

September 28, 2020 | FOR IMMEDIATE RELEASE

MATERIAL INTIMACIES OPENS AT NXTHVN



Natani Notah, Inner Child, 2019.

Leather scraps, jean fabric, seed beads, thread, acrylic paint, faux fur,
artificial sinew, and plastic corn pellets, 16 x 6 x 4 inches

Courtesy of the artist

Photo by Natani Notah

MATERIAL INTIMACIES

Oct 18, 2020 - Jan 18, 2021

Featured artists: Wesley Chavis, Natalie Diaz, Candice Lin, Stephanie A. Lindquist,
Yvette Mayorga, Hương Ngô, Natani Notah, and Zina Saro-Wiwa

Gallery Hours: Wed-Sun, 2-6pm or by appointment

Special Preview: Oct 17, 2020, 11am-5pm, timed tickets; learn more at
www.nxthvn.com/calendar/material-intimacies

COVID-19 Restrictions: Visitors must wear masks; 7 people max. at a time

For press inquiries, please email press@nxthvn.com

NXTHVN

169 Henry St.
New Haven, CT 06511
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"... it's here I recognize the break. It's here we roll along the pavement into hills of conversation we share a ride we share a country but live in alternate nations . . ."

—Layli Long Soldier, *Whereas* (Graywolf Press, 2017)

NXTHVN is thrilled to announce the opening of *Material Intimacies*, organized by 2020-2021 Curatorial Fellows Michelle Phương Ting and Claire Kim. The exhibition features eight contemporary artists: Wesley Chavis, Natalie Diaz, Candice Lin, Stephanie A. Lindquist, Yvette Mayorga, Hương Ngô, Natani Notah, and Zina Saro-Wiwa. Their work makes tangible the intimacies forged and ruptured by colonialism in order to put forth radical associations with desire, kinship, vulnerability, land, and touch.

Through installation, video, sound, textile, and print, the exhibition examines intimacy as an encounter shaped by the globalizing forces of colonization, whereby white European settlers forced violent contact with Indigenous, Black, Latinx, and Asian peoples and severed sacred ties to land and kin. Within this horrific web of enslavement, exploitation, and commodification, intimacy became structured around the desires of white people. For those colonized and their descendants, the possibilities of intimacy remain restricted or out of reach.

Located on Quinnipiac land, NXTHVN acknowledges what Layli Long Soldier calls "the break." Colonialism's ruptures are not distant, but *here*—felt within our bodies, families, and communities. As a means to subvert this constricting power, the work in the exhibition prompts us to ask: How can the very materials commodified for the colonial project (e.g. land, bodies, sugar, and porcelain) enact beauty, while disrupting the violence of bondage, exotification, and displacement? How do artists use materials to assert new terms of being seen, wanted, and touched? What might liberatory intimacy look like, one that frees us from racist, capitalist, and misogynistic structures of communal life?

A full-color catalogue will accompany the exhibition and include essays from the curators, in addition to a note from NXTHVN's founders and an introduction by curatorial advisor Kalia Brooks Nelson.

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ABOUT

In 2015, Titus Kaphar founded [NXTHVN](#) (Next Haven), a new national arts model, in the Dixwell neighborhood of New Haven, Connecticut, with Jason Price and Jonathan Brand. Through intergenerational mentorship, professional development, and cross-sector collaboration, NXTHVN connects early-career artists and creative professionals with the resources, opportunities, and networks vital to their success. [NXTHVN.COM](#)

SUPPORT

Support for NXTHVN's Curatorial Fellowships is provided in part by a grant from The Andrew W. Mellon Foundation. Three Studio Fellowships each year are supported by the TOY family in memory of Yves (1988–2011). NXTHVN is supported by significant funding from the RISC Foundation, Inc., Connecticut Department of Economic and Community Development, and the State of Connecticut. NXTHVN's programs are made possible by generous support from Burger Collection, the City of New Haven, Hong Kong, the Ford Foundation, Gagosian, the J.P. Fletcher Foundation, and Stonestrow Fund. Additional support is also provided by the Christie's Education Trust Reginald Browne Award, the Charles W. and Elizabeth D. Goodyear Foundation, the Connecticut Center for Arts and Technology (ConnCAT), Creative Capital, Dwight Hall at Yale, ForGood Fund, and the Robert Rauschenberg Foundation.

For general inquiries, **please email** hello@nxthvn.com

To schedule tours or to visit outside gallery hours, **please email** exhibitions@nxthvn.com

Material Intimacies

October 18 - January 18, 2021 | Curated by Michelle Phương Ting and Claire Kim

EXHIBITION STATEMENT

“... it’s here I recognize the break. It’s here we roll along the pavement into hills of conversation we share a ride we share a country but live in alternate nations . . .”

—Layli Long Soldier, *Whereas*

This exhibition brings together artists who materialize, or make tangible, intimacies forged and ruptured by colonialism. Their work puts forth redemptive ways to relate to desire, kinship, vulnerability, land, and touch. Through radical softness and bold revision, each artist offers a path to healing, one that restores the humanity of the colonized and yields new narratives of power and communion.

The vision of an interconnected world—organized around white people’s desires—severed sacred ties to land and kin, forging webs of enslavement and exploitation that dispossessed indigenous peoples, splintered families, and reconfigured global geographies. Its legacy persists through capitalist greed, misogyny, racism, xenophobia, police brutality, and perpetual war.

These artists salvage the very materials fractured and commodified for the colonial project—such as porcelain, plants, bodies, and breath—in order to recover their potential for resistance. Imbued with new life, these remnants summon us to feel and come close. Here, we recognize what Layli Long Soldier calls *the break*. We sense a phantom mending, and what comes into view is an image of regeneration: fragments and echoes of a prior wholeness longing to be rejoined.

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WORKS IN THE EXHIBITION

Wesley Chavis

Remnants of a Mythical Man, 2016

Fermenting water, baby oil, cocoa butter, bleach, and charcoal on canvas, with a color photograph from Mom's archive and a film still

78 x 66 inches (hanging canvas), 4 x 6 inches (photo), 3 x 3 inches (film still)

Courtesy of the artist

Natalie Diaz

River Lines, 2018

HD Video (4 mins., :7 secs.)

Courtesy of the artist

Candice Lin

Hierarchical Potion of Power, 2016

Porcelain with blue overglaze, cork, herbal tincture

5 x 3 x 2 inches

Courtesy of the artist and Ghebaly Gallery

Dr. Paul Schreber's Renowned Corpse Poison, 2016

Porcelain with blue overglaze, cork, herbal tincture

5 x 4 x 2 inches

Courtesy of the artist and Ghebaly Gallery

Clairvoyant Testosterone, 2016

Porcelain with blue overglaze, cork, herbal tincture

5 x 3 x 2 inches

Courtesy of the artist and Ghebaly Gallery

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Stephanie A. Lindquist

Union, 2017

Jacaranda, basswood, ebony, costume jewelry, rice, latex, and coin

29 x 28 x 25 inches

Courtesy of the artist

Winter Rye, 2018

Collagraphs, edition of 5

30 x 22 inches

Collection of Eve Biddle

Bi-Color Sorghum, 2018

Collagraphs, edition of 5

22 x 30 inches

Collection of Eve Biddle

Yvette Mayorga

Homeland Promised Land, 2019

Acrylic piping on canvas

24 inches in diameter

Courtesy of the artist

I Remember Eating Hot Chips when my Dad got Deported, After J.H. Fragonard, "The Swing", 2017

Acrylic piping on canvas

20 x 24 inches

Courtesy of the artist

Monuments of the Forgotten, 2020

Acrylic piping on shoes

Dimensions variable

Courtesy of the artist

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Hương Ngô

Reap the Whirlwind, 2018

Four serigraphs printed with high gloss on black paper

58 x 43 inches

Courtesy of the artist

Reap the Whirlwind, 2018

Handbound books, printed and silkscreened with thermochromic ink

8.5 x 9 x 3 inches

Courtesy of the artist

Natani Notah

Inner Child, 2019

Leather scraps, jean fabric, seed beads, thread, acrylic paint, faux fur, artificial sinew, and plastic corn pellets

16 x 6 x 4 inches

Courtesy of the artist

Sister, Sister, 2018

Used cotton skirts, mixing bowls, shower stool, rope, acrylic paint, dried pinto beans, and sunflower seeds

54 x 20 x 78 inches

Courtesy of the artist

Zina Saro-Wiwa

Eaten by the Heart (documentaries), 2012-2013

"How Do Africans Kiss?" (11 mins.)

"Damien" (2 mins., 31 secs)

"Breathing Orchestra" (5 mins., 26 secs)

Digital Video

Dimensions variable

Courtesy of the artist and Tiwani Gallery

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Natani Notah

Sister, Sister, 2018

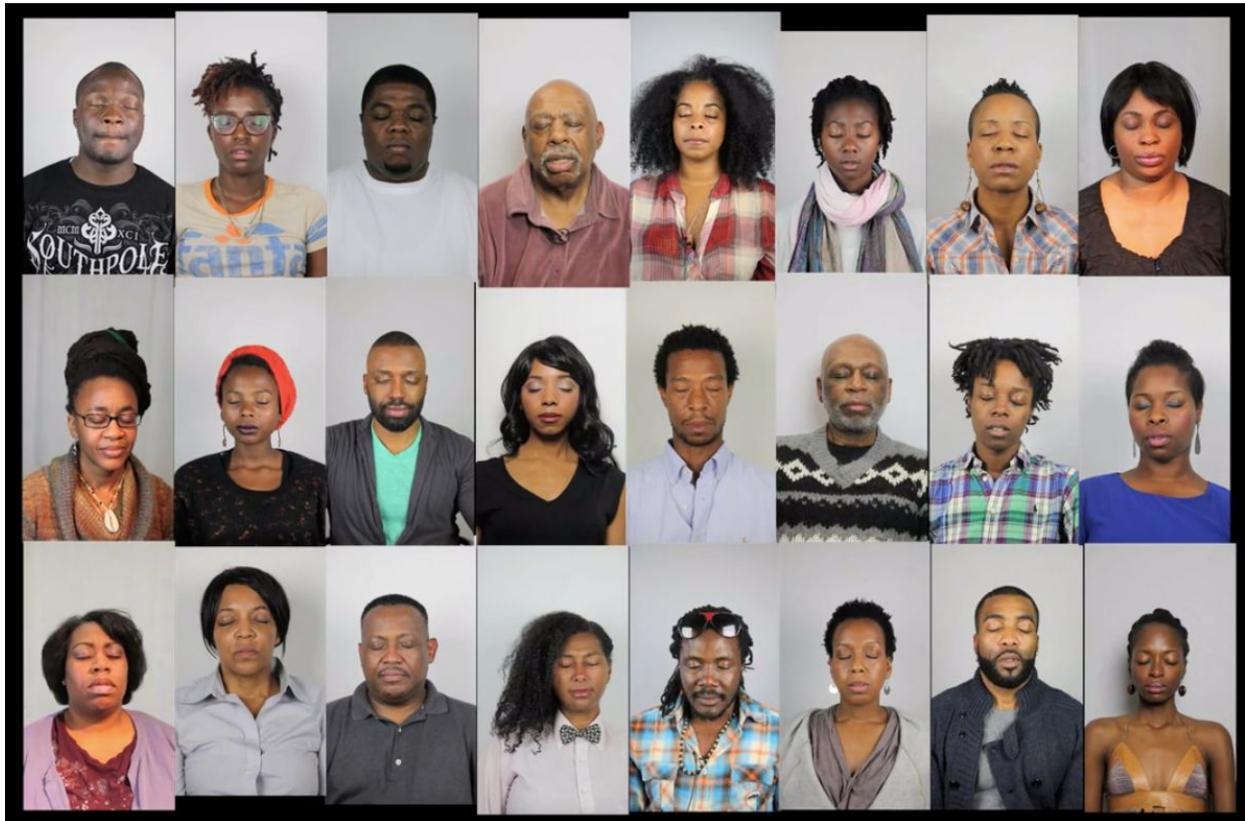
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BIOGRAPHIES

2020 NXTHVN CURATORIAL FELLOWS

Michelle Phương Ting is a curator and writer based in New Haven, CT. In 2019, Ting co-curated Kearny Street Workshop's APature Festival featuring emerging Asian American and Pacific Islander artists. A former Head Guide at Yale University Art Gallery, public programs coordinator at the Cantor Arts Center, and educator at various community organizations, Ting is also a curator with The Racial Imaginary Institute and an MFA candidate in poetry at New York University. Her writing most recently appeared in *Apogee*, *Wildness*, and *Tupelo Quarterly* and has been nominated for the "Best American Essays" and "Best of the Net" series. A Tin House alum and graduate of Yale University, she has received fellowships from Kenyon Writers Workshop, Brooklyn Poets, Omnidawn, Fine Arts Work Center, and Lighthouse Writers Workshop.

Claire Kim is an independent curator and arts administrator based in New York City. She is currently the Special Assistant to the President at BRIC alongside her work as a 2020 Curatorial Fellow through NXTHVN. Previously, Kim has worked in museum education and programming with numerous arts institutions and organizations, including the New Museum, the Asian American Arts Alliance, the Solomon R. Guggenheim Museum, and CUE Art Foundation. She has curated and consulted for exhibitions in spaces such as BRIC, MoCADA, The Border Project Space, Mom's Gallery, and Gymnasium. Kim graduated from the Downtown Brooklyn Arts Management Fellowship in August 2018.

NXTHVN CURATORIAL ADVISOR

Kalia Brooks Nelson, PhD, is the NXTHVN Curatorial Advisor. She is also the Mellon Project Director in the African American and African Diaspora Studies Department (AAADS) at Columbia University. Brooks Nelson is a curator, arts administrator and educator with a focus on developing exhibitions, programming, strategic planning, and curriculum development for organizations working at the intersection of art and education. She holds a PhD in Aesthetics and Art Theory from the Institute for Doctoral Studies in the Visual Arts (IDSVA), and is co-editor of *Women and Migration: Responses in Art and History* (Open Book Publishers, Cambridge, UK). She has served as a consulting curator with the City of New York through the Department of Cultural Affairs and Gracie Mansion Conservancy. Brooks Nelson is currently an ex-officio trustee on the Board of the Museum of the City of New York.