

## Exhibition Guide

# *On Education*

March 20–August 17, 2025

Emanuel Almborg  
Frank Baniwa and Escola Viva  
Cristine Brache  
Bruce High Quality Foundation University  
Hanne Darboven  
Dominique Gonzalez-Foerster  
Kasia Fudakowski  
General Idea  
Jef Geys  
Michela Griffio  
Susan Traditional Woman Hudson  
Tetsuya Ishida  
Mike Kelley  
Graziela Kunsch  
Marc Kokopeli  
Július Koller  
Brad Kronz  
Ghislaine Leung  
Paul McCarthy  
Gordon Parks  
Carissa Rodriguez  
Jacob Riis  
Ilene Segalove  
Amber Rane Sibley  
Laurie Simmons  
Sable Elyse Smith  
sgp  
Stefan Tcherepnin  
Betty Tompkins  
Philip Wiegard with Kathy Seitzinger Hepburn,  
Laura L. LePere, Andrea Victoria Paradiso,  
Denise Pinnell, and Amy Sutryn



*On Education* brings together works by 35 international artists that engage with the subject of education from unconventional perspectives. This exhibition resists the utopian narratives and aims that often frame art's engagement with pedagogy, instead foregrounding the traumas and forms of violence—both real and symbolic—that are intrinsic to the process of being educated. *On Education* examines the mechanisms of surveillance and control that structure spaces of learning, explores artmaking as a potential tool for counterhegemonic resistance, and interrogates the social and cultural conditioning of childhood and child-rearing. It acknowledges the precarity and challenges of learning in an environment of constantly disrupted attention shaped by endemic underfunding, spiraling culture wars, unsustainable debt, and the lasting impacts of racism and colonialism.

Departing from the participatory and discussion-based models that have predominated in contemporary art's engagement with education over the past two decades, *On Education* returns to the object, spanning painting, photography, sound, sculpture, installation, video, spatial interventions, and archival material. The exhibition makes a case for the object as a counterpoint to the digitalization of learning, a shift that has accompanied education's financialization and privatization since the 1990s and has accelerated since the Covid-19 pandemic. The works collected in this exhibition reflect personal experiences of teaching and being taught, explore the use of artworks in experimental pedagogies, and propose sustained aesthetic contemplation as a still-potent method of meaning-making.

Occupying the entirety of Amant's campus, *On Education* is divided into three sections, each anchored by a historical photograph that serves as a thematic focal point. At 932 Grand, the exhibition opens with a 1943 photograph by Gordon Parks that captures a group of students at Florida's Bethune-Cookman College, a historically Black institution, being trained as radio technicians during World War II. Taken while Parks was employed by the U.S. Office of War Information, this image

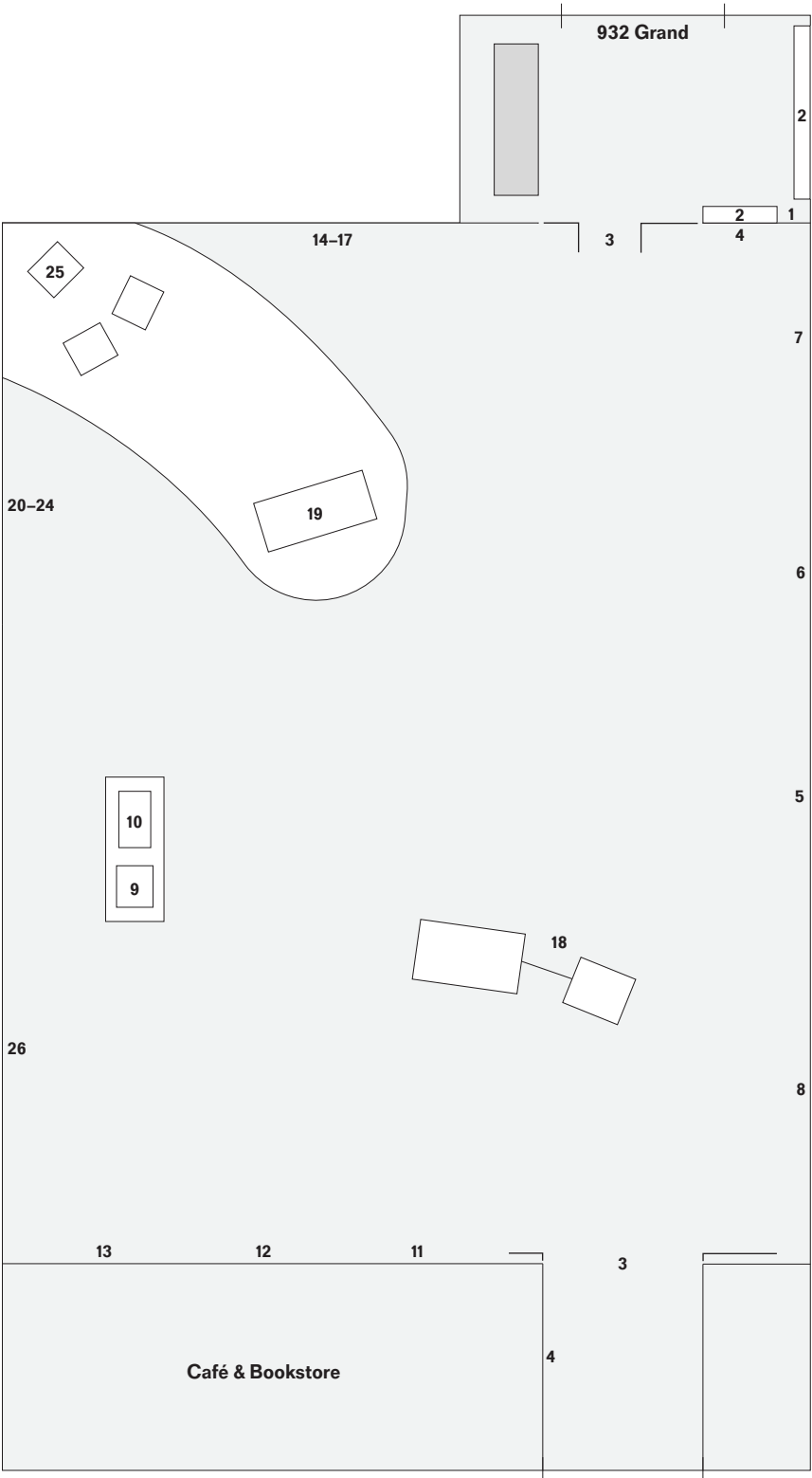
reflects the instrumentalization of narratives of racial progress as part of the US war effort while subtly underscoring the persistent racial inequalities of the era. The artworks gathered in 932 Grand similarly adopt the tools of institutional storytelling to convey counterhegemonic narratives, including works that adopt vernacular forms or domestic themes to draw out the tension between educational expectations and lived experience. Among the works in this gallery, Michela Griffo's paintings weave personal trauma with institutional abuse through a grammar of symbols appropriated from popular cartoons, while Susan Traditional Woman Hudson's quilt memorializes the colonial violence experienced by Indigenous children at US residential schools. In contrast, Philip Wiegard's hand-crafted wallpaper, created in a workshop employing students from Brooklyn, playfully critiques and reimagines community art practices, engaging viewers in a meditation on the intersections of labor, creativity, and value.

Across the courtyard at 315 Maujer, the exhibition continues with Jacob Riis's image of a crowded tenement-era classroom in one of New York's underfunded schools in the Lower East Side at the turn of the 20th century. This photograph sets the stage for an exploration of how institutional spaces, while ostensibly sites of education and care, often function to condition behavior and perpetuate social inequalities and marginalizations. From the canteen tables present in Brad Kronz's installation, which evoke the emptiness of a shuttered school cafeteria, to Sable Elyse Smith's paintings reemploying pages from state-issued coloring books, these works expose how education intertwines with infrastructures that condition social behavior to maintain systemic injustices.

In the courtyard at 306 Maujer, Hanne Darboven's spatialized sound installation *Opus 25A "Ludwig van Beethoven"* (1987) reverberates among the garden's native plants, reflecting on time, progress, and nature. Inside the 306 Maujer gallery, Július Koller's *Flying Cultural Situation (U.F.O.)* (1983) introduces a constellation of works that address notions of

play and the promises, limitations, or disappointments of imagination. Among other works, this gallery features ephemera documenting the decadelong adventures of the Bruce High Quality Foundation University in New York and across the United States. In *Géza*, a film program by Emanuel Almborg, Cristine Brache, and Ilene Segalove reflects on the various stages of coming of age, from infancy to adolescence and young adulthood. Here and throughout the exhibition, a conceptual score by Ghislaine Leung which calls for child safety gates to be installed across all of Amant's thresholds envelops the exhibition in an ambient atmosphere of surveillance and control.

Through its multifaceted exploration of education's structures, contradictions, and possibilities, *On Education* invites viewers to reconsider the ways knowledge is shaped, transmitted, and contested—both within and beyond the walls of the classroom.



Works in 932 Grand

1. Gordon Parks, *Radio Technicians' Class*, Daytona Beach, Florida, 1943
2. Carissa Rodriguez, *Untitled (storage cubbies)*, 2024/2025
3. Ghislaine Leung, *Gates*, 2019
4. Ghislaine Leung, *Monitors*, 2022
5. Philip Wiegard, *Lost Boys*, 2025
6. Laurie Simmons, *Deep Photos (Cowboy Town)*, 2021
7. Laurie Simmons, *Deep Photos (Sparkle House)*, 2022
8. Susan Traditional Woman Hudson, *Thank You My Grandmas and My Grandpas*, 2020
9. Amber Rane Sibley, *I'm Sorry I Didn't Tell You Earlier*, 2024
10. Amber Rane Sibley, *It's ok*, 2024
11. Michela Griffo, *Why Haven't We Heard About The Girls?*, 2006
12. Michela Griffo, *Mother*, 1982–1984
13. Michela Griffo, *Swine in the Nursery*, late 1990s–early 2000s
14. Michela Griffo, *After She Turned Forty*, 2022
15. Michela Griffo, *But Mom, Ginger and I...*, 1980–1982
16. Michela Griffo, *The Day She Stopped Loving Her Children*, 2022
17. Michela Griffo, *My Childhood*, 2023
18. Stefan Tcherepnin, *Cadisyphos with Baggages*, 2019
19. Stefan Tcherepnin, *Course Casualty*, 2019
20. Stefan Tcherepnin, *Hands*, 2020
21. Stefan Tcherepnin, *Orphan*, 2020
22. Stefan Tcherepnin, *Theatre*, 2020
23. Stefan Tcherepnin, *Dream*, 2020
24. Stefan Tcherepnin, *Ceremony*, 2020
25. Paul McCarthy with Mike Kelley, *Family Tyranny/Cultural Soup*, 1987
26. Frank Baniwa and Escola Viva, *Umbigo do Mundo 1–7*, 2023



932 Grand

315 Maujer

306 Maujer

**Gordon Parks (1912 Fort Scott, KA–  
2006 New York)**

1. *Radio Technicians' Class, Daytona Beach, Florida*, 1943. Gelatin silver print, 11 x 14 in (27.94 x 35.56 cm).

Courtesy of and copyright The Gordon Parks Foundation.

The prominent documentary photojournalist Gordon Parks took this photograph as a correspondent of the US Office of War Information, an agency established to shape public perception of war, boost morale, and counter enemy propaganda. Parks's image captures a classroom at Bethune-Cookman College where African American students are being trained as radio technicians. This training was crucial during World War II as it provided students with technical skills that could support the war effort and help them access better employment opportunities in a racially segregated society. The photograph reflects the broader themes of Parks's career, including education, racial uplift, and the intersection of race and labor during the wartime era. It also incidentally reflects the instrumentalization of the aspirational goals of educational and career equality for the purpose of military indoctrination.

**Carissa Rodriguez (b. 1970 New York,  
lives and works in New York)**

2. *Untitled (storage cubbies)*, 2024/2025.  
MDF, metal hooks, dimensions variable.

Courtesy the artist.

*Untitled (storage cubbies)* is a sculpture that takes the form of school benches and cubbies that would normally be encountered by students at the entrance to a classroom, here designed to fit the space of Amant's Grand Street foyer. They might call to mind the design-focused aesthetic principles of Montessori schools—educational institutions that emphasize self-directed learning, hands-on activities, and mixed-age classrooms to foster independence and critical thinking in children. By transplanting these cubbies into an art gallery and making them available for use by Amant's visitors, Rodriguez playfully gestures toward the extension of specialized early education methods beyond childhood

and questions the role and function of art spaces as places of educational value.

The artwork also underscores the tension between the utopian promise of specialized early education—often seen as a way to cultivate a “better” child—and its real-world restriction to those with the economic means to afford expensive tuition. *Untitled (storage cubbies)* questions what it means to offer creative freedom in a system defined by privilege and hierarchy. The work asks us to consider how much of education is shaped by access, and how that access—or lack thereof—defines one's trajectory in a stratified society.

This iteration of the sculpture is accompanied by a text piece on Amant's institutional LED signage, featuring a running list of the artist's two-year-old child's growing vocabulary.

**Ghislaine Leung (b. 1980 Stockholm,  
lives and works in London)**

3. *Gates*, 2019. Score: Child safety gates installed on all thresholds in the exhibition space.
4. *Monitors*, 2022. Score: A baby monitor installed in one room and broadcast to another.

Courtesy the artist and Maxwell Graham, New York.

Ghislaine Leung produces poetic, score-based artworks that function as sets of instructions for defining, altering, or limiting a viewer's experience within an exhibition space. *On Education* includes two such works: *Gates* (2019), which specifies that child safety barriers must be installed across all the gallery's thresholds, and *Monitors* (2022), which requires a baby monitor camera and screen to be installed in different spaces across the gallery. By applying the apparatuses of child rearing to visitors at an art exhibition, these works critically address the ways in which institutional space is governed by mechanisms of control and regulation, whether through physical barriers or technological oversight. They also raise questions about the uncompensated and frequently unacknowledged labor of child rearing and its ambiguous relationship to institutionally recognized forms of work.



**Philip Wiegard (b. 1977 Schwetzingen, Germany, lives and works in Berlin)**

5. *Lost Boys*, 2025. Hand-painted wallpaper produced with neighborhood students from Lyons Community School during a weeklong workshop at Amant in February 2025, 993  $\frac{1}{3}$  square feet (92.2 square meters).

Courtesy the artist.

Philip Wiegard's work explores craft, labor, and collaboration, often incorporating handmade processes, mediums traditionally associated with the decorative arts, and participatory elements to challenge distinctions between fine art and craft. The wallpaper in this gallery was made in a collaborative workshop that Wiegard held with teenage participants, guiding them through a meticulous hand-painting process that transforms playful, collective labor into a sophisticated, patterned composition. Rather than trading on antiquated concepts of community art, where participants are invited to create a pastiche of a canonized artist's oeuvre, Wiegard develops a work together with the participants that results in an installation within a professional exhibition context. Wiegard stipulates that the teens must be paid for their time, raising both conceptual and logistical questions about the distinction between art making and labor, empowerment and learning, and waged and unwaged work.

**Laurie Simmons (b. 1949 Far Rockaway, NY, lives and works in New York)**

6. *Deep Photos (Cowboy Town)*, 2021. Plywood, teak, pine, plastic, paper, synthetic grass, metal, hot glue, acrylic paint, fabric, stone, glass. 60 x 40 x 8  $\frac{3}{4}$  in (152.4 x 101.6 x 22.2 cm).
7. *Deep Photos (Sparkle House)*, 2022. MDF, paper, metal, plastic, cardboard, wood, fabric, battery LED light, Marmoleum, hot glue, acrylic, sand, stone, plexiglass. 60 x 40 x 24 inches (152.4 x 101.6 x 61 cm).

Courtesy the artist and 56 HENRY, New York.

Laurie Simmons's work draws from her understanding of post-war American consumerism, especially the explosion of mass-produced goods that shaped suburban life in the mid-20th century. Her three-dimensional *Deep Photos* reimagine these domestic environments, exposing the artifice and constructed narratives of consumer culture. In *Deep Photos (Sparkle House)* (2022), Simmons presents a home meticulously assembled and turned on its side, swaddled in sparkling rugs and electric blue lights, unsettling our expectations of a familiar American domestic scene. The green grass and pool evoke a quintessential suburban dream, but the skewed perspective and seeming refusal of gravity remind us of its constructed nature.

Similarly, *Deep Photos (Cowboy Town)* (2021) models a Western main street with buildings like a saloon, school, and church, reflecting the iconography of American expansionism. In the context of *On Education*, these works highlight Simmons's signature approach—her method of staging and arranging domestic and public spaces becomes a way to reveal deeper, underlying conflicts. What begins in the domestic sphere extends into broader, societal arenas, making the connection between home life and larger cultural battles.

**Susan Traditional Woman Hudson (b. 1957 East Los Angeles, lives and works in Sheep Springs, New Mexico)**

8. *Thank You My Grandmas and My Grandpas*, 2020. Commercial cotton cloth quilt, 38  $\frac{7}{8}$  x 53  $\frac{3}{4}$  in (97 x 136.5 cm).

Heard Museum Collection,  
Gift of Sharron Lewis.

Though often associated with tradition, quilting entered Indigenous American communities through colonial violence and forced assimilation. Susan Traditional Woman Hudson, a member of the Kin Yaa'aanii (Towering House People) Clan of the Navajo Nation, learned to quilt at nine years old. For over 150 years, beginning in the late 19th century, U.S. government-mandated residential schools sought to erase Indigenous cultures by separating children from their families. Students were forbidden to speak

their languages or practice cultural traditions. Their hair was cut, and they endured physical, mental, and sexual abuse. Recent investigations have documented at least 973 deaths in these schools.

Hudson's mother and her grandmothers survived these schools, where they were forced to sew quilts under severe punishment for any mistakes in stitching, which could lead to beatings, and the quilts—made using children's labor—were sold rather than used to keep them warm at night.

Hudson, who first quilted out of necessity, later embraced the practice as a medium for storytelling, transforming it into a form of ledger art. Traditionally practiced by the Indigenous people of the Great Plain and Canadian Prairies in the 1860s, ledger art chronicles history and survival. Hudson's quilts, including *Thank You My Grandmas and My Grandpas* (2020), bear witness to the trauma and resilience of her ancestors. "Someone has to talk about what happened to us. Quilts hold stories," Hudson says. "I want to give voice to the voiceless so my descendants can be proud to be Diné."

**Amber Rane Sibley (b. 1988 Cape Cod, MA, lives and works in New York)**

9. *I'm Sorry I Didn't Tell You Earlier*, 2024. Ceramic, 36 x 15 x 15 in (91.44 x 38.1 x 38.1 cm).
10. *It's ok*, 2024. Ceramic, 28 x 20 ½ x 9 ½ in (71.12 x 52.07 x 24.13 cm).

Courtesy the artist and FIERMAN, NY.

Amber Rane Sibley's ceramic sculpture *It's ok* (2024) presents a visceral image of a woman kneeling, clutching her midsection as if trying to keep her organs from spilling out. For Rane Sibley, this piece develops from her experiences with psychoanalysis, and within the framework of *On Education*, the work evokes the emotional and psychological burden of the mother—an embodiment of internal struggles that are often kept hidden.

In *I'm Sorry I Didn't Tell You Earlier* (2024), Rane Sibley turns to the invisible, gendered labor of care work. The aged figure, her skin sagging under the weight of time, kneels with her head bowed toward the ground, her multiple hands with torn palms reflecting

exhaustion and sorrow. This sculpture touches on the unnoticed, unpaid labor often assigned to women, mirroring the quiet suffering and sacrifice that remains unspoken in both personal and public spheres. Rane Sibley's work intricately connects trauma, care, and the silent toll they exact, making visible the weight of lived experience through the medium of clay.

**Michela Griffo (b. 1949 Rochester, NY, lives and works in New York)**

11. *Why Haven't We Heard About The Girls?*, 2006. Oil, graphite, and ink on canvas, 40 x 72 in (101.6 x 182.88 cm).
12. *Mother*, 1982–1984. Oil and graphite on canvas, 72 x 54 in (182.88 x 137.16 cm).
13. *Swine in the Nursery*, late 1990s–early 2000s. Pencil and oil on canvas, 72 x 54 in (182.88 x 137.16 cm).
14. *After She Turned Forty*, 2022. Watercolor on paper, 12 x 9 in (30.48 x 22.86 cm).
15. *But Mom, Ginger and I...*, 1980–1982. Colored pencil and graphite on paper, 40 x 30 in (101.6 x 76.2 cm).
16. *The Day She Stopped Loving Her Children*, 2022. Watercolor on paper, 12 x 9 in (30.48 x 22.86 cm).
17. *My Childhood*, 2023. Watercolor on paper, 11 x 11 in (27.94 x 27.94 cm).

Courtesy the artist and Stellarhighway.

As both an artist and an activist, Michela Griffo is informed by her involvement in the Civil Rights, Women's Rights, and Gay Rights movements. Her work often explores themes central to queer and lesbian identity, giving voice to women's desires and experiences while also addressing the lingering impact of childhood trauma and addiction. Employing a pictographic technique that is akin to cartoon and lures the viewer into abhorrent narratives via apparent delightful imagery, the works shown in *On Education* delve into the intersections of personal trauma, societal norms, and the oppressive dynamics within toxic family structures. These intimate explorations reflect broader systemic issues, positioning Griffo's art as a critical lens through which we can confront the deeply

embedded inequalities and dysfunctions that persist within both the family unit and larger societal frameworks. While some of her paintings bear direct autobiographical references to her abusive father and alcoholic mother, others trade on narratives of traumatic events experienced by friends and strangers in institutions such as boarding schools and the church or disappointments endured in domestic heteronormative contexts.

**Stefan Tcherepnin (b. 1977 Boston, lives and works in Stockholm)**

18. *Cadisyphos with Baggages*, 2019. Hand-stitched faux fur, embroidered fabric eyes, wood, 70 ⅝ x 31 ½ x 47 ⅞ in (180 x 80 x 120 cm).
19. *Course Casualty*, 2019. Hand-stitched faux fur, embroidered fabric eyes, wood, metal, 15 ¾ x 78 ¾ x 72 ⅞ in (40 x 200 x 185 cm).
20. *Hands*, 2020
21. *Orphan*, 2020
22. *Theatre*, 2020
23. *Dream*, 2020
24. *Ceremony*, 2020

All works water soluble colored pencil on paper, 8 ½ x 6 ½ in (21.5 x 16.5 cm).

Courtesy the artist and Galerie Francesca Pia, Zurich.

Artist and composer Stefan Tcherepnin's multidisciplinary practice blends sound, installation, and performance to explore themes of narrative, culture, and memory. Shaggy, Muppet-like "monsters" have appeared in Tcherepnin's work since 2011, often as part of multimedia installations that combine sound and sculptural elements. *Course Casualty* and *Cadisyphos with Baggages* (both 2019) are each imbued with a dark irony, despite their kid-friendly appearance: the former is laid out like a body in a crime scene, while the latter is engaged in the Sisyphean task of hauling a school bus by hand. Simultaneously absurd, uncanny, goofy, and scary—including the implied hidden presence of an adult operator inside the costume—Tcherepnin's monsters impersonate the multifaceted transformations an individual undergoes while coming of age. Accompanied

by a series of drawings depicting strange ceremonial vignettes, these works create a space where childhood imagination and adult anxieties meet, using humor, myth, and fantasy to reflect on the heavier emotional burdens that we often begin to carry from a young age.

**Paul McCarthy with Mike Kelley (b. 1945 Salt Lake City; b. 1954 Wayne, MI–2012 South Pasadena, CA)**

25. *Family Tyranny/Cultural Soup*, 1987. Video, color, sound, 15:03 min.

Courtesy of Electronic Arts Intermix (EAI), New York.

Paul McCarthy's performance works address profoundly psychological issues of fear and desire. He often parodies powerful men, in public and in the family. *Family Tyranny* and *Cultural Soup*, which are shown together, were shot over two days in a Los Angeles TV station. A stage set was built to resemble a sitcom studio, and McCarthy invited the artist Mike Kelley to participate in front of the camera on one of the recording days. His instructions were simple: Kelley would play the son and McCarthy the father, exercising authoritarian abuse on a wailing Kelley. There was no other script.

The combination of watching *Family Tyranny* followed immediately by *Cultural Soup* is lethally nauseating. In their own ways, both works explore the mental space that results when mass entertainment commingles with interpersonal cruelty and dysfunction—the cooking show and the sitcom revisited as sites of trauma.

**Frank Baniwa (b. 1991 Assunção do Içana, Amazonas, Brazil, lives and works in São Gabriel da Cachoeira, Amazonas, Brazil) and Escola Viva**

26. *Umbigo do Mundo 1–7*, 2023. Colored pencil on paper, 16 ½ x 11 ⅞ in (42 x 29.7 cm) each.

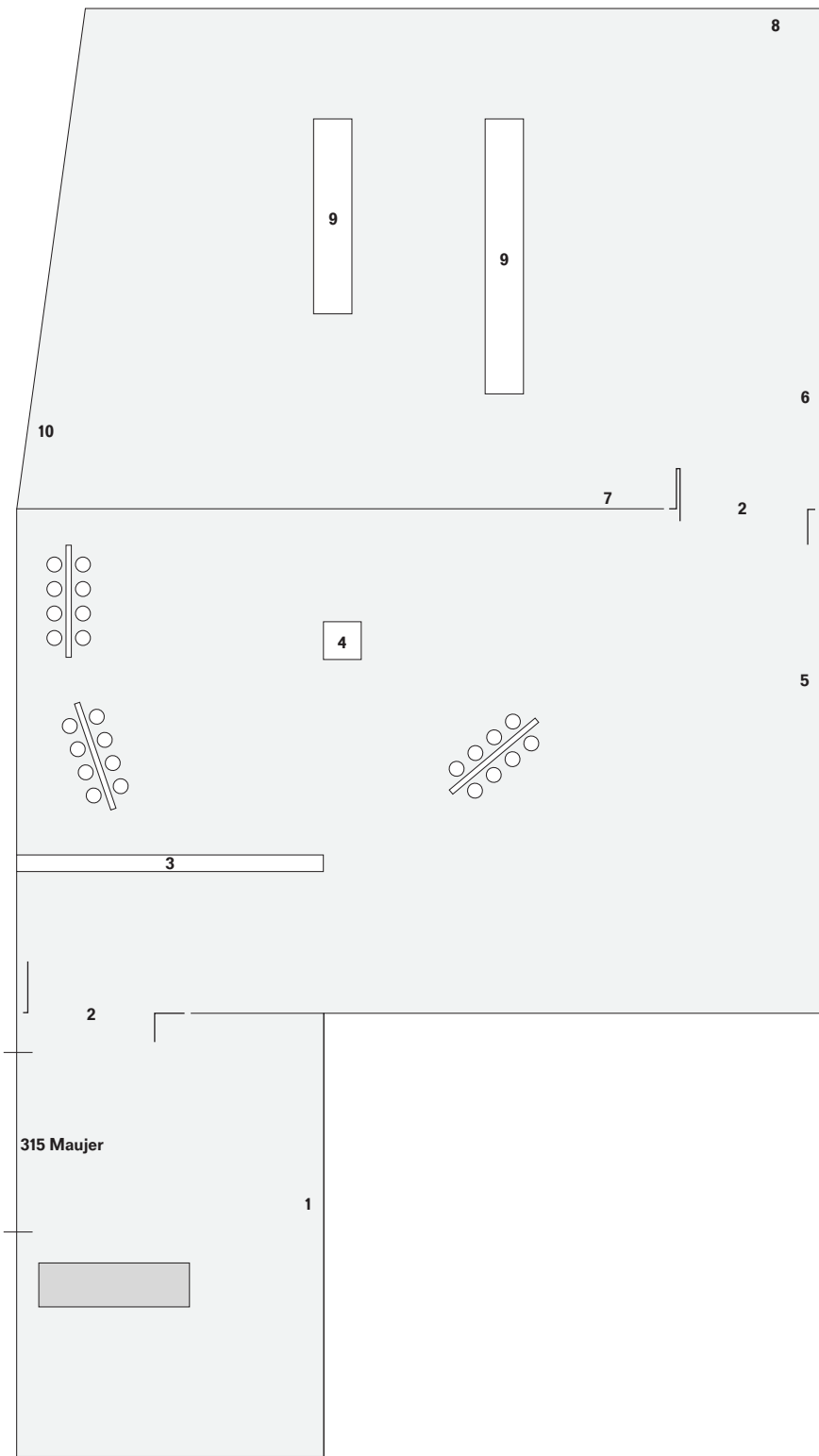
Courtesy the artist.

Whenever his father, Francisco Fontes Baniwa, recounts stories of the world's origins in the Baniwa language, Frank is compelled to draw and paint, bringing to life the community's indigenous understanding of humanity. The Baniwa, with a population

of over 6,000, reside in 83 villages along the Upper Rio Negro, at the borders of Brazil, Venezuela, and Colombia, as well as in São Gabriel da Cachoeira, Santa Isabel, and Barcelos in Amazonas.

The drawings featured in *On Education* are part of the book *Umbigo do mundo: Mitologia, Ritual e Memória Baniwa Waliperedakeenaai (Navel of the world: Baniwa mythology, ritual, and memory)* by Frank's sister, Francy Baniwa, a PhD candidate in Anthropology. Her book challenges traditional education by proposing that knowledge is rooted in ancestral memory. This belief also inspired the *Escola Viva* (Living School), a project founded on the notion that education should embrace the collective wisdom passed down through generations. The Living School, or Wanheke Ipanana—the House of Knowledge of the New Generation—seeks to provoke children to question the world and explore its many forms of existence. In the Living School, teachers are the elders, the community, and the land itself. As Francy Baniwa says, "Everything we do in the community—from weaving baskets to farming—is a living school." Through his drawings, Frank Baniwa captures the living history of his people, as well as the humans and more-than-humans that inhabit their cosmos.





Works in 315 Maujer

- 1. Jacob Riis, *Classes in Allen St. and Chrystie St. Public Schools*, 1902
- 2. Ghislaine Leung, *Gates*, 2019
- 3. General Idea, *Nightschool*, 1989
- 4. Brad Kronz, *I had all the tools even at a young age*, 2014
- 5. Sable Elyse Smith, *Coloring Book 111*, 2022
- 6. Sable Elyse Smith, *Coloring Book 133*, 2023
- 7. Tetsuya Ishida, *Untitled*, 2003
- 8. Graziela Kunsch, *Escolas*, 2016
- 9. Marc Kokopeli, *Untitled*, 2016–ongoing
- 10. Kasia Fudakowski, *Reasons to Reproduce, Reasons Not to Reproduce*, 2023



**Jacob Riis (1849 Ribe, Denmark–1914 Barre, MA)**

1. *Classes in Allen St. and Chrystie St. Public Schools*, 1902. Gelatin silver print, 7 <sup>13</sup>/<sub>16</sub> x 9 <sup>11</sup>/<sub>16</sub> in (19.8 x 24.6 cm).

International Center of Photography,  
Gift of Alexander Alland Sr. with additional  
funds provided by the Lois and Bruce  
Zenkel Purchase Fund, 1982.

Jacob Riis's 1902 photograph *Classes in Allen St. and Chrystie St. Public Schools* offers a stark portrayal of early 20th-century immigrant education in New York's overcrowded, underfunded tenement districts. Riis, a Danish-American social reformer and journalist, was best known for his pioneering photojournalism that exposed the harsh living conditions of the urban poor in New York City. His photographs of tenement schools in the Lower East Side were intended to raise awareness of the unsanitary and inadequate conditions in which immigrant children—many of whom were simultaneously employed in underpaid and dangerous jobs—were being educated. With the aim of inspiring social reform, these photographs were part of Riis's larger effort to document the struggles of the working classes, which were published in his influential 1890 book *How the Other Half Lives*. This photograph confronts the role of education in perpetuating social inequities, highlighting how marginalized communities—particularly immigrant communities—have been subjected to a system that often prioritizes control and assimilation over genuine learning.

**Ghislaine Leung (b. 1980 Stockholm, lives and works in London)**

2. *Gates*, 2019. Score: Child safety gates installed on all thresholds in the exhibition space.

Courtesy the artist and Maxwell  
Graham, New York.

**General Idea (AA Bronson, Felix Partz, Jorge Zontal) (est. 1969 Toronto, Canada)**

3. *Nightschool*, 1989. Lacquer on vinyl (digital print), 88 <sup>3</sup>/<sub>4</sub> x 63 in (225.4 x 160 cm).

Collection Hartwig Art Foundation.  
Promised gift to the Rijksdienst voor het  
Cultureel Erfgoed / Rijkscollectie.

General Idea produced conceptual, provocative work that addresses issues such as sexuality, media, and the commodification of art. *Nightschool* (1989), from the series *Five Portraits*, presents a wryly self-mythologizing and darkly humorous image of the artists as a trio of vampiric graduating students. Created at the outset of the AIDS epidemic in the United States—which would become the focus of General Idea's most well-known body of work—*Nightschool* gestures at, without directly addressing, the looming crisis by suggesting graduation as a metaphor for becoming aware of life's darker truths. By fashioning themselves as students, Bronson, Partz, and Zontal satirize normative social systems and their processes of indoctrination. Employing a gothic typeface and color palette, the work ironically conflates one kind of "education" with another.

**Brad Kronz (b. 1986 San Diego, CA, lives and works in New York)**

4. *I had all the tools even at a young age*, 2014. Installation with three folding canteen tables, slide projector, mirrored pedestal, and adhesive wall mirror panels, dimensions variable.

Courtesy the artist and Gandt, New York.

Evoking the built infrastructure of the educational system, Kronz's installation *I had all the tools even at a young age* (2014) implies the setting of a school building during "off" hours. With the lights turned out and the cafeteria tables folded up for cleaning, the partially obscured light from a concealed running projector creates the effect of the adult visitor being somewhere they are not supposed to be. While the projector in the center of the room keeps running, the image it produces is obscured by a vinyl cover similar to those used to protect medical appliances.



When this work was shown in Kronz's solo exhibition *Nebulizer* at LOMEX Gallery in Manhattan in 2016, the installation featured the flickering light of a viral YouTube video with only a soundtrack made by the artist audible.

Kronz repeated the gesture again at Gandt in Queens in 2024, this time choosing another older film of his to play on the warped projector, now accompanied by silence. The installation throws into disarray the relationship between the forms and functions of the educational setting while exploring the aesthetic and somatic qualities of the tools of pedagogy.

**Sable Elyse Smith (b. 1986 Los Angeles, lives and works in New York)**

5. *Coloring Book 111*, 2022. Screen printing ink, oil stick, and oil pastel on paper, 60 x 50 in (152.4 x 127 cm).
6. *Coloring Book 133*, 2023. Screen printing ink, oil pastel, and oil stick on paper, 60 ¼ x 50 ½ in (153 x 128.3 cm).

Courtesy the artist and Regen Projects, Los Angeles.

Sable Elyse Smith's *Coloring Book* paintings critically examine the carceral system and its societal impacts, speaking to the deep intertwinement of notions of education, punishment, and discipline in the US. Smith repurposes pages from state-issued children's coloring books—often found in prison visitation rooms—to create large-scale, screen-printed artworks. The coloring book pages' interactive prompts—for example, in *Coloring Book 111* (2022), asking the child to identify what objects don't "belong" in the picture of a court's waiting room—are meant to both alleviate boredom and to implicitly educate the child about institutionally sanctioned behavior. These pieces juxtapose the innocence typically associated with coloring books against the stark realities of the criminal justice system, revealing how education is woven into, and refracted within, the carceral system.

**Tetsuya Ishida (1973 Shizuoka, Japan—2005 Tokyo)**

7. *Untitled*, 2003. Acrylic and oil on canvas, 35 13/16 x 46 1/16 in (91 x 117 cm).

Collection of Eleanor Heyman Propp.

Tetsuya Ishida was a Japanese painter known for his surreal, unsettling portrayals of isolation, alienation, and the dehumanizing effects of modern life. His works often depict figures fused with machinery, confined within cramped spaces, or transformed into everyday objects, exploring themes of conformity and societal pressure in contemporary Japan.

*Untitled* (2003) depicts a school of betta fish being funneled onto a bus where a predatory Arowana awaits, with a figure turning their back to the imminent massacre. The painting, set in an arid, deserted landscape, metaphorizes the alienation, emotional detachment, and inherent threat of violence that can arise within the complexities of contemporary educational settings. Engaging with themes of capitalistic dehumanization, conformity, and social disconnection, *Untitled* underscores how education perpetuates societal norms and stifles individual identities. The nightmarish painting metaphorically suggests the inherent danger in conforming to societal expectations, even when they seem innocuous or natural.

**Graziela Kunsch (b. 1979 São Paulo, Brazil, lives and works in São Paulo)**

8. *Escolas*, 2016. Video, color, sound, 4:13 min.

Courtesy the artist and Videobrasil.

In Kunsch's *Escolas* (2016), twenty-six still images, held for eight seconds each, tell the story of the collective body that occupied over 200 state schools in São Paulo to resist the state government's decision to close multiple educational institutions in 2015 and 2016.

The project, called "school reorganization," was decreed by the São Paulo state government under Geraldo Alckmin's administration and would have closed over 100 schools, affecting more than 300,000 students. Inspired by Chile's Penguin Revolution, Brazilian students formed the *O Mal Educado* (Poorly Behaved) collective

and created a toolkit on how to occupy schools. This document outlined the history of student movements in Chile and Argentina and included an action plan to “win the fight for free, quality public education.” It also warned, “It’s no party to sleep at school every night, enduring government lies and media portrayals of us as lazy people who don’t want to study.” The occupations were harshly repressed by the police. As seen in Kunsch’s video, their local communities supported the students with meals while they painted and repaired their schools—tasks usually delayed by public bureaucracy. Despite police repression, the students were victorious—the reorganization was halted. Kunsch’s video shows how school communities organized meals, cooked together, painted, and repaired their schools—tasks usually delayed by public bureaucracy. While the education system tends to objectify individuals, here the school chairs are humanized—portrayed as subjects with their own agency. When students appear, they are engaged in activities beyond simply sitting in chairs or classrooms.

The images that compose the video were captured by the artist in occupied schools in São Paulo in November and December 2015, alongside photographs downloaded from the internet, which were originally published without author credits. These images were sourced from the Facebook pages of the self-proclaimed Struggle Schools or occupations at E.E. Ana Rosa, Dica (E.E. Emiliano Cavalcanti), E.E. Fernão Dias Paes, E.E. João Kopke, Mazé (E.E. Maria José), E.E. Rachid Jabur, E.E. Salvador Allende, and/or from the collective page of *O Mal Educado*.

**Marc Kokopeli (b. 1987 Seattle, lives and works in New York)**

9. *Untitled*, 2016–ongoing. Photographic prints, framed, 20 x 26 in (50.8 x 66.04 cm) each.

Courtesy the artist and Reena Spaulings, New York/Los Angeles.

Marc Kokopeli’s work centers on themes of identity formation during childhood, often exploring infantilization and the influence of educational curricula on artistic discourse.

Kokopeli’s photographic series *Untitled* (2016–ongoing) features black-and-white images taken by his mother in the early 1990s. These photographs were originally produced as educational tools for classrooms, depicting reenacted ethical scenarios to teach social skills such as empathy, collaboration, and conflict resolution. The images depict a cast of characters including Kokopeli, his sister, and their friends posing amid rearranged sections of their Seattle home. Kokopeli repurposes these photographs to explore the tension between education as an institutional concept and the complexity of personal experience. These photographs are displayed on a low wall that is scaled as if to be seen by a toddler and childproofed with fabric padding. The status of the viewer is thereby equally as thrown into question as the status of the “author” of the photographs.

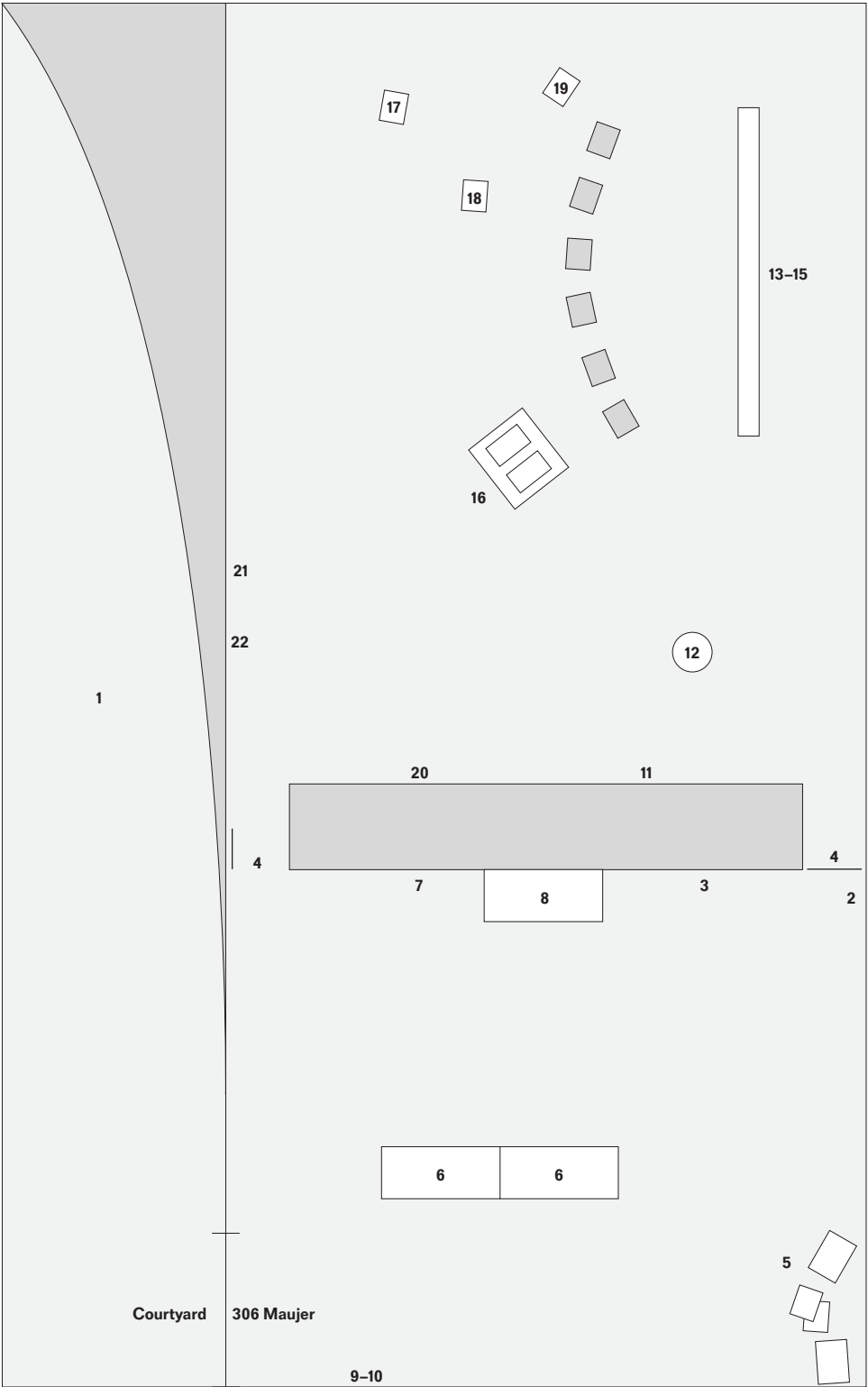
**Kasia Fudakowski (b. 1985 London, lives and works in Berlin)**

10. *Reasons to Reproduce, Reasons Not to Reproduce*, 2023. Engraved brass plates, 9 ¼ x 8 ¾ x ½ in (25 x 21 x 4 cm) each.

Courtesy the artist; ChertLüdde, Berlin; and Gaa, New York.

The two plaques that make up *Reasons to Reproduce, Reasons Not to Reproduce* (2023) list the artist Kasia Fudakowski’s personal considerations for and against having children. These lists, engraved into polished brass, reflect the reader’s face as they lean in to decipher the text, creating a subtle obstruction that echoes the tension and complexity of decision-making. Some reasons appear on both lists, underscoring the ambiguous and often absurd nature of these dilemmas. The polished surfaces—which allude to the format of memorial plaques or trophy lists—turn the work into a reflection on how societal status, power, and self-perception play into deeply personal choices.





## Work in Courtyard

## Works in 306 Maujer

1. Hanne Darboven, *Opus 25 A "Ludwig van Beethoven"*, 1987
2. Július Koller, *Flying Cultural Situation (U.FO.)*, 1983
3. Július Koller, *Anti-Ping Pongista 3*, 1980/2015
4. Ghislaine Leung, *Gates*, 2019
5. Dominique Gonzalez-Foerster, *Part Two (Constructing)*, 1992
6. Ephemera from the Bruce High Quality Foundation University archive
7. Jef Geys, *Gelijkheid, Brüderlichkeit, Liberté*, 1986
8. Jef Geys, *Kempens Informatieblad and Rijksmiddlebareschool Balen, De school van Jef Geys*, 1988–2023
9. Philip Wiegard, *Sunset Suites*, 2022
10. Philip Wiegard, *Lost Boys*, 2025
11. Betty Tompkins, *Betty Would...*, 2018
12. Cristine Brache, *My Porcelain Cap*, 2017
13. Cristine Brache, *Carmen*, 2023
14. Emanuel Almborg, *Baby Group*, 2024–ongoing
15. Ilene Segalove, *The Riot Tapes*, 1984
16. sgp, *Loveseat*, 2019–2022
17. sgp, *Upskirt ("Lack of Standing")*, 2021
18. sgp, *geist, geist!*, 2023–2025
19. sgp, *untitled (Sisyphus-a)*, 2022
20. sgp, *untitled (twin codex, for pryor and richard)*, 2019–2025
21. Mike Kelley, *Extracurricular Activity Projective Reconstruction #25 (Devil: Master of Ceremonies)*, 2004–2006
22. Mike Kelley, *Extracurricular Activity Projective Reconstruction #28 (Nativity Play)*, 2004–2005

GRAND ST.



932 Grand

MAUJER ST.



306 Maujer

**Hanne Darboven (1941 Munich–  
2009 Hamburg, Germany)**

1. *Opus 25 A "Ludwig van Beethoven"*, 1987.  
Musical composition, 56:08 min.

Courtesy of Hanne Darboven Stiftung  
Hamburg and Sprüth Magers.

Hanne Darboven's fifty-six-minute musical composition *Opus 25A "Ludwig van Beethoven"* (1987) is not a re-performance of Beethoven's music, but rather an interpretive homage that reflects Darboven's interests in time, repetition, and quantification. The composition's score is divided into twelve pages, each representing one month of the year and each with a duration of approximately four and half to five minutes when played. In the context of this exhibition, the piece—which is installed in the Amant courtyard garden at 306 Maujer, where it is heard among the garden's native plants and trees—symbolically speaks to the metrics of the passage of time and the quantification of "progress" that structures our calendars, as well as our relationship to the changing seasons and our surroundings. An expression of Darboven's method of "writing time," the work poetically frames time as both a material and a process.

The piece was performed for this recording by Elisabeth Sohst and produced by Torsten Lenk, and the spatialized installation shown here was designed by Berlin-based artist and composer Marcus Pal.

**Július Koller (1939 Piešťany, Slovakia–  
2007 Bratislava, Slovakia)**

2. *Flying Cultural Situation (U.F.O.)*, 1983.  
Black-and-white photograph printed  
on adhesive vinyl, 7 ft x 10 ft 5 3/8 in.

Courtesy The Július Koller Society,  
Bratislava.

3. *Anti-Ping Pongista 3. (U.F.O.)*, 1980/2015.  
Black-and-white photograph,  
14 1/8 x 19 1/4 in (36 x 39 cm).

Courtesy Galerie Martin Janda, Vienna,  
and Peter Freeman, Inc., New York/Paris.

The works on view in this gallery are part of Slovak artist Július Koller's series *U.F.O.-naut J.K.*, realized from 1970 until the artist's death in 2007. The meaning of the acronym U.F.O.

is multilayered and changeable in Koller's practice; in this series, it is understood to stand for "universal futurological orientation." In reaction to the events of the Prague Spring (1968), Koller founded the J.K. Ping-Pong Club, abolishing the boundary between art and sport to offer an alternative space for experimentation. Throughout his career, Koller would take to tennis and ping pong, which he appreciated for the clearly defined rules of the game and the to-and-fro of the balls as symbols of democratic communication and metaphors for a working democracy and social interplay. In an attempt to deal with the complexities of living behind the iron curtain, Koller also served as an instructor at an art school for hobby painters.

In 1983, Koller produced a photograph of himself alongside a young boy playing in a field. *Flying Cultural Situation (U.F.O.)* (1983) is the result of an annual photographic action in which the artist produced a single image capturing, in his words, the "process of the transformation of the head (portrait) of J.K. expressing a personal cultural situation." Through this action, Koller sought a way to condense the complexity of social circumstances in then Czechoslovakia with but one gesture, and to poetically and politically circumvent the various impasses of the republic's totalitarian reality. Given that this U.F.O.-naut J.K. was created amidst the Cold War, the work seems to suggest that the fault lines evidencing the divisions between the art produced in the West and elsewhere were a fallacy, thereby communicating a desire to orient the future differently.

**Ghislain Leung (b. 1980 Stockholm,  
lives and works in London)**

4. *Gates*, 2019. Score: Child safety gates installed on all thresholds in the exhibition space.

Courtesy the artist and Maxwell  
Graham, New York.

**Dominique Gonzalez-Foerster**  
**(b. 1965 Strasbourg, France, lives**  
**and works in Paris and Rio de Janeiro)**

5. *Part Two (Constructing)*, 1992. Two children's chairs, two floorplans collaged on aluminum, framed photograph, and pink Montessori block tower, dimensions variable.

Courtesy the artist and Galerie Chantal Crousel, Paris.

*Part Two (Constructing)* (1992) reflects Gonzalez-Foerster's early experience as a student at an experimental school while she was growing up in Grenoble, France. The pink block tower is a reference to Montessori education, one aspect of which is the incorporation of beautifully crafted, sensory-rich materials that encourage hands-on exploration and appreciation of order. This installation includes a tower of pink Montessori blocks carefully placed on top of a floor plan of a nursery school, another school floor plan leaning against the wall, two small kindergarten chairs, and a framed found photograph that conjures a nineteenth century salon interior. Through these elements, *Part Two (Constructing)* suggests a miniaturized site of early learning, evoking a past moment when two young children were at play. In the context of this exhibition, this work becomes a meditation on memory—how it lingers in the spaces where learning and play intertwine—and reflects on the artist's relationship to the past, as memory operates as both a personal and collective form of reconstruction.

**Bruce High Quality Foundation (est. 2004**  
**New York)**

6. Ephemera from the Bruce High Quality Foundation University (BHQFU) archive.

Courtesy the artist.

Bruce High Quality Foundation University presented alternative methods to the conventional structures of art education. Founded in 2009 by the semi-anonymous artist collective known as Bruce High Quality Foundation (BHQF), the University offered a range of programs, from exhibitions to performances and free classes for artists with

the ambition of providing an "MFA-quality" education to all who participated. This initiative was both a critique of and a challenge to the prohibitive costs of higher education, which increasingly saddle students with overwhelming debt.

Included in *On Education* is a collection of ephemera from *Teach 4 Amerika*, one of BHFQU's most ambitious projects. This five-week, cross-country tour in 2011 spanned eleven cities and visited university art departments, art schools, art institutions, and alternative spaces nationwide. Traveling in a limousine painted to resemble a school bus, the collective engaged educators, artists, administrators, and students alike. The tour combined elements of spectacle, performance, and critical dialogue. A standout event at Cooper Union's Great Hall in Manhattan exemplified BHFQU's theatrical approach. Balloons filled the space as a masked member fired tie-dyed T-shirts and pennants into the audience. Meanwhile, the NYU Pep Band performed a lively set of pop covers, including Rihanna's "Umbrella" and Bon Jovi's "Livin' on a Prayer." *Teach 4 Amerika* embodied the collective's characteristic blend of humor, irreverence, and incisive critique, using performative gestures to spark conversations about the state and future of art education.

In the context of *On Education*, BHFQU addresses the capitalist encroachment on education, the failures of a class-based system that privileges certain economic backgrounds, and the broader responses to these institutionalized inequalities. Through this framework, the university becomes both a space of creative possibility and a pointed commentary on the commodification of knowledge.

**Jef Geys (1934 Leopoldsburg, Belgium–  
2018 Genk, Belgium)**

7. *Gelijkheid, Brüderlichkeit, Liberté*, 1986.  
Paint on wooden door and frame,  
84 x 39 x 4 ½ in (213.36 x 99.06 x 11.43 cm).  
Courtesy the artist and Maxwell Graham,  
New York.
8. In vitrine: *Kempens Informatieblad no. 4*,  
2011/12/13/14, edition 89/100, signed by  
Jef Geys

*Kempens Informatieblad*, Sonderausgabe  
Kunstverein München, October 2001,  
edition 57/100, signed by Jef Geys

*Kempens Informatieblad*, Special Edition  
Dunkerque, 03 June 1988, edition 21/100,  
signed by Jef Geys

*Kempens informatieblad*, Speciale Editie  
Biennale Venetie, 2009, edition 44/100,  
signed by Jef Geys

*Rijksmiddlebareschool Balen, De school  
van Jef Geys*, edited by Bart Janssen,  
Koen Peeters and Jef van Eynde, MER  
B&L, 2023, 246 pages

Courtesy KAZINI estate Jef Geys.

Jef Geys was a Belgian conceptual artist known for his socially engaged, pedagogical approach to art, incorporating everyday objects, regional culture, and collaborative projects into his practice. Geys taught for over thirty years at a school in Balen, Belgium, where he integrated art into his teaching by encouraging students to engage with everyday life and conceptual strategies, blurring the boundaries between education and artistic practice.

Geys's *Gelijkheid, Brüderlichkeit, Liberté* (Equality, Fraternity, Liberty) (1986) was first shown in the seminal exhibition, *Chambres d'amis* (1986), organized by Jan Hoet and the Museum van Hedendaagse Kunst in Ghent for which the curator invited fifty American and European artists to create works for private homes in the city, which were then opened to the public for several weeks. Geys chose to present in working class homes, in turn raising questions about the utopian

promises of pedagogy versus the reality of its implementation. By inscribing the words for the Enlightenment values of equality, brotherhood, and liberty in cursive script on the rigid surface of a closed door—a symbol for the hierarchical structures of modern schooling and a portal that, in fact, leads nowhere—Geys challenges viewers to reflect on the ways education perpetuates social inequality while paying lip service to idealistic values.

Emulating the nature of a community newspaper, the *Kempens Informatieblad* ran under the editorial stewardship of Geys, from the late 1960s to 2018. Underscoring the importance of publishing, the *Kempens Informatieblad* was an organ that gathered and distributed matter surrounding Geys's activity as an artist. While some of the pages highlighted here refer to his activity as a schoolteacher, others also reference the original presentation of *Gelijkheid, Brüderlichkeit, Liberté* in 1986.

**Philip Wiegard (b. 1977 Schwetzingen,  
Germany, lives and works in Berlin)**

9. *Sunset Suites* (from left to right):

Kathy Seitzinger Hepburn, *After The Storm*, 2022. Polymer clay mosaic,  
12 ⅓ x 5 ¾ x ⅞ in (31.2 x 14.7 x 0.2 cm).

Laura L. LePere, *Just Floating*, 2022.  
Polymer clay mosaic, 7 ½ x 9 ½ x ¾ in  
(18.8 x 24 x 1.9 cm).

Andrea Victoria Paradiso, *Under The Yellow Moon*, 2022. Polymer clay mosaic,  
8 ⅞ x 13 ⅝ x ⅞ in (20.5 x 34 x 0.5 cm).

Denise Pinnell, *Moonlit Proposal*, 2022.  
Polymer clay mosaic, 13 x 9 ½ x ¾ in  
(33 x 24 x 1.9 cm).

Amy Sutryn, *Sailing On A Swing*, 2022.  
Polymer clay mosaic, 9 x 13 ⅝ x ⅝ in  
(23 x 34 x 0.3 cm).

10. *Lost Boys*, 2025. Hand-painted wallpaper,  
also installed in 932 Grand gallery.  
All works courtesy the artist.



*Sunset Suites* is a series of polymer clay mosaics developed by Philip Wiegard in collaboration with Kathy Seitzinger Hepburn, Laura L. LePere, Andrea Victoria Paradiso, Denise Pinnell, and Amy Sutryn. The project began with Wiegard's YouTube tutorial *How to Make a Polymer Clay Sunset* (2021), which demonstrates the creation of a purple and orange gradient sunset in the style of the American television painter Bob Ross using vibrant, child-friendly polymer clay. Wiegard paired the tutorial with an invitation emailed to those who expressed interest to produce polymer clay works following his instructions for inclusion in an exhibition.

This project operates at the intersection of digital performance, online identity, and remote learning. While polymer clay is often associated with crafts, Wiegard's mosaic templates present the fastidious composition of a master painting, situating the material within an art historical context. His tutorials circulate on platforms like YouTube, TikTok, and Instagram, gesturing toward the politics of networked production, where the techniques of polymer clay are rendered public domain—freely accessible to all.

Craft, at its core, is a process passed from hand to hand. The mosaics, while baked to museum precision, retain this deeply human exchange. The networked community of makers remains embedded in the work, preserving the intimacy and interconnectedness within the algorithmic age.

**Betty Tompkins (b. 1945 Washington, D.C., lives and works in New York)**

11. *Betty Would...*, 2018. Acrylic on canvas, 24 x 24 in (61 x 61 cm).

Courtesy the artist and P•P•O•W, New York.

Betty Tompkins is known for her unapologetic depictions of the female body and explicit expressions of sexual desire, challenging both societal norms and artistic conventions. In *Betty Would...* (2018), the text "Betty would be a better student if she didn't talk so much in class" hovers above a fleshy rendering of a woman's groin. Part of a larger series, *Insults & Laments* (2018), that collects utterances of abuse experienced by Tompkins

and her female students, Tompkins's painting confronts the way women are often dismissed, silenced, or reduced to stereotypes, particularly critiquing the trope of the "talkative girl" who disrupts the classroom. This critique is not simply about the words themselves but the deeply embedded societal and misogynist mechanisms that label and control women's behavior.

**Cristine Brache (b. 1984 Miami, FL, lives and works in New York)**

12. *My Porcelain Cap*, 2017. Porcelain, National Public Seating stool, 47 x 14 x 14 in (119.38 x 35.56 x 35.56 cm).
13. *Carmen*, 2023. Video, color and sound, 14:08 minutes.

Courtesy the artist and anonymous gallery, New York.

Cristine Brache's *My Porcelain Cap* (2017), a sculpture made of porcelain shaped as a dunce hat, gestures toward the culture of shame embedded in education systems. The delicate materiality of porcelain, often associated with fragility, refinement, and decoration, contrasts sharply with the punitive connotations of the dunce hat—a form of public humiliation once used to discipline students by forcing them to wear it.

In contrast to the forms of shame experienced in a school setting, Brache's film *Carmen* (2023) delves into familial themes of intergenerational trauma and the tensions that arise when traditional mother-daughter roles are reversed. Set in Miami in 2002, the film follows 21-year-old Lazara as she navigates a chaotic relationship with her manic-depressive mother, Carmen. While Lazara attempts to assert her independence, she is continually drawn into her mother's unstable world, shaped by the lingering effects of domestic violence. Carmen's unpredictable behavior disrupts Lazara's fragile autonomy, dragging her into dangerous situations, such as transporting prescription drugs hidden in children's toys.

As Lazara's life begins to unravel, the film moves beyond the personal, exposing deeper systemic fractures within family structures. Brache delves into the emotional and psychological complexities of these role

inversions, using *Carmen* as a critical lens to examine how family dynamics are shaped and strained by broader social and cultural forces.

**Emanuel Almborg (b. 1981 Solna, Sweden, lives and works in Stockholm and London)**

14. *Baby Group*, 2024–ongoing. Video, 15:40 min. Courtesy the artist.

*Baby Group* is a film and research project exploring early childhood development, collective learning, and the role of affect in education. The project draws on historical and contemporary theories of pedagogy—particularly those influenced by Soviet psychologist Lev Vygotsky, who emphasized the social nature of learning—as well as Almborg's observation that studies of early childhood development often presuppose the presence of the mother, rather than investigating babies' senses of themselves. Almborg's film documents a series of experiments the artist conducted over several months with a group of six-month-to-one-year-old children in London to investigate how infants interact, communicate, and form relationships before acquiring language. *Baby Group* is an insightful exploration of early socialization that proposes that the basis of complex social interactions, and perhaps civilization itself, is present in the earliest stages of development.

**Ilene Segalove (b. 1950 Los Angeles, lives and works in Santa Barbara, CA)**

15. *The Riot Tapes*, 1984. Video, color, mono, 30:26 min.

Courtesy the artist and Video Data Bank.

Ilene Segalove is an artist, author, a teacher, and has also been an independent producer for National Public Radio. Segalove was a member of the Telethon artist group with Billy Adler, John Margolis, and Van Schley, which designed installations featuring commercial TV collages. Segalove edited the influential journal *Radical Software: The TV Environment* in 1973 as well as a series of self-help manuals with particular attention to list-making.

*The Riot Tapes* (1984) offers a sharp and ironic take on Segalove's college years during the Vietnam War protests. Using the aesthetics

of 1980s television, Segalove reenacts the clichés of 1960s campus life—sex, drugs, politics, and love—with satirical humor. Employing reenactments and archival footage to recount the artist's political involvement in college, her boyfriend's becoming-anorexic while dieting to evade the draft, and her discovery that art could offer her a space for political commentary, the work not only critiques the sentimentalization of '60s activism but also interrogates how the Reagan era reshaped public memory, turning a deeply personal lens onto the political and cultural fissures of both decades.

**sgp (b. 1990 El Paso, TX, lives and works in New York)**

16. *Loveseat*, 2019–2022. Two found red Virco chairs, found rebar, found concrete, and found foam, dimensions variable.
17. *Upskirt* ("*Lack of Standing*"), 2021. Found brown Virco chair and found mannequin stand, dimensions variable.
18. *geist, geist!*, 2023–2025. Found gray Virco chair, 162 lbs of found wax, and Vaseline, dimensions variable.
19. *untitled (Sisyphus-a)*, 2022. Found yellow Virco chair, 0.80 fl. oz of epoxy, and found concrete, dimensions variable.
20. *untitled (twin codex, for pryor and richard)*, 2019–2025. Four blue found Virco chairs, found hardware, and epoxy, dimensions variable.
- Courtesy the artist.

sgp is an artist based in New York City whose recent work explores education and economic precarity, for example by declaring her accrual of debt while earning an MFA from Hunter College to be a work of performance. sgp also uses furniture—particularly chairs sourced from a school near her Brooklyn studio—as potent symbols of institutional power, discipline, and economic precarity. By repurposing these familiar objects, she draws attention to the material and metaphorical weight they carry in educational settings, linking them to broader issues of debt, labor, and systemic inequity. The chairs, sometimes altered or arranged in ways that suggest discomfort, instability, or a lack of function, become stand-ins for the precarious

conditions faced by students navigating underfunded public education systems and the crushing realities of student debt.

**Mike Kelley (1954 Wayne, MI–2012  
South Pasadena, CA)**

21. *Extracurricular Activity Projective Reconstruction #25 (Devil: Master of Ceremonies)*, 2004–2006. Chromogenic print and black-and-white Piezo print on rag paper, 73 ½ x 34 ¼ in (186.7 x 87 cm).
22. *Extracurricular Activity Projective Reconstruction #28 (Nativity Play)*, 2004–2005. Chromogenic print and black-and-white Piezo print on rag paper, 33 x 73 ½ in (83.82 x 186.7 cm).

Courtesy the Mike Kelley Foundation for the Arts, Los Angeles.

Mike Kelley's provocative and subversive works across sculpture, installation, video, and performance engage with memory, trauma, and the repressed underbelly of American culture. His practice frequently incorporates found objects—particularly worn stuffed animals and craft materials—to critique nostalgia, class, and institutional authority.

Kelley's *Extracurricular Activity Projective Reconstruction* series reimagines amateur theatrical performances, yearbook photos, and other vernacular sources as surreal, often unsettling video installations and environments. *Extracurricular Activity Projective Reconstruction #25 (Devil: Master of Ceremonies)* (2004–2006) blends vaudeville aesthetics with overstated themes of authority and transgression, while *Extracurricular Activity Projective Reconstruction #28 (Nativity Play)* (2004–2005) distorts a traditional school Christmas pageant into a surreal spectacle where childhood innocence is imbued with eerie undertones of social conditioning and suppressed anxieties. By restaging these familiar social rituals with exaggerated psychological intensity, Kelley uncannily exposes hidden structures of power, repression, and absurdity in collective memory.

## Acknowledgements

56 HENRY, New York  
anonymous gallery, New York  
ChertLüdde, Berlin  
Eleanor Heyman Propp  
Electronic Arts Intermix (EAI), New York  
FIERMAN, NYC  
Gaa, New York  
Galerie Chantal Crousel, Paris  
Galerie Francesca Pia, Zurich  
Galerie Martin Janda, Vienna  
Gandt, New York  
The Gordon Parks Foundation  
Hanne Darboven Stiftung, Hamburg  
Hartwig Art Foundation  
Heard Museum  
International Center of Photography  
Július Koller Society, Bratislava  
KAZINI estate Jef Geys  
Maxwell Graham, New York  
Mike Kelley Foundation for the Arts, Los Angeles  
P•P•O•W, New York  
Peter Freeman, Inc., New York/Paris  
Reena Spaulings, New York/Los Angeles  
Regen Projects, Los Angeles  
Sprüth Magers  
Stellarhighway  
Video Data Bank  
Videobrasil

## Additional Thanks

Francy Baniwa  
Nathalie Boutin  
Elena Crippa  
Daniel Grűn  
Savannah Destine  
Maria De Victoria  
Esther Dörring  
Nina Geys  
Mayte Guaman  
Angelica Guitierrez  
Pablo Helguera  
Lars Bang Larsen  
Leo Lencsés  
Mark Lightcap  
Milo McInnis  
Kai Ohara  
Marcus Pal  
Dylan Pantocin  
Emily Pethick  
Andreas Schleicher-Lange  
Julia Trotta  
Dan Vitali

Texts on Susan Traditional Woman Hudson,  
Frank Baniwa and Escola Viva, and Graziela  
Kunsch by Giovanna Querido.

With support from



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**Amant is a non-profit arts organization in Brooklyn, NY. We are a non-collecting learning institution, which gives us the freedom to focus on experimentation, process, and dialogue through exhibitions, public programs, and artist residencies.**

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