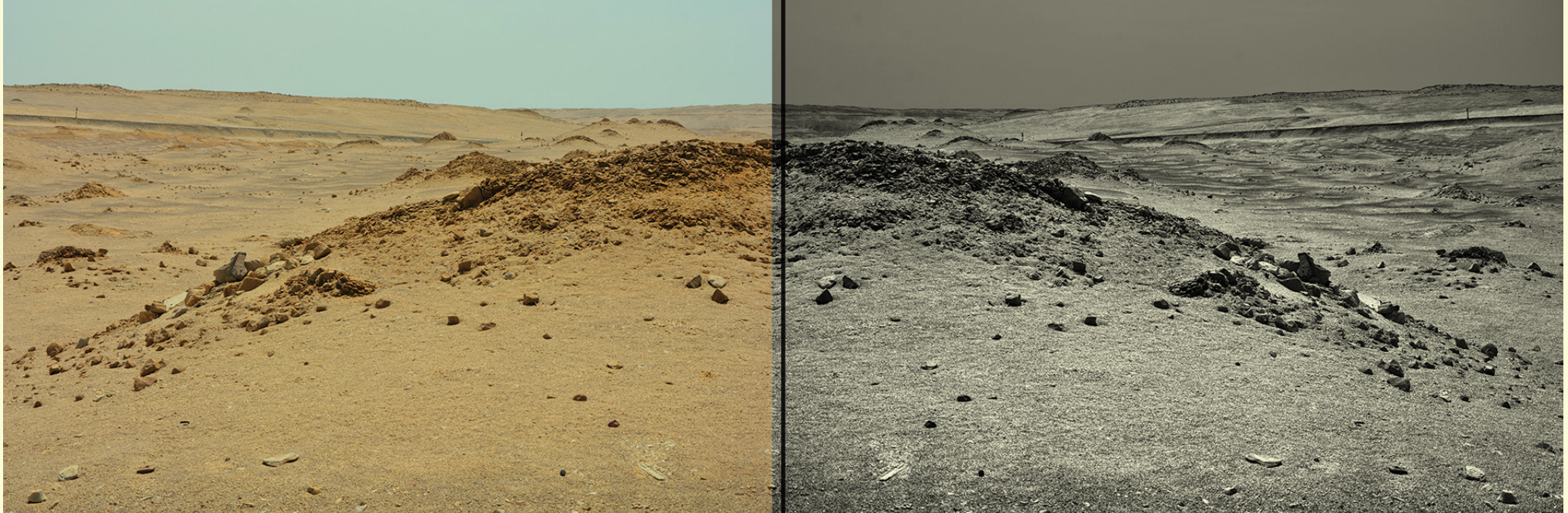
Tracing Lines Merging Time, 2019, aerial maps and collage on plexiglass and hardware, 22 x 44 x 4 in.

*“Paracas is the name of a Pre-Columbian Culture, a bay and a wind of sand
During the afternoon the Paracas wind starts
my mother would ask me to bring my lunch inside the house or I might end up eating mummies.
I would rather stay at the terrace, looking at the palm trees rocking
hearing the sound of heavy leaves, the wind would get stronger and stronger.
Street dogs would wander the beach carrying bones in their jaws too big to be a pelican.
A thick layer of sand on my skin,
a trace from the red dune that on a clear day we can see at the other side of the bay
an intense moment of silence will follow the Paracas wind.
I believe I ate many mummies.”*

~ Excerpt from Alicia Ehni's *Paracas the Wind*, 2019



Paracas The Wind, 2019, video (r/t 2.6 minutes), installation view at EFA



Street dogs would wander the beach carrying bones in their jaws too big to be a pelican.

Alicia Ehni, still from *Paracas The Wind*, 2019, video (r/t 2.6 minutes)



Eternal Return (Risograph prints), 2019, Risograph prints on black Noir Plika paper, 8 1/2 x 11 inch (each print)
Eternal Return (Previously-used film loop), 16mm color and B&W film



Eternal Return (Film Installation), 2019, 16mm color and B&W film loop, 16mm analog projector, plastic mirror



Codex, 2019, aluminum clamps, screen print, acrylic, and photographs on paper, each 42 x 22 inches
Threshold, 2018-2019, aluminum clamps, screen print, and acrylic on paper, 117 x 77 inches



Maya Valladares



Make Time, 2019, hand-sewn sheer organza fabric

Annette Wehrhahn



Mostly Human, 2019, Watercolor and oil stick on linen, 82 x 86 inches

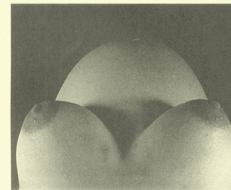


Figure 4
View of her own upper body by 28-year-old female who is five months pregnant and of average weight.

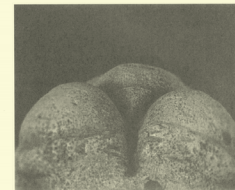


Figure 5
View of upper body of Willendorf figurine from same perspective used in Figure 4.





Top: Installation view at EFA
Bottom: Annette Wehrhahn's studio, 2019



Tiny Mouth, 2019, Watercolor and oil stick on linen,
44 x 56 inches



Essentials, 2019, Watercolor and oil stick on linen,
48 x 60 inches



Large Lips, 2019, Watercolor and oil stick on linen,
48 x 60 inches

About the Artists

Pradeep Dalal is a Mumbai-born artist based in New York. He is director of the Andy Warhol Foundation's Arts Writers Grant Program. Most recently, his solo show "Copy/Scan/Print/Repeat" was displayed at Sala Diaz (San Antonio, TX). His photographs have been included in "Art is Love Made Public" at Galeria Arroyo de la Plata in Zacatecas, Mexico, "Compassionate Protocols" at Callicoon Fine Arts, "Strange Invitation" at Franklin Street Works, "Picturing Parallax" at San Francisco State University, "Vision is Elastic. Thought is Elastic" at Murray Guy, and "Reality/Play" at Orchard, among others. His photographs have also been published in *TAKE on Art*, *BOMB*, *Grey Room*, *Blind Spot*, *Cabinet*, and *Rethinking Marxism*. His artist book, *Bhopal, MP*, is an examination of an experimental museum in India that displays contemporary art alongside folk, tribal, and outsider art. An essay, "A Bifocal Frame of Reference," was published in *Western Artists and India*. He is the co-chair of the Photography MFA at Bard College, and has taught at Pratt, ICP, Cooper Union, NYU, and CUNY, and serves on the Art Advisory Committee of Baxter Street at The Camera Club of NY. He holds an MFA from ICP/Bard College and a MArch from MIT.

Matthew de Leon aka Untitled Queen is a visual artist, drag queen, and graphic designer living and working in Brooklyn, NY. He creates elaborate, colorful handmade DIY costumes and sculptural body props that are used in intensely emotional and narrative performances. Through these means he twists and explores themes of vulnerability, gender, race, and self-empowerment. He was born in 1984 on Governors Island, New York. He is the recipient of the Brooklyn Nightlife Award for Drag Queen of the Year 2015. He has shown in group exhibitions at the University of Connecticut, Mixed Greens Gallery, The Kitchen, Boston Center for the Arts, Honey Ramka, and the Bureau of General Services-Queer Division, among others.

Alicia Ehni is a Peru-born multidisciplinary artist based in New York who uses pure geometry and Pre-Columbian iconography to address territory concerns in shifting landscapes. Ehni studied Art at Universidad Católica, Perú and Pratt Institute, Brooklyn, NY. Her solo exhibitions include *Distant Coordinates* ICPNA-Perú (2016), *Reflexions in Stone*, Galería Lucía de la Puente, Perú (2015) and *Turning Stone*, Frederico Seve Gallery/Latincollector, NY (2013). She participated in *Latin America: Modernity*, Corking Gallery, Toronto, Canada and was awarded a residency at MASS MoCA Summer 2019. Ehni is also Program Officer at New York Foundation for the Arts (NYFA), serves on Grantmakers in the Arts Support for Individual Artists committee, she is a fellow of NALAC Leadership Institute and NY Chapter Chair for Membership for ArtTable. Ehni received a 2019 Puffin Foundation Grant to support her *Paracas Wind of Sand* project during her SHIFT Residency at EFA.

Nung-Hsin Hu is a Taiwanese born NYC-based artist and an arts administrator. She currently works at the Queens Museum, primarily in managing the artist studio programs and engaging immigrant adults through educational programming. As a multidisciplinary artist, she has exhibited both in the U.S. and abroad, and has also received various grants including, the Jerome Foundation Travel and Study Grant, Queens Council on the Arts - New Work Grant, Jamaica Center for Arts and Learning - Van Lier Fellowship, and the Taiwan Ministry of Culture - the International Residency and Cultural Exchange Grant. She has also participated in international residencies at Casa das Caldeiras (São Paulo, Brazil), the Treasure Hills Artist Village (Taipei, Taiwan), the Lichtenberg Studios (Berlin, Germany), and the Arctic Circle Residency Program (Svalbard, Norway).

Patrick Rowe is an interdisciplinary artist, educator and arts administrator. Through long-term community-based projects, Patrick co-creates spaces for collaboration, active participation, and the exchange of cultural knowledge. In 2013 Patrick started Mobile Print Power (MPP), a multigenerational print-making collective based out of Immigrant Movement International in Corona, Queens. MPP uses silkscreen printmaking and collaborative design in public space to engage communities and explore social and cultural situations. Since 2013 MPP has created over 30 public projects, published six books, and exhibited at museums and galleries including Interference Archive, Maine College of Art and Queens Museum. Patrick is currently Director of Education at The Bronx Museum of the Arts where he oversees a wide range of school, teen and family programs. In addition to his work at the museum Patrick is a visiting professor at Pratt Institute where he teaches interdisciplinary graduate courses that focus on the intersection of art, pedagogy and activism.

Maya Valladares is an artist and educator whose work explores the ways collaborative making can sustain human relationships. Situated within an anthropological understanding of textiles as objects that carry and convey embedded information, her artwork engages with themes of labor, exchange, knowledge transmission, and language. Maya worked in the museum education field for close to a decade, first at the Brooklyn Museum and later at the Met, working directly with artists to create hands-on visitor experiences that bring historical collections into dialog with contemporary art. She currently works as an Associate Director of the Parsons Making Center, with a focus on the textiles and sewing facilities. She holds a BFA from RISD, and an MA in cultural anthropology from Hunter College. Her daughter, who was a primary collaborator in the Shift Residency, was born in 2014.

Annette Wehrhahn is Brooklyn-based artist (BFA, RISD, MFA Bard College). She works as the program coordinator in the MFA Art Writing Department at the School of Visual Arts where she also teaches in the Visual and Critical Studies Department. In 2010 she co-founded Soloway Gallery and has continued to curate exhibitions and act as a Gallery Director. Her work has been featured in local and international galleries including Safe Gallery in Brooklyn and Ceysson & Bénétière in Luxembourg. In her large-scale paintings Wehrhahn explores the experience of existing in a body from the inside out. In a recent New York Times review of the exhibition "Several Years Have Passed," Will Heinrich writes, "two enormous unstretched paintings by Annette Wehrhahn, which combine cartoonish figurative outlines with storms of color to convey both grand ambition and intense ambivalence."



SHIFTERS on retreat (top) and in the studio (below)



end_notes #2 TEMPORARY ISLAND

Artists: Pradeep Dalal, Matthew de Leon, Alicia Ehni, Nung-Hsin Hu, Patrick Rowe, Maya Valladares, Annette Wehrhahn

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Curatorial Fellow: Frank Prescia

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. *SHIFT*: A Residency for Arts Workers is supported by a grant from the National Endowment for the Arts. Special thanks to Jonathan & Denise Rabinowitz for publication support.

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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