

GRACIE  
MANSION  
CONSERVANCY



# CATALYST:

ART AND SOCIAL JUSTICE

MAYORS AND FIRST LADIES SINCE 1942

**FIORIELLO H. LAGUARDIA**  
**MARIE FISHER LAGUARDIA**  
1934 - 1945

**WILLIAM O'DWYER**  
**CATHERINE LENIHAN O'DWYER**  
**SLOAN SIMPSON O'DWYER**  
1946 - 1950

**VINCENT R. IMPELLITTERI**  
**BETTY IMPELLITTERI**  
1950 - 1953

**ROBERT F. WAGNER**  
**SUSAN E. WAGNER**  
1954 - 1965

**JOHN V. LINDSAY**  
**MARY LINDSAY**  
1966 - 1973

**ABRAHAM D. BEAME**  
**MARY BEAME**  
1974 - 1977

**EDWARD I. KOCH**  
1978 - 1989

**DAVID N. DINKINS**  
**JOYCE DINKINS**  
1990 - 1993

**RUDOLPH W. GIULIANI**  
**DONNA HANOVER**  
1994 - 2001

**MICHAEL R. BLOOMBERG**  
2002 - 2013

**BILL DE BLASIO**  
**CHIRLANE MCCRAY**  
2014 -

# CATALYST:

## ART AND SOCIAL JUSTICE

WORKS BY NEW YORK ARTISTS AND  
ACTIVISTS SINCE 1965, CELEBRATING  
THE POWER OF ART TO SPARK  
CHANGE AND SPUR PROGRESS

GRACIE  
MANSION  
CONSERVANCY



Dear Friends,

Who can imagine a world without art?

I certainly cannot. As I was growing up, the arts inspired me to use my voice, and helped me discover the supportive communities around me. The arts were a conduit for emotion, a declaration of political stance, and an expression of ideas.

Where would any of us be without the vigorous mix of art and activism that has been part of every social movement, sparking change, educating and transforming our relationships with each other and the world around us?

In New York City, we believe the arts are for everyone. CreateNYC, the City's first-ever comprehensive cultural plan, was launched by the de Blasio administration to ensure that all New Yorkers can fully experience the artistic and cultural life of our city. This commitment to affirmative and inclusive employment and leadership, with pathways to positions for students from underrepresented communities is a guarantee there will be an abundance of talent and myriad perspectives in our cultural institutions.

Through Gracie Mansion's three previous art exhibitions, visitors saw the richness and diversity of New York City fully reflected in this historic home for the first time.

Our latest and final installation, *Catalyst: Art and Social Justice*, is the culmination of these exhibits. Featuring nearly 80 works of art, from more than 50 artists, activists, collectives and student groups, *Catalyst* is the largest exhibit ever held at the People's House. Many of the artists are New Yorkers, and most identify with groups that are underrepresented in mainstream exhibitions. *Catalyst* shows how art can question conventional wisdom, call out hypocrisy, and draw attention to major social challenges – including misogyny, homophobia, racism, ableism, and climate change.

On behalf of the Gracie Mansion Conservancy and curator Jessica Bell Brown, welcome to the People's House. Bill and I are proud to present *Catalyst*. Whether the time you spend with *Catalyst* rouses you to take action, inspires a creative work of your own or lives on as a lovely memory, we hope you find it as captivating and thought-provoking as we do.

Sincerely,  
**CHIRLANE MCCRAY**  
**FIRST LADY OF NEW YORK CITY**

### **CATALYST: ART AND SOCIAL JUSTICE**

Words are one of the most powerful ways to send a message. Words can be weapons. Words can be a salve. As the culminating installation during the Gracie Mansion residency of Mayor Bill de Blasio and First Lady Chirlane McCray, we grounded the show under a single word: *catalyst*. In thinking about the roles of artists in our world, catalyst aptly describes the activities of socially-engaged artists, which is to ignite, spark, or provoke significant change or action. Often that call to action takes the form of questioning the status quo, pointing to occurrences of injustice, or offering up new possibilities for how we see and imagine ourselves. In classrooms across the country, school children recite the same six words each morning: "...with liberty and justice for all." Artists are witnesses to these evolving truths of life, liberty, and justice that we learn from an early age. They hold us accountable to each other as neighbors, as citizens, and as members of a wider collective.

The artworks selected for this final installation ostensibly follow moments of social change and transformation from 1965 to the present, and exist in many forms and media. Signs, posters, placards, newspapers, and even letters all become effective calls for action and reflection for the artists of *Catalyst*. With language, artists like Jeffery Gibson, Jenny Holzer, Lorna Simpson, and Glenn Ligon encourage us to express anxieties, to wage revolution, and to imagine new futures. Take the *I Am A Rainbow Too* digital collage by Jeffrey Gibson, in which he employs vivid colors and patterning steeped in Native American and queer cultures, offering messages of survival and affirmation to passersby. Glenn Ligon's *Condition Report* draws on the protest signs that Memphis, Tennessee-based sanitation workers bore in 1968, emblazoned with the rallying cry, *I Am A Man*. Shannon Finnegan's self-portraits take the form of textual descriptions of situations that interrogate inclusion and differently abled communities, pointing to the complexities with which all bodies navigate the world.

Other artworks highlight the fight for justice and equality, from the civil rights era photography of Gordon Parks, to Diana Davies' chronicling of LGBTQ+ activism in the 1960s and 1970s. Coming together with Martine Fougeron's contemporary portraits of everyday trade workers in the South Bronx, visitors will also encounter documentation of Tania Bruguera and Mujeres en Movimiento's project Cycle News, a service that launched in 2017 to establish a direct line of communication between the city government and immigrant and undocumented communities. Martha Rosler, Teresita Fernández, and Felix Gonzalez-Torres reframe considerations of nationalism, war, and democracy in their collages, drawings, and installations, topics particularly prescient in today's unpredictable and strained global political climate. Lastly Torkwase Dyson, Devra Freeland, Linda Goode Bryant, and Tattfoo Tan bring forth multivalent conversations about the earth on which we live, the food that we grow and eat, and the happenstance of how our zip codes can produce different and uneven outcomes by virtue of our identities and histories. The archival writings of Robert Rauschenberg say it best: "an artist is a diplomat, a prophet, a poet, and a calendar of nourishment of morality and energy."

**JESSICA BELL BROWN**  
**CURATOR**

NEW YORK CITY, FEBRUARY 2020



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## THEMES OF THE EXHIBIT

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Seven themes have guided our curatorial selection: “Affirming Self”, “Concepts of Justice”, “E PLURIBUS UNUM/OUT OF MANY, ONE”, “The Habitable Earth”, “Health, Wellness, and Universal Access”, “A Livable City, and “Pursuit of Equality”. They are not meant to be constrictive. We welcome viewers to decide for themselves which best fit each category. Each visitor will have their own relationship with each artwork, and with the installation as a whole. No matter what that is, our hope is that *Catalyst* will inspire viewers to take up the ongoing fight for social change.

Visitors to Gracie Mansion can view the official website to learn more about the works on display and the context they bring from the outside. The docents and other educators who guide these visits can also explain and answer questions about all of the art and objects.

**1 AFFIRMING SELF**

**2 CONCEPTS OF JUSTICE**

**3 E PLURIBUS UNUM  
OUT OF MANY, ONE**

**4 THE HABITABLE EARTH**

**5 HEALTH, WELLNESS, AND UNIVERSAL  
ACCESS**

**6 A LIVABLE CITY**

**7 PURSUIT OF EQUALITY**



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## THEMES OF THE EXHIBIT

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### 1 AFFIRMING SELF

<b>ELIZABETH COLOMBA</b>	<i>The Cup, 2013</i>
<b>DIANA DAVIES</b>	<i>Gay Rights Demonstration, Albany, N.Y., 1971</i>
<b>TATYANA FAZLALIZADEH</b>	<i>Stop Telling Women to Smile, 2014</i>
<b>JEFFERY GIBSON</b>	<i>I AM A RAINBOW TOO, 2019</i>
<b>KEITH HARING</b>	<i>Untitled, 1980</i>
<b>GLENN LIGON</b>	<i>Condition Report, 2000</i>
<b>KATHARINE CLARISSA EILEEN MCCRAY</b>	<i>Quashies, ca. 1980</i>
<b>LORRAINE O'GRADY</b>	<i>Art Is...(Troupe Front), 1983</i>

## 2 CONCEPTS OF JUSTICE

<b>GUERRILLA GIRLS</b>	<i>Women In America Earn Only 2/3 of What Men Do</i> , 1985
<b>PHILIP GUSTON</b>	<i>Rain Cloud</i> , 1974
<b>JENNY HOLZER</b>	<i>Truisms: If you aren't political your personal life should be exemplary</i> , 1998
<b>MIGUEL LUCIANO</b>	<i>Cotton Picker</i> , 2011
<b>MIGUEL LUCIANO</b>	<i>Freedom Rider (homage to Felicitas Méndez)</i> , 2011
<b>ROBERT RAUSCHENBERG</b>	<i>Writings on Activism</i> , A706, 1987
<b>ROBERT RAUSCHENBERG</b>	<i>Writings on Activism</i> , A730, 1992
<b>ROBERT RAUSCHENBERG</b>	<i>Writings on Activism</i> , A737, 1992
<b>ROBERT RAUSCHENBERG</b>	<i>Writings on Activism</i> , A709, 1976
<b>ROBERT RAUSCHENBERG</b>	<i>Art Has No Border, Notes on the Artist's Role</i>
<b>MARTHA ROSLER</b>	<i>Vanitas from the series House Beautiful: Bring the War Home, New Series</i> , 2004
<b>DREAD SCOTT</b>	<i>Overthrow Dictators</i> , 2017
<b>ALLAN SEKULA</b>	<i>US Army VII Corps en route from Stuttgart to Persian Gulf. Prins Johan Friso haven. Rotterdam, the Netherlands</i> . December 1990.
<b>ALLAN SEKULA</b>	<i>Shop occupied by women clerks in dispute over pay. Rúa Principe. Vigo, Galicia, Spain</i> . May 1992. December 1990.
<b>RICHARD SERRA</b>	<i>Stop BS</i> , ca. 2004
<b>UNKNOWN ARTIST</b>	<i>Fruit of Doom</i> , 1969
<b>UNKNOWN ARTIST</b>	<i>Help End Demonstrations</i> , 1960-1970

### 3 E PLURIBUS UNUM OUT OF MANY, ONE

**TANIA BRUGUERA  
WITH MUJERES EN  
MOVIMIENTO**

*Cycle News, 2017*

**TERESITA FERNÁNDEZ**

*Small American Fires, 2016*

**JEFFREY GIBSON**

*THE FUTURE IS PRESENT, 2019*

**FELIX GONZALEZ-  
TORRES**

*"Untitled" (USA Today), 1990*

**BASEERA KHAN**

*Humankind, 2018*

**BASEERA KHAN**

*Ziplock, 2019*

**ALIZA NISENBAUM**

*Tinkerbelle, 2014*

**ROBERT RAUSCHENBERG**

*Signs, 1970*

**STUDENTS AT CALHOUN  
SCHOOL**

*Muslims were dehumanized,  
2001*

**STUDENTS AT CALHOUN  
SCHOOL**

*And people still miss the Twin  
Towers, 2001*

**STUDENTS AT CALHOUN  
SCHOOL**

*Firehouses were in mourning.  
Entire companies had perished,  
2001*

**STUDENTS AT CALHOUN  
SCHOOL**

*Missing signs were posted  
everywhere, 2001*

**NARI WARD**

*KING MISSION, 2019*

## 4 THE HABITABLE EARTH

<b>TORKWASE DYSON</b>	<i>Irreducible, Irreducible (1919: Black Water), 2019</i>
<b>DEVRA FREELANDER</b>	<i>Late Capitalist Relic, 2018</i>
<b>DEVRA FREELANDER</b>	<i>How to Love a Landscape, 2017</i>
<b>NAIMA GREEN</b>	<i>Diamond, Brower Park, 2016</i>
<b>ROBERT RAUSCHENBERG</b>	<i>Earth Day, 1970</i>
<b>MIERLE LADERMAN UKELES</b>	<i>Touch Sanitation Performance, 1979-1980</i>

## 5 HEALTH, WELLNESS, AND UNIVERSAL ACCESS

<b>SHANNON FINNEGAN</b>	<i>It Happens More than You Think</i> , 2020
<b>SHANNON FINNEGAN</b>	<i>My Pace is the Best Pace for Me</i> , 2020
<b>SHANNON FINNEGAN</b>	<i>Or Maybe there is No Distance Too Short to Taxi?</i> , 2020
<b>PETER HUJAR</b>	<i>Candy Darling on Her Deathbed</i> , 1973
<b>KAY ROSEN</b>	<i>AIDS</i> , 1994
<b>ALICE SHEPPARD</b>	<i>Revel in Your Body</i> , 2019
<b>LORNA SIMPSON</b>	<i>Untitled (A Lie is Not a Shelter)</i> , 1989
<b>THE SILENCE=DEATH PROJECT</b>	<i>SILENCE = DEATH</i> , 1987
<b>VISUAL AIDS ARTISTS' CAUCUS</b>	<i>THE RED RIBBON</i> , 1991
<b>DAVID WOJNAROWICZ</b>	<i>UNTITLED</i> , 1982

## 6 A LIVABLE CITY

<b>JOHN COBURN</b>	<i>Awaiting Our Brother's Return</i> , 2001
<b>JOHN COBURN</b>	<i>St. Paul's Chapel</i> , 2001
<b>PERLA DE LEON</b>	<i>Going to Work</i> , 1980
<b>MARTINE FOUGERON</b>	<i>American Auto, Hunts Point From the South Bronx Trades Project</i> (2011- present)
<b>MARTINE FOUGERON</b>	<i>Warren, Owner, Hunts Point, From the South Bronx Trades Project</i> (2011- present)
<b>MARTINE FOUGERON</b>	<i>Manuel-Head Silversmith, Port Morris From the South Bronx Trades Project</i> (2011- present)
<b>MARTINE FOUGERON</b>	<i>Silos-Casa Cement, Hunts Point From The South Bronx Trades Project</i> (2011-present)
<b>MARTINE FOUGERON</b>	<i>Nancy, Head Decorator, Hunts Point From The South Bronx Trades Project</i> (2011-present)
<b>LINDA GOODE BRYANT</b>	<i>Food: Farm Garden, Greenhouse, and Training for Parents and Children</i> , 2020
<b>LUCIA HIERRO</b>	<i>Breakfast Still-Life with Greca</i> , 2018
<b>LUCIA HIERRO</b>	<i>Mangucito</i> , 2018
<b>DAVID HIRSCH</b>	<i>AGBANY Protest to Save Pennsylvania Station</i> , August 2, 1962
<b>TATTFOO TAN</b>	<i>S.O.S. (Sustainable Organic Stewardship) Free Seeds Library</i> , ongoing since 2012
<b>STEVEN TUCKER</b>	<i>Municipal Art Society Pennsylvania Station Protest</i> , June 29, 1988
<b>UNKNOWN ARTIST</b>	<i>Hattie Carthan (1900-1984)</i> , TBD
<b>UNKNOWN ARTIST</b>	<i>Preservationist Joan Maynard with students in front of the Hunterfly Road Houses</i> , 1970

## 7 PURSUIT OF EQUALITY

<b>BENNY ANDREWS</b>	<i>Sexism #8, 1973</i>
<b>JOHN EDMONDS</b>	<i>"Untitled (Hood 1)" from the Hood Series, 2016</i>
<b>KAMEELAH JANAN RASHEED</b>	<i>Selling My Black Rage to the Highest Bidder, 2018</i>
<b>GORDON PARKS</b>	<i>Untitled, Harlem, New York 1963</i>
<b>GORDON PARKS</b>	<i>Untitled, Washington, D.C., 1963</i>
<b>FAITH RINGGOLD</b>	<i>PEOPLE'S FLAG SHOW, 1970</i>
<b>SABLE ELYSE SMITH</b>	<i>8095 Days, 2019</i>
<b>HANK WILLIS THOMAS</b>	<i>Raise Up, 2014</i>

*\*Listed alphabetically*



# AFFIRMING SELF

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“I want to be an artist whose work is of use to movements. That is of use to people who are marginalized. I want to make work for our society, to move it to be a better place.”

TATYANA FAZLALIZADEH



**THE CUP**, 2013

Elizabeth Colomba (1976- )

Oil on canvas

Courtesy of the Studio Museum in Harlem; bequest of Peggy Cooper Cafritz (1947–2018), Washington, D.C. collector, educator, and activist

**ELIZABETH COLOMBA** reclaims historical narratives by presenting men and women of color as heroic figures in the traditional figurative canon of Western art history. Colomba subverts that status quo by painting them as the primary focus of viewer attention. Colomba describes her intent, “to re-define not only how black people have been conditioned to exist, but also how they have been conditioned to reflect upon themselves.”



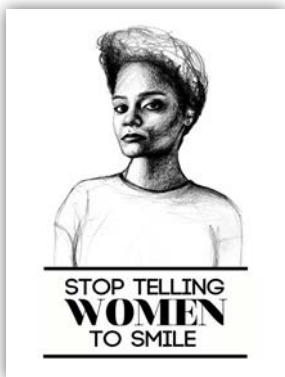
**GAY RIGHTS DEMONSTRATION, ALBANY, N.Y., 1971**

Diana Davies (1938-)

Inkjet print

Courtesy of New York Public Library

**DIANA DAVIES** is a multidisciplinary artist who is best known for her photographs documenting the feminist and gay liberation movements of the 1960s and 1970s. Davies was a participant in the first statewide march, when gays and lesbians from across the state of New York converged in Albany for two days to argue for recognition, legal rights, and civil protection. It came just two years after the historic juncture of the Stonewall Riots.



**STOP TELLING WOMEN TO SMILE, 2014**

Tatyana Fazlalizadeh (1985-)

Inkjet Print

Courtesy NYC Pair Program and the Artist

As the inaugural Public Artist in Residence for the New York City Commission on Human Rights, **TATYANA FAZLALIZADEH**, creates public art to call attention to the negative impact of racial and gender-based street harassment. Fazlalizadeh creates portraits of women, girls and people experiencing discrimination to inform viewers about the effects of such behavior.

**I AM A RAINBOW TOO**, 2019

Jeffrey Gibson (1972-)

Digital print, silkscreen, collage,  
gloss varnish, custom color  
frame

Courtesy of Sikkema Jenkins &  
Co.



**UNTITLED**, 1980

Keith Haring, (1958-1990)

Sumi ink on oak tag paper

Courtesy of a private collector

**KEITH HARING's** unique, bold, childlike and energetic work is instantly recognizable. He created a visual language not only as something to enjoy, but as a means of spreading messages about global and social issues. A number of his works include powerful visual statements about safe sex, AIDS awareness, apartheid, climate change and even the dangers of our increasing addiction to technology. The key motivation of his brief meteoric career was to break down the barriers between high and low art, believing that “art is for everybody.”



**CONDITION REPORT,**  
2000

Glenn Ligon (1960-)

Iris print and Iris print with  
serigraph, two parts AP  
6/7 edition

Courtesy of the Artist and  
Hauser & Wirth

**GLENN LIGON** draws from history, literature, and society in a broad body of conceptual art. He often includes text in the form of literary fragments and evocative quotes from a selection of authors, especially those of African descent. These prints echo his 1988 painting, evoking the signs held by the Memphis Sanitation Workers marching with Dr. Martin Luther King Jr. in 1968 shortly before his assassination. “Blackness” serves as the base for both the personal and collective experience that Ligon’s work safeguards from destruction.

**QUASHIES,** ca. 1980

Handcrafted Dolls

Katharine Clarissa Eileen McCray  
(1925-2008)

Cotton, Linen, Yarn, Fiberfill

Courtesy of First Lady Chirlane  
McCray



**KATHARINE CLARISSA EILEEN MCCRAY** grew up in Claremont, New Hampshire and lived in NYC from 2007 to 2008. A daughter of immigrants from Barbados and St Lucia, McCray often lamented the absence of beautiful brown cuddly dolls. From the 1970s until her passing, she designed and handcrafted a stunning variety of dolls of color, which are rare even today. Some of the hundreds of dolls she created were sold, but most were given away. The dolls shown represent each of her three daughters: Chirlane, Cynthia and Cheryl.

CHIRLANE MCCRAY  
FIRST LADY OF NEW YORK CITY



**ART IS...(TROUPE FRONT), 1983**

Lorraine O'Grady (1934 - )

Chromogenic Digital Print

Courtesy of the Artist and Alexander Gray Associates, New York ©  
Lorraine O'Grady

Artists Rights Society (ARS), New York

As a performance and conceptual artist, art critic, and teacher **LORRAINE O'GRADY** sought to challenge the perception of African American indifference to avant-garde art with creation of a float for the 1983 African American Day Parade. In this photograph, 15 young women dressed in white hold empty gold picture frames, inviting parade onlookers to arrange themselves as living portraits. O'Grady's photograph documents the successful and joyous public participation in making art.



# CONCEPTS OF JUSTICE

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“The legal and political framework embodied in the constitution includes slavery. Slavery was not an aberration, mistake or “original sin”, but something that was integral to U.S. democracy. You can’t get to a society without exploitation if your vision of that is bound to a document where the freedom of some necessitated the enslavement of others. So I think that it’s possible to leave the cruelties of the past behind, but only if you make revolution to get rid of a system that needs these cruelties.”

DREAD SCOTT





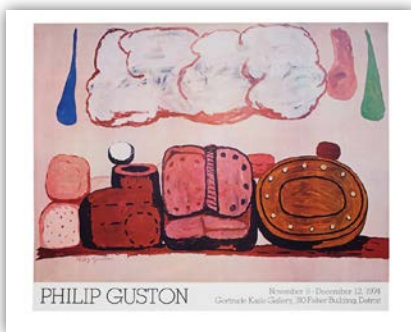
**WOMEN IN AMERICA  
EARN 2/3 OF WHAT MEN  
DO, 1985**

Guerrilla Girls (Established  
1985)

Inkjet Print

Courtesy of Guerrilla Girls

The **GUERRILLA GIRLS** is a group of feminist activist artists who use performance art, exhibitions, posters, and other projects to call attention to all forms of discrimination around the world. This poster visually represents the stark pay gap between men and women.



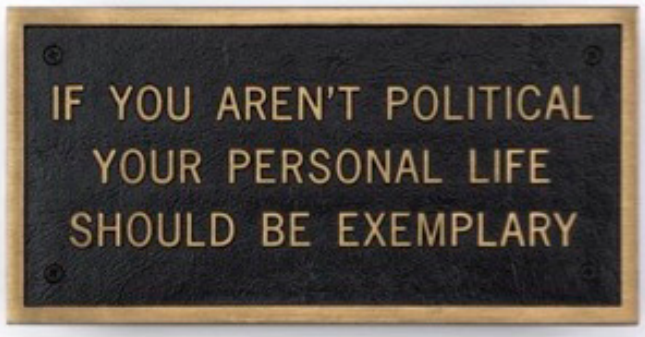
**RAIN CLOUD (GERTRUDE  
KASLE GALLERY EXHIBITION  
POSTER,)** 1974

Philip Guston (1913-1980)

Offset lithograph

Courtesy of the Gracie Mansion  
Conservancy

**PHILIP GUSTON** was a prominent Abstract Expressionist until the late 1960s, when he moved out of the City to upstate Woodstock. There he began producing cartoon-like pictures of crudity and violence giving rise to a new artistic vocabulary called Neo-Expressionism. This return to figuration permitted charged—often satirical—political content, reflective of a divided, war-weary nation in a year of presidential impeachment.



**TRUISMS: IF YOU AREN'T POLITICAL YOUR PERSONAL LIFE SHOULD BE EXEMPLARY, 1998**

Jenny Holzer (1950-)

Text on cast bronze plaque AP 4/5

Courtesy of the Artist and Hauser & Wirth

**JENNY HOLZER** is a Neo-Conceptual artist, who explores the influence of words, and uses words to engage the public. In order to reach as many people as possible, her provocative statements have appeared on public buildings and billboards as well as in museums and art galleries. Her short texts range from inflammatory to personal and relate to issues like feminism, poverty, and AIDS, or to no issues at all.



### **COTTON PICKER, 2011**

Miguel Luciano (1972- )

1971 Schwinn Cotton Picker, restored and customized, flags

Courtesy of the Artist

### **FREEDOM RIDER (HOMAGE TO FELÍCITAS MÉNDEZ), 2011**

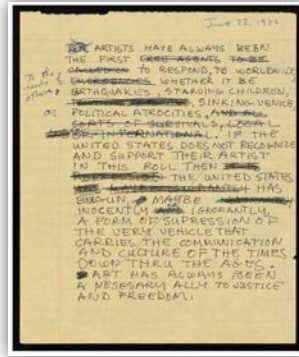
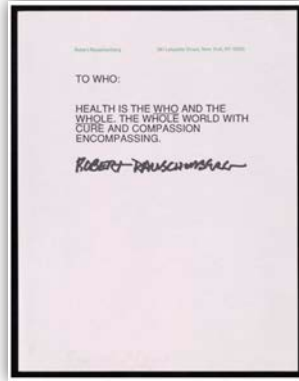
Miguel Luciano (1972- )

Embroidered leather vest, vintage buttons

Courtesy of the Artist



**MIGUEL LUCIANO** examines the colonial relationship between the United States and Puerto Rico through paintings, sculpture, and engaged public artworks. The works in Luciano's *Ride or Die* series celebrate Puerto Rican bike culture in New York City while recalling the history of Puerto Rican labor in Arizona's cotton fields during the 1920's. In *Freedom Rider*, Luciano pays homage to Felícitas Méndez, who migrated from Puerto Rico to Arizona to work in the cotton fields before relocating to California where she would fight against segregation in public schools alongside her husband Gonzálo. Luciano's work commemorates these migrations and acknowledges the current political and economic conditions of the island and the diaspora.



**WRITINGS ON ACTIVISM A706, 1987**

Robert Rauschenberg (1925-2008)

Archival document

Courtesy of the Robert Rauschenberg Foundation

**WRITINGS ON ACTIVISM, A737, 1992**

Robert Rauschenberg (1925-2008)

Archival document

Courtesy of the Robert Rauschenberg Foundation

**WRITINGS ON ACTIVISM, A730, 1992**

Robert Rauschenberg (1925-2008)

Archival document

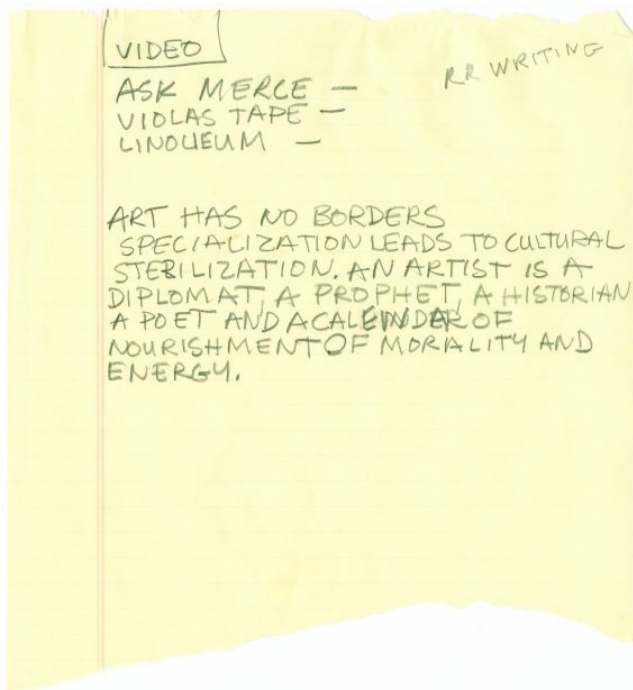
Courtesy of the Robert Rauschenberg Foundation

**WRITINGS ON ACTIVISM, A709, 1976**

Robert Rauschenberg (1925-2008)

Archival document

Courtesy of the Robert Rauschenberg Foundation



### **ART HAS NO BORDERS, NOTES ON THE ARTIST'S ROLE**

Robert Rauschenberg (1925-2008)

Archival document

Courtesy of the Robert Rauschenberg Foundation

Protecting the environment and the future survival of our planet were longstanding concerns of the artist **ROBERT RAUSCHENBERG**. In addition to environmental issues, Rauschenberg was active in civil rights and other humanitarian causes as well as programs advocating overseas cultural interchange and world peace.



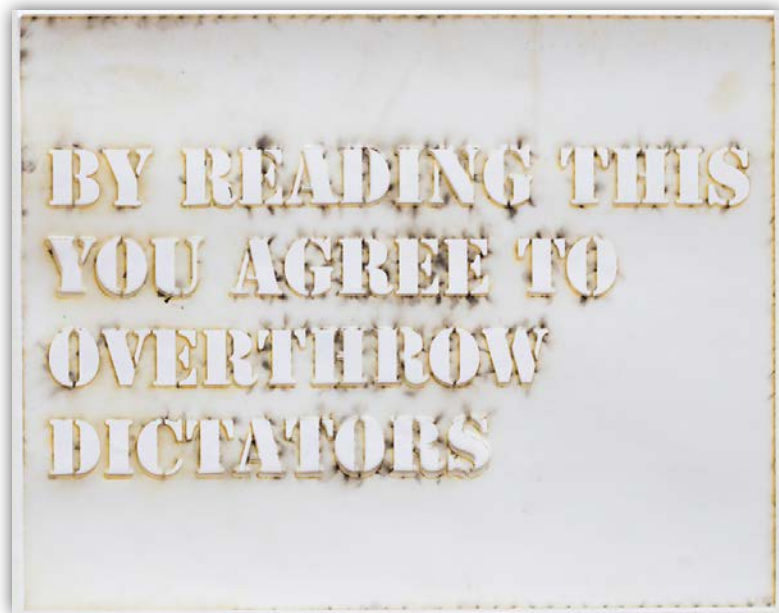
**VANITAS**, from the series **HOUSE BEAUTIFUL: BRINGING THE WAR HOME, NEW SERIES**, 2004

Martha Rosler (1943-)

Photomontage

© Martha Rosler; Courtesy of the Artist and Mitchell-Innes & Nash, New York

Artist **MARTHA ROSLER** made her first anti-war photomontage images in the late 1960s, a period when the Vietnam War was broadcast to everyone's living-room television and images of carnage appeared on the same newspaper pages as ads for American home goods. In the early 2000s, Rosler felt compelled to return to this style in response to the ongoing American wars in Afghanistan and Iraq. With *Vanitas*, she confronts and combines the war experience at home and "over there." Rosler lives and works in her native Brooklyn.



**OVERTHROW DICTATORS, 2017**

Dread Scott (1965-)

Laser cut frosted mylar

Courtesy of the Artist

Activist and artist **DREAD SCOTT** makes revolutionary art that reflects on events in history. His work is confrontational and has been at the center of controversy, lawsuits, and arrests. *Overthrow Dictators* was first shown at an artists' protest on Inauguration Day, January 20, 2017, when Scott reminded his audience that Richard Nixon was removed from power in 1974, eighteen months after a landslide election.





**SHOP OCCUPIED BY WOMEN CLERKS IN DISPUTE OVER PAY. RÚA PRINCIPE. VIGO, GALICIA, SPAIN. May 1992.**

Allan Sekula (1951-2013)

From the Series *Fish Story*, 1989-1995

Cibachrome Print

Courtesy of the Allan Sekula Studio



**US ARMY VII CORPS EN ROUTE FROM STUTTGART TO PERSIAN GULF. PRINS JOHAN FRISOHAVEN. ROTTERDAM, THE NETHERLANDS. December 1990.**

Allan Sekula (1951-2013)

From the Series *Fish Story*, 1989-1995

Cibachrome Print

Courtesy of the Allan Sekula Studio

**ALLAN SEKULA** revitalized documentary photography in the 1980s by highlighting the debilitating effects of deindustrialization and globalization on local economies. The first of his two photographs is the result of a protest against government cutbacks on employment benefits. The second features a subtle comparison of growing global capitalism, represented by the heavily loaded container ship in the background, and disappearing local economies, captured in the foreground poster of traditional village life.



### **STOP BS**, 2004

Richard Serra (1938-)

Offset Lithograph

Courtesy of the Whitney Museum of American Art  
Purchase, with funds from the American  
Contemporary Art Foundation, Inc., Leonard A.  
Lauder, President



### **FRUIT OF DOOM**, 1969

Unknown Artist

Offset Lithograph

Courtesy of the Whitney Museum of American Art  
Purchase, with funds from the American  
Contemporary Art Foundation, Inc., Leonard A.  
Lauder, President



### **HELP END DEMONSTRATIONS**, 1960-1970

Unknown Artist

Offset Lithograph

Courtesy of the Whitney Museum of American Art  
Purchase, with funds from the American  
Contemporary Art Foundation, Inc., Leonard A.  
Lauder, President

Artists have long been inspired by the brutality of war to protest and create protest art. *Stop BS* was designed by artist **RICHARD SERRA**. The designers of *Fruit of Doom* and *Help End Demonstrations* are not known. All three posters are part of the Daniel Wolf Collection of Protest Posters at the Whitney Museum of American Art.



# E PLURIBUS UNUM **OUT OF MANY, ONE**

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“The reason that I use ‘kinship’ and ‘exile’ in my artist statement is because I feel that the best way to describe my art practice is that I’m a walking contradiction.”

BASEERA KHAN

## **CYCLE NEWS**, 2017

Tania Bruguera with Mujeres en Movimiento (1968-)

Inkjet Print

Courtesy of the Artist



Cuban-born interdisciplinary artist **TANIA BRUGUERA**, founded *Immigrant Movement International* with support from the Queens Museum and the public art organization Creative Time. Eventually partnering with the Mayor's Office of Immigrant Affairs (MOIA) and other activist groups like *Mujeres en Movimiento*, she launched Cycle News: women ride bicycles around the borough of Queens to distribute pamphlets containing important resources for immigrants.



## **SMALL AMERICAN FIRES**, 2016

Teresita Fernández (1968- )

Colored ink and pencil on wood panels

Courtesy of the Artist and the Lehmann Maupin, New York, Hong Kong, and Seoul.

**TERESITA FERNÁNDEZ** is recognized for her public sculptures and unconventional use of materials. In 2005, she received a fellowship from the John D. and Catherine T. MacArthur Foundation, often referred to as a “genius” grant. Her artwork displaces history’s fixed hierarchical narrative with a more complex, accurate one. She looks at the lives and contributions of indigenous people and the diverse migrants continuing to shape the cultures that together define America. In addition to any reference to climate change the viewer might conjure, *Small American Fires* depicts the sophisticated slash-and-burn land management of Native Americans ignored by the traditional historical record.



**THE FUTURE IS PRESENT**, 2019

Jeffrey Gibson (1972-)

Digital print, silkscreen, collage, gloss varnish, custom color frame

Courtesy of Sikkema Jenkins & Co.

**JEFFREY GIBSON** is a multidisciplinary artist of Choctaw and Cherokee heritage who combines Native American symbols and materials with contemporary Western art forms. In *The Future is Present* and *I Am a Rainbow Too*, Gibson unites geometric abstractions found in both modern art and his own cultural heritage. He then adds another hybrid layer of pop culture lyrics rendered in his self-designed lettering style. Gibson's conjunctive artwork challenges presumptions about how Native American art should look and forces the contemporary art world to reckon with the long-time exclusion of Native art from major exhibitions and institutions.



**“UNTITLED” (USA TODAY), 1990**

Felix Gonzalez-Torres (1957-1996)

Candies in red, silver, and blue wrappers, endless supply

© Felix Gonzalez-Torres

Courtesy of the Felix Gonzalez-Torres Foundation

Produced amidst the backdrop of American military intervention in the Persian Gulf War, *“Untitled” (USA Today)* is a pointed interrogation of democracy, patriotism, and the relationship between an individual and a collective social body. Through the disappearance and regeneration of the candy spill, the installation embodies the cyclical nature of time, and the ways that specific histories wane and recur in our collective memory.





**HUMANKIND**, 2018

Baseera Khan (1983-)

Chromogenic print, acrylic, and pleather

Image courtesy of the Artist and Simone Subal Gallery, New York.  
Photo: Dario Lasagni.

**ZIPLOCK**, 2019

Baseera Khan (1983-)

Two way mirror film, acrylic, chromatic prints, cardboard

Image courtesy of the Artist and Simone Subal Gallery, New York.  
Photo: Dario Lasagni.



**BASEERA KHAN's** photo-collage constructions, combining found objects and original art, reveal her struggle to settle on a definition of self from among the many labels that could define her: Muslim, Indian, American, Pakistani, woman, queer; or artist. Both *Humankind* and *Ziplock* include family photos, suggesting the one place where Khan feels truly at home.



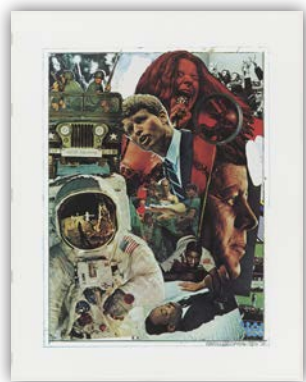
**TINKERBELL**, 2014

Aliza Nisenbaum (1977-)

Oil on canvas

Courtesy of Martin and Rebecca Eisenberg

An immigrant herself, **ALIZA NISENBAUM** often paints portraits of undocumented immigrants to make their humanity more visible and show how they have adapted to life here. She has often been welcomed in their homes, enabling her to incorporate their favorite objects and colors on her canvases. In a slight departure, the painting *Tinkerbell* eliminates the individual and focuses on objects: a Mexican textile, a letter from home, colorful images from children's books including the little fairy Tinkerbell found in J.M. Barrie's *Peter Pan*.



**SIGNS**, 1970

Robert Rauschenberg (1925-2008)

Screen Print

Courtesy of the Robert Rauschenberg Foundation

**ROBERT RAUSCHENBERG** conceived of *Signs* as a summation of the accomplishments and turbulence of the 1960s. Using his signature “combines” style, he brought together images of many of the most important events of the decade: the moon landing, the war in Vietnam and anti-war activism at home, civil rights protests, the iconic music of Janis Joplin, and the assassinations of John F. Kennedy, Robert F. Kennedy, and Dr. Martin Luther King, Jr. Rauschenberg said the print “was conceived to remind us of love, terror, violence of the last ten years. Danger lies in forgetting.”





### **MUSLIMS WERE DEHUMANIZED, 2001**

Students from The Calhoun School  
Collage

National September 11 Memorial & Museum,  
Gift of The Calhoun School, New York City



### **AND PEOPLE STILL MISS THE TWIN TOWERS, 2001**

Students from The Calhoun School  
Collage

National September 11 Memorial & Museum,  
Gift of The Calhoun School, New York City



### **FIREHOUSES WERE IN MOURNING. ENTIRE COMPANIES HAD PERISHED, 2001**

Students from The Calhoun School  
Collage

National September 11 Memorial & Museum,  
Gift of The Calhoun School, New York City



### **MISSING SIGNS WERE POSTED EVERYWHERE, 2001**

Students from The Calhoun School  
Collage

National September 11 Memorial & Museum,  
Gift of The Calhoun School, New York City

These four construction-paper collages are from a series of 31 artworks conceived by eighth-grade students at **THE CALHOUN SCHOOL** in response to the September 11, 2001 terror attacks. In these contemporaneous explorations by the Calhoun students, one senses their struggle to make meaning of a national tragedy that was shifting the world's geopolitics and the fragile balance between civil liberties and homeland security. The attacks tested the students' emerging humanitarian values and aspirations for social justice.



**KING MISSION**, 2019

Nari Ward, (1963-)

Hydrocal Medallion

Courtesy of the Artist and the Lehmann Maupin, New York, Hong Kong, and Seoul

**NARI WARD**, a Jamaican-born artist, is gaining recognition for a broad body of work, which includes sculptures, large-scale installations, paintings, and videos. He explores such contemporary social issues as gentrification, democracy, historical memory and racism. *King Mission* is a replica of a plaque depicting Dr. Martin Luther King Jr, from a school near the artist's Harlem studio. Every buyer of this multiple piece must sign an agreement that resale profits be donated to the Bowery Mission.

# THE HABITABLE EARTH

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“My interest in geology is manifold: geologic forms are sublime and impressive, massive and permanent compared to the human [or digital] form, and yet actually fluid and permutable on a larger geologic time scale. Geologic thinking offers an alternative to the climatologically destructive anthropocentric viewpoint, asserting the ultimate [im]permanence of us, and of Earth.”

DEVRA FREELANDER



**IRREDUCIBLE, IRREDUCIBLE (1919: BLACK WATER), 2019**

Torkwase Dyson (1970-)

Acrylic, metal, ink, and gouache on wood

Courtesy of the Artist and Pace Gallery, New York

**TORKWASE DYSON** is a multidisciplinary artist whose predominantly abstract works address issues of climate change, racial injustice, and their intersection: environmental racism. The shape of *Irreducible, Irreducible* recalls a raft built by black boys on a Lake Michigan beach in 1919. White beachgoers threw stones at the boys, insisting that they had crossed the line of the segregated beach, starting a riot. Dyson focuses on the raft as “architecture that helps and allows bodies to be free, to self-express, to feel some autonomy inside of these white industrial terroristic systems.”



**LATE CAPITALIST RELIC, 2018**

Devra Freeland (1990-2019)

Epoxy resin, cellphone

Courtesy of The Estate of Devra Freeland



**HOW TO LOVE A LANDSCAPE, 2017**

Devra Freeland (1990-2019)

Digital video

Courtesy of The Estate of Devra Freeland

**DEVRA FREELANDER's** art explores the intersection of ecofeminism, geology, and technology, often echoing shapes of natural phenomena in fluorescent colors unknown in nature. Deeply concerned by the destructive effects of climate change on the natural world, Freeland captured natural wonders in resin, steel, and concrete, offering artistic durability to threatened resources. In *Late Capitalist Relic*, Freeland embedded a cellphone in a resin "ice" fragment, pondering which will last longer.



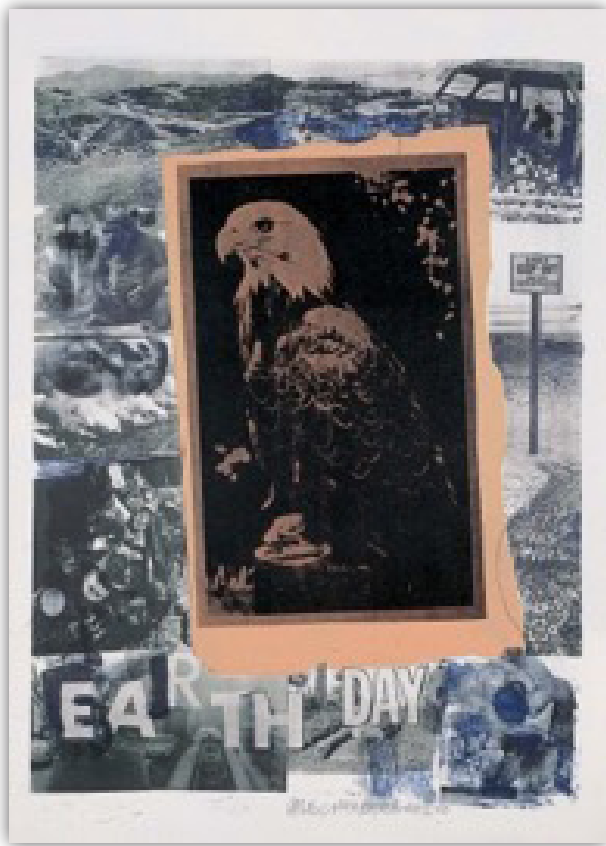
**DIAMOND, BROWER PARK, 2016**

Naima Green (1990-)

Inkjet Print

Courtesy of the Artist

Artist and educator **NAIMA GREEN** investigates questions of place, belonging, and perceived cultural identity within the African diaspora. The comfort and tranquility of Green's subjects is the surest proof of her original goal: to supplant predominating images of black and brown people in scenes of urban decay with new ones set in beautiful natural environments.



**EARTH DAY**, 1970

Robert Rauschenberg (1925-2008)

Lithograph with chine collé

Courtesy of the Robert Rauschenberg Foundation

**ROBERT RAUSCHENBERG** created the first Earth Day poster using his recognizable style of “combines.” His bold statement places the bald eagle, symbolizing the United States, in the center and surrounds the bird with multiple images of environmental ruination.



## **TOUCH SANITATION PERFORMANCE**

Mierle Laderman Ukeles

July 24, 1979-June 26, 1980

Citywide performance with 8,500 Sanitation workers across all fifty-nine New York City Sanitation districts

March 24, 1980

Sweep 7, Staten Island 2

Photo: Deborah Freedman

Courtesy the artist and Ronald Feldman Gallery, New York

**MIERLE LADERMAN UKELES** speaks with a group of uniformed Department of Sanitation workers, “New York’s Strongest,” during her milestone performance *Touch Sanitation*. This performance was her first as the newly-engaged “artist in residence” with the NYC Department of Sanitation. *Touch Sanitation* was an unexpected unification of art, essential public service, and large-scale municipal systems.

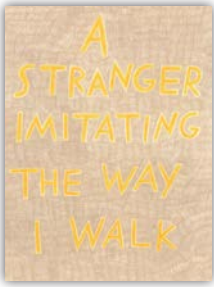


# HEALTH, WELLNESS, AND UNIVERSAL ACCESS

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“The movement to embrace disability as an aesthetic, a series of intersecting cultures, and a creative force, is essential to disability rights.”

ALICE SHEPPARD

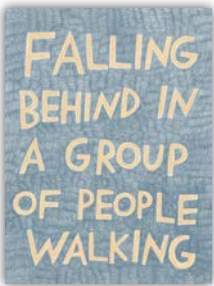


**IT HAPPENS MORE THAN YOU WOULD THINK, 2020**

Shannon Finnegan (1989-)

Colored pencil on paper

Courtesy of the Artist

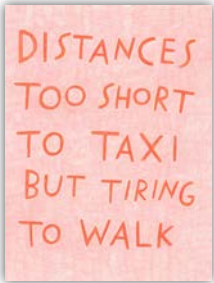


**MY PACE IS THE BEST PACE FOR ME, 2020**

Shannon Finnegan (1989-)

Colored pencil on paper

Courtesy of the Artist



**OR MAYBE THERE IS NO DISTANCE TOO SHORT TO TAXI?, 2020**

Shannon Finnegan (1989-)

Colored pencil on paper

Courtesy of the Artist

**SHANNON FINNEGAN** commonly uses humor in her work to shed light on accessibility and disability culture. Often intended for an audience of people with disabilities, these works reflect the nuance and vibrancy of these communities. These recent text works reflect Finnegan's own thoughts, feelings, and memories about her own disability, forming a narrative self-portrait.



**CANDY DARLING ON HER DEATHBED, 1973**

Peter Hujar (1934-1987)

Photographic print

Courtesy of The Peter Hujar Archive, Pace/MacGill Gallery, New York and Fraenkel Gallery

**PETER HUJAR** created luscious, intimate portraits of New York's counterculture of the 1970s and 1980s, revealing his technical mastery of black-and-white, hand-developed photography. Hujar staged this glamorous yet fragile photograph at Darling's invitation, just days before she died of cancer at age 29. In the 1980s, Hujar took a series of portraits and self-portraits, similarly emotional, but achingly raw, of gay men dying of complications related to AIDS.

**AIDS, 1994**

Kay Rosen (1949-)

Inkjet Print

Courtesy of the Artist

**AIDS - assistance, assist, help, advocate, secours, socorro, rally, support, accommodation, succor, co-operation, recourse, stand-by, lift, relief, service, resource, benefit, friend, ayuda, helping hand, subsidy, care, humanitarian, sustenance, ally**

Trained in languages and linguistics, **KAY ROSEN** realized that what most interested her about language was the ways it could be expressed visually. *AIDS* was created at a time when treatments for the once fatal disease began to offer growing measures of hope. The words Rosen deploys in English, Spanish, and French convey a budding sense of benevolent resilience.

**REVEL IN YOUR BODY**, 2019

Alice Sheppard

Medium: dance short film,  
shot for video. Includes audio  
description. Camera and  
Videographer: Shimmy Boyle,  
Safety Third Productions  
Videographer: Katherine Helen  
Fisher.

Performers: Alice Sheppard,  
Laurel Lawson

Producer: Lisa Niedermeyer

Audio Describer: Cheryl Green

Original Score Composed by Jacob Bloomfield-Misrach

Performed by Jacob Bloomfield-Misrach, William Sammons & Bijan  
Sharifi

Post Production Sound: IMRSV Sound

Sound Design by Bijan Sharif

Courtesy of Disability Dance Works

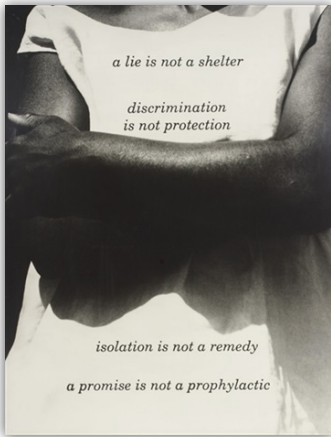


Working in the disciplines of art, technology, design, and dance, Kinetic Light creates, performs, and teaches at the nexus of access, disability, dance, and race. We see disability as more than the deficit of diagnosis. In our work, intersectional disability is an aesthetic, a culture and essential element of our artistry. Through rigorous investment in the histories, cultures, and artistic work of people with disabilities and people of color, Kinetic Light creates transformative art that advances the intersectional disability arts movement.

**ALICE SHEPPARD**

In *Revel in Your Body*, Sheppard dances alongside artist Laurel Lawson on an empty parking rooftop and the Georgia Tech campus with the Atlanta skyline in the background. Director Katherine Helen Fisher continues her experimentation with flight and slow motion filmography as Laurel and Alice leap, dramatically, into the blue sky.

This video includes an audio description for blind and non-visual visitors by Cheryl Green.



**UNTITLED (A LIE IS NOT A SHELTER), 1989**

Lorna Simpson (1960-)

Gelatin Silver Print

Courtesy of the Artist and the Michael Rosenfeld Gallery LLC, New York

**LORNA SIMPSON** is a Brooklyn-based photographer, whose conceptual work tackles stereotypes of race and gender with emphasis on African American women. She is widely recognized for her photo-text installations, collages, and films. First displayed at bus stops, this image focuses on the model's body instead of her face with text overlaying it. Combined as a whole, Simpson confronts the lack of accessible health care for many Americans, especially women of color.

**SILENCE = DEATH, 1987**

The Silence=Death Project

Avram Finkelstein, Brian Howard, Oliver Johnston, Charles Kreloff, Chris Lione, and Jorge Socarrás

Archival Print

Courtesy of Avram Finkelstein



This iconic poster lent enduring identity to the battle against AIDS and the failure of so many to take action in combating it. The newly formed group ACT UP deployed it as a central image in their fervent activist campaign. Taking the collaborative lead from artists Finkelstein and Socarrás, the Project used the title phrase and a pink triangle, which during the 1970s had become a gay pride symbol reclaimed from its association with the persecution of homosexuals in Nazi Germany.



**THE RED RIBBON**, 1991

Visual AIDS Artists' Caucus

Gross grain and satin ribbon and safety pin

Courtesy of Visual AIDS

The red ribbon is a symbol of AIDS awareness created by a collective of artist activists responding to ignorance and official indifference. Inspired by the yellow ribbon then common in support of Gulf War troops, the group felt the war against AIDS was equally deserving of a symbol: one of hope that “one day soon the AIDS epidemic will be over, the sick will be healed, and the stress upon our society relieved.” For what was first called *The Ribbon Project*, the artists chose red to represent the “connection to blood and the idea of passion—not only anger, but love...”

**UNTITLED**, 1982

David Wojnarowicz (1954-1992)

Spray Paint on Plexiglass

Courtesy of Beth Rudin DeWoody



A victim of the AIDS crisis at age 37, **DAVID WOJNAROWICZ**, was a prolific gay writer, painter, photographer, poet, printmaker, and activist. His 1991 memoir *Close to the Knives* about loss and rage in the face of official denial empowered other artists to follow his lead. Beth Rudin DeWoody is recognized as a career-maker for emerging artists in her Florida gallery, The Bunker Artspace.



# A LIVABLE CITY

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“I hereby pledge to make the following changes in my life. My actions will be small, but their collective impact will be great. I promise to consume fresh and local produce. I promise to reduce, reuse, recycle, compost, and conserve energy. I will walk, bike, or ride public transportation as much as I can. I will set an example for others as a Sustainable Organic Steward (S.O.S.).”

TATTFOO TAN



**AWAITING OUR BROTHERS RETURN, 2001**

John Coburn (1957-)

Pen and ink drawing

Courtesy of National September 11 Memorial & Museum, Gift of Canadian artist, John Coburn and Thomas G. Beckett, Beckett Fine Art Ltd.



**ST. PAUL'S CHAPEL, 2001**

John Coburn (1957-)

Pen and ink drawing

Courtesy of National September 11 Memorial & Museum, Gift of Canadian artist, John Coburn and Thomas G. Beckett, Beckett Fine Art Ltd.

After watching television news coverage of the September 11, 2001 attacks at his home in Toronto, **JOHN COBURN** felt compelled to witness the devastation firsthand and see whether his art might be of some emotional support to the recovery effort. He developed friendships with many recovery workers and volunteers. Using pen and ink, Coburn sketched the valor, generosity, and warmth that he witnessed on the streets of lower Manhattan in the fall of 2001 and the winter of 2002.



**GOING TO WORK, 1980**

Perla de Leon

Inkjet Print

Courtesy of the Artist

When arriving at her first assigned school in the South Bronx in the late 1970s, **PERLA DE LEON** was shocked at the neighborhood's physical decline. She was determined to record the resilient African American and Puerto Rican residents. The vital spirit of the Bronx she knew from childhood survived despite the violent urbanist slash of the Cross Bronx Expressway and the arson-illuminated flight that followed in its destructive wake. *Going to Work* shows a fashionable woman, whose daily agency belies the depressed environment she strides through.





**AMERICAN AUTO,  
HUNTS POINT** from the  
**SOUTH BRONX TRADES  
PROJECT**, 2011-present

Martine Fougeron (1954-)  
Digital C Print  
Courtesy of the Artist

**WARREN, OWNER, HUNTS  
POINT** from the **SOUTH  
BRONX TRADES PROJECT**,  
2011-present

Martine Fougeron (1954-)  
Digital C Print  
Courtesy of the Artist



**MANUEL-HEAD  
SILVERSMITH, PORT  
MORRIS** from the  
**SOUTH BRONX TRADES  
PROJECT**, 2011-present

Martine Fougeron (1954-)  
Digital C Print  
Courtesy of the Artist



**SILOS-CASA CEMENT,  
HUNTS POINT** from the  
**SOUTH BRONX TRADES  
PROJECT**, 2011-present

Martine Fougeron (1954-)

Digital C Print

Courtesy of the Artist



**NANCY, HEAD  
DECORATOR, HUNTS  
POINT** from the **SOUTH  
BRONX TRADES  
PROJECT**, 2011-present

Martine Fougeron (1954-)

Digital C Print

Courtesy of the Artist

**MARTINE FOUGERON** photographs century-old industrial steel production, new economy green roof builders, and artisanal family trades like baking, printing, and hand-made bedding. Her images highlight the skills and dedication of the laborers to the small businesses that have traditionally offered immigrants financial opportunities and a first-step toward American citizenship.



**FOOD: FARM GARDEN, GREENHOUSE, AND TRAINING FOR PARENTS AND CHILDREN, 2020**

Linda Goode Bryant (1949-) and Project

EATS, Active Citizen Project (2014-)

Greenhouse, Working in partnership with Gracie Mansion in providing content for the Greenhouse and seasonal garden tours, student camps, and onsite training for communities on healthy cooking, eating, and lifestyles. Garden programs will be accompanied by select artist projects and workshops.

Courtesy of the Artist and the Artists, Farmers, Health Professionals, and Citizen

Activists of Project EATS

**LINDA GOODE BRYANT** is heralded globally as a conceptual artist, filmmaker, and community activist. The *Food* project brings together gardeners, farmers, food preparers, community wellness staff, and artists to teach local students and young mothers why and how fresh foods advance healthy living. Such educational outreach allows participants to take these new skills back to their home communities, spawning sustainable, citizen-operated food initiatives that will improve public health, provide employment, and stimulate local economies.



**BREAKFAST STILL-LIFE  
WITH GRECA, 2018**

Lucia Hierro (1988- )

Digital print on brushed  
nylon, felt & foam

Private Collection of Amanda  
L. Uribe, Photo by Matt Eaton  
@matteatonasnobdy



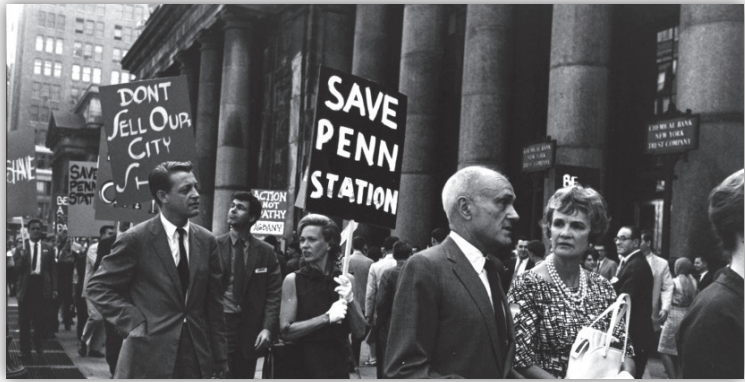
**MANGUCITO, 2018**

Lucia Hierro (1988- )

Digital print on brushed  
nylon, felt & foam

Collection of Alia Williams

The works in **LUCIA HIERRO**'s *Bodegones* or "still life" series provide a glimpse into the everyday objects Hierro encountered as a Dominican American growing up in New York City. The objects in these images are familiar to many Latinx people, from the plátanos to the greca or coffee-maker. These objects serve as personal signifiers of identity, while also exploring the greater economic structures at play in culture and consumption.



## **AGBANY PROTEST TO SAVE PENNSYLVANIA STATION**

August 2, 1962

David Hirsch

Inkjet Print

Courtesy of the New York Preservation Archive Project

Members of an ad-hoc civic organization, the Action Group for Better Architecture in New York (AGBANY), waged a quixotic battle to save the original Beaux-Arts Penn Station designed by McKim, Mead and White. This march at the site, led by the prominent architect Philip Johnson, proved to be a seminal moment in the history of the landmarks preservation movement. Just 15 months later, the demolition began.



**S.O.S. (SUSTAINABLE ORGANIC STEWARDSHIP) FREE SEEDS LIBRARY**, ongoing since 2012

Tattfoo Tan (1975 - )

MDO plywood, paint, nails, acrylic sheets, seeds

Courtesy of the Artist and Hudson Valley Seed Co.

The artistic practice of **TATTFOO TAN** spans ecology, health, and climate change. Modeled on the “Little Free Library” system, these totemic public sculptures provide free seeds for edible or flowering plants to New Yorkers, especially those in underserved neighborhoods. The results provide a healthy, natural, and accessible food supply.



**MUNICIPAL ART SOCIETY  
PENNSYLVANIA STATION  
PROTEST**

June 29, 1988

Steven Tucker (1955-)

Inkjet print

Courtesy of Steven Tucker

New York-based photographer **STEVEN TUCKER** has documented the preservation and planning activism of New York's oldest advocacy group dedicated to a livable city: The Municipal Art Society (MAS). Here, Tucker records a demonstration, led by the then MAS president Kent Barwick, against a proposed weakening of landmarks protection. It fell on the 25th anniversary of the first such protest in 1962, fighting what proved to be a losing battle to save the original Penn Station. Its destruction spurred the landmarks law signed into legislation in 1965 by Mayor Robert F. Wagner Jr.



**HATTIE CARTHAN (1900-1984)**

Unknown Artist

Newspaper or Periodical Clipping

Inkjet Print

Courtesy of the Clippings File  
Brooklyn Collection,  
Brooklyn Public Library

When community activist **HATTIE CARTHAN** learned that urban renewal projects threatened three 19th-century Bedford-Stuyvesant brownstones shaded by a rare 40-foot magnolia tree, she organized community residents to save them all. The brownstones were converted into the Magnolia Tree Earth Center with nature programs for school children, activities for seniors, a vegetable garden, and a research library. The magnolia tree is now a “living landmark,” designated by the New York City’s Landmarks Preservation Commission.





**PRESERVATIONIST JOAN MAYNARD WITH STUDENTS IN FRONT OF THE HUNTERFLY ROAD HOUSES, 1970**

Unknown Artist

Inkjet print

Courtesy of the Weeksville Heritage Center

As co-founder of today's Weeksville Heritage Center in Brooklyn, **JOAN MAYNARD** fostered architectural preservation through community engagement. She included local children in the archeological exploration and historical research at Weeksville, helping to inspire pride in African American heritage and the urgency to sustain it. A namesake school continues to teach the integrated civics curriculum she pioneered.



# PURSUIT OF EQUALITY

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“...As much as I’m interested in the black figure, or the black body, I’m interested in humanity; I’m always asking the viewer to reconsider their own sense of humanity as much as the humanity of the subject, or my engaging with the subject.”

JOHN EDMONDS



**SEXISM, #8, 1973**

Benny Andrews (1930-2006)

Oil on Linen

Courtesy of Michael Rosenfeld Gallery LLC, New York

**BENNY ANDREWS** was a prolific artist whose figurative, surreal artwork often portrayed scenes of African American history and racial injustice. After Andrews became involved with feminist groups, he created his *Sexism* series to explore similar oppressions of women and the uneven distribution of power by gender. The white male figure in *Sexism #8* covers himself with the colors of the American flag and carries weapons of brutality in apparent defense of his right to power.



**“UNTITLED (HOOD 1)” FROM THE HOOD SERIES, 2016**

John Edmonds (1989-)

Photographic print

Courtesy of the Artist

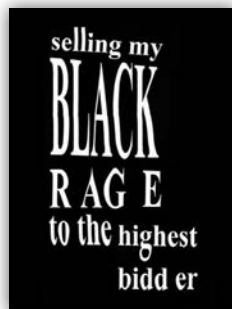
**JOHN EDMONDS** is a photographer whose work responds to the scarcity of positive representation of African American artists and images by exploring themes of identity, community, and beauty. With only a hoodie visible here, Edmonds confronts viewers with its heavily-burdened symbolism by exposing how reactions come from first impressions rooted in racial coding.

**SELLING MY BLACK RAGE TO THE HIGHEST BIDDER, 2018**

Kameelah Janan Rasheed (1985-)

Mixed media

Courtesy of the Artist



**KAMEELAH JANAN RASHEED** is a Brooklyn-based artist, activist, and teacher whose conceptual work tackles challenges to black identity, both historically and today. Her work is often language-based, ranging from overt sarcasm to the subliminal messages of advertising. In *Selling My Back Rage to the Highest Bidder*, Janan Rasheed emphatically asserts her agency to “sell” her rage and value her emotions, in contrast to the generations of Black Americans whose bodies were sold without their consent.

## UNTITLED, HARLEM, NEW YORK, 1963

Gordon Parks (1912-2008)

Courtesy of and copyright The Gordon Parks Foundation



## UNTITLED, WASHINGTON, D.C., 1963

Gordon Parks (1912-2008)

Courtesy of and copyright The Gordon Parks Foundation

One of the most celebrated and multi-talented photographers of his time, **GORDON PARKS** recorded the progress of the Civil Rights Movement, highlighting its leaders and exposing the wrongs of racial prejudice and segregation. Two 1963 photographs capture defining moments of race relations of the period. The first features a newspaper headline reporting extreme police brutality against seven unarmed black men in Los Angeles. The second documents the historic March on Washington, where an estimated quarter million gathered at the Lincoln Memorial to support Civil Rights legislation and hear the Reverend Dr. Martin Luther King Jr. deliver his famous *I Have a Dream* speech.



## PEOPLE'S FLAG SHOW, 1970

Faith Ringgold (1930- )

Offset Lithograph

Courtesy of Faith Ringgold and ACA Galleries, NY

**FAITH RINGGOLD's** varied artistic portfolio and political and social activism reflect her life experiences within her own family and community. She confronts the segregation, racism and sexism that informed much of this experience. Ringgold designed the *People's Flag Show* poster to promote an exhibition of works invoking the American flag. The exhibition was organized to protest laws restricting the flag's use and display, and to highlight the need to protect the freedom of speech and artistic expression.



**8095 DAYS**, 2019

Sable Elyse Smith (1986-)

Digital c-print, suede, artist frame

Courtesy of the Artist, JTT, New York and Carlos Ishikawa, London

**SABLE ELYSE SMITH** is a multimedia artist whose work explores the damage caused by mass incarceration on imprisoned individuals and their families, including her own. Smith has worked with the Brooklyn Justice Initiatives to create an arts-based diversion program for young people whose lives have intersected with the legal system.



**RAISE UP**, 2014

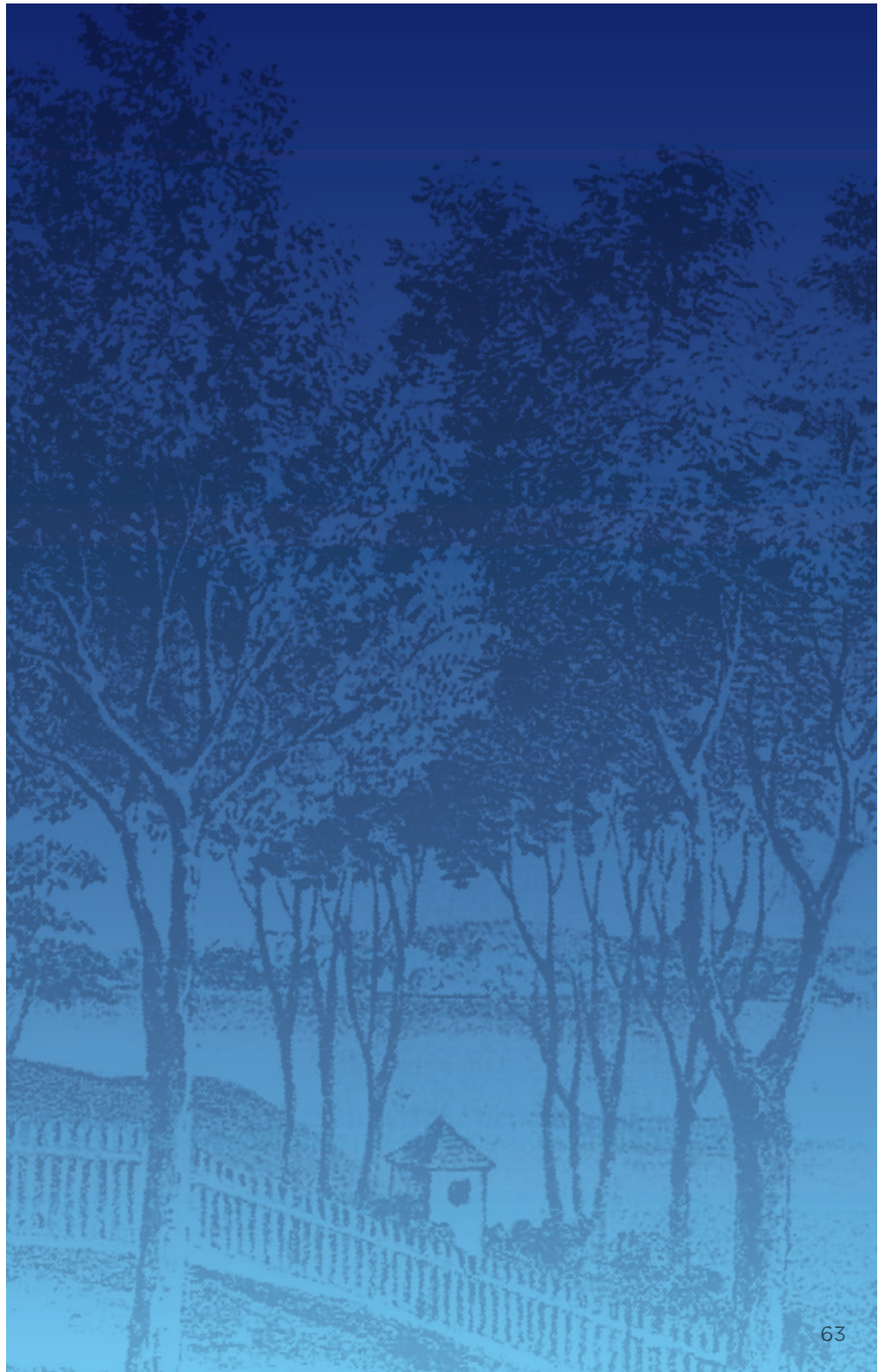
Hank Willis Thomas (1976-)

Bronze

Courtesy of the Artists and Jack Shainman Gallery

**HANK WILLIS THOMAS** searches archives and vintage periodicals for photographs that he transforms into artworks challenging black identity in mass media and popular culture. The repeating hands-up gesture in *Raise Up* reflects the vulnerability of African American men in the face of systemic racial injustice.





## **ACKNOWLEDGMENTS**

**THIS PROGRAM IS MADE POSSIBLE IN PART WITH  
GENEROUS SUPPORT FROM THE FORD FOUNDATION,  
THE DAVID BOHNETT FOUNDATION, THE KATHRYN AND  
KEN CHENAULT FAMILY FOUNDATION, AND THE MAY AND  
SAMUEL RUDIN FAMILY FOUNDATION**

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*Special thanks to Lydia-Rose Aigbedion, Susan Goldman, and  
Mina Rieur Weiner for their steadfast engagement*

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Health Professionals, and Citizen  
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Kameelah Janan Rasheed  
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Visual AIDS  
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Weeksville Heritage Center  
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## **SPECIAL THANKS**

Gracie Mansion Conservancy Board of Advisers  
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New York City Department of Cultural Affairs  
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Lydia-Rose Aigbedion  
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*Special thanks to C. J. Nye in setting a new standard  
for the Conservancy's Social Media*

*Lists in formation at printing*

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February 2020

**GRACIE**  
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## TOURS OF GRACIE MANSION

### PUBLIC TOURS

Join us for free guided tours offered on select Mondays at 10:00am, 11:00am, and 5:00pm.\*

View full calendar online and reserve your spot at the Gracie Mansion Conservancy website

**[NYC.GOV/GRACIETOURS](https://www.nyc.gov/gracietours)**

### SCHOOL TOURS

Educators planning a visit are encouraged to take full advantage of the teacher visit guide and curriculum package including pre-visit and post-visit activities. The primary sources featured in it offer a deeper understanding of New York's history, especially during the early Republic, as well as key events involving Mayors who have lived in the house. Issues range from slavery, to development of the port, to the New Deal, and entry into World War II. School tours and other group tours are available on Wednesdays at 10:30am and 11:30am.

Schedule a group or school tour, please email

**[GRACIEINFO@CITYHALL.NYC.GOV](mailto:GRACIEINFO@CITYHALL.NYC.GOV)**

\*All Tours Exclude Holidays. Full Calendar Online.



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