

Moving Body,
Moving Study

BAM

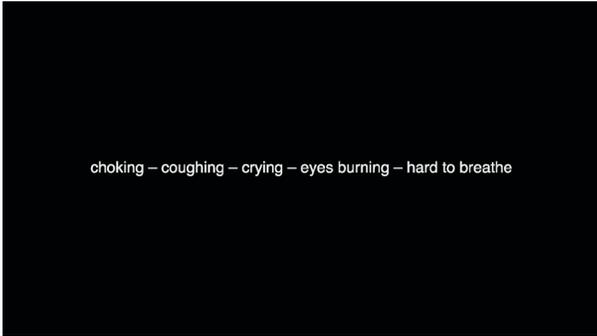
Next Wave Art

On view
Sep 13—Oct 26

2018

Design objects and furniture generously presented in partnership with Colony. Founded by Jean Lin, Colony is a community of independent furniture, lighting, textiles and objects designers coming together on a New York City stage to celebrate American design with an international audience. Featuring work by Phaedo, Meg Callahan, and Studio Paolo Ferrari.

goodcolony.com



Video still courtesy of the Artist

FREYA POWELL
On Fire like Hell Fire, 2016
Digital video, silent
21:16 minutes
Courtesy of the Artist

In 2013, the War Resisters League, a pacifist organization active in the United States since 1923, put out a call in Critical Resistance's *The Abolitionist* for stories of tear-gassing and pepper-spraying in prisons and jails. Hundreds of people sent in letters revealing the rampancy of human-rights abuses in incarceration centers. Freya Powell's *On Fire like Hell Fire* gathers some of these harrowing accounts of prisoners' exposure to chemical weapons into a polyphony of voices relating the injustices suffered through gassing and medical negligence and the lasting physical and psychological trauma resulting from these experiences.



Image courtesy the artist, Queens Museum, and JTT New York. Photo by Hai Zhang. Installation view from, "Ordinary Violence," Queens Museum, New York, 2017.

SABLE ELYSE SMITH
Untitled: Father Daughter Dance, 2013-17
Nine channel video, silent
10:13 minutes
Edition 1 of 1 + 1AP
Courtesy of the Artist and JTT, New York.

In *Untitled: Father Daughter Dance*, nine screens juxtapose visual fragments, including found footage of an arrest, and Sable Elyse Smith's choreographic re-enactment of protocols for prison visitation: emptying pockets, being searched, waiting to be let in. Chalk writing on a blackboard and directly upon the wall detail such procedures disciplining gesture, movement, speech. Smith's video installation, which evokes surveillance or security systems through the employment of cube monitors, draws from her own experience of visiting her father in prisons over the past 20 years. Emblematic of her broader practice, this work mines the archive of movements of her own body to explore the visual and physical language of memory and trauma.



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Mountain top removal images: Vivian Stockman/www.ohvec.org
Flyover courtesy of southwings.org
Developed from the performance *Flashburn in Uzbekistan* at the Museum of Fine Art, Boston

PATTY CHANG
Flashburn in Uzbekistan, 2015
Digital video
27:00 minutes
Courtesy of the Artist

In her multi-part video, *Flashburn in Uzbekistan*, Patty Chang utilizes invocations as a structure to explore decay, personal and shared histories and archival research. Building this narrative using images, language, objects and her body, Chang explores the imprints left by atomic bombs of Hiroshima, tea bowls, prayer wheels and her relationship to natural entities such as sacred snow mountains and wandering lakes. Methodically including scenes with repetition of movement and cyclical motion, Chang draws parallels between seemingly dissonant ideas to create a reflection on her personal associations on care-giving, geopolitics and landscape.

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