



2020 NYC-Based Artist Residency



On January 23, RU invited artists who represent a range of diversity present in NYC communities and work across media and disciplines to apply for the 2020 NYC-Based Artist Residency Program. With a focus on the work of individual artists whose work is process-based and geared towards filling gaps in historical knowledge, four artists were selected from 181 applications reviewed by a jury of arts professionals together with RU staff.

Panelists:

**Natasha Becker** (independent curator, writer, and a co-founder of Assembly Room)

**Rachel Gugelberger** (RU Residency Program Director & Curator of Programs)

**Ilk Yasha** (Studio Museum Institute Coordinator, Studio Museum Harlem)

# Residency Description

In April, Residency Unlimited welcomed the fifth cohort of artists participating in the NYC Artist Residency Program: Elizabeth Moran, Carlos Rosales-Silva, Christopher Udemezue, and Ziyang Wu. These four NYC-based artists were selected based on the caliber of their work and the rigor of their engagement with lesser known historical narratives. Their respective practices take on historiography, knowledge making, socioeconomic structures, and the digitization of contemporary society, representing a range of diverse communities traditionally underrepresented in the arts. Scheduled for April 13 - July 12 with a culminating group exhibition originally scheduled for the final week of June, the residency moved online in the wake of the COVID-19 pandemic. The exhibition has been postponed to the end of summer.

The 2020 NYC-Based Artist Residency Program was supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the city council, and generous support from individual donors.



## Participating Artists

# Elizabeth Moran



In her current multi-year project, *Against the Best Possible Sources*, Elizabeth Moran examines the earliest history of the first professional fact-checkers, a role invented in 1922 by TIME, then a fledgling magazine, and held exclusively by women until 1971.

As the artist mined TIME, Inc.'s corporate archives, she found that the majority of this narrative is told through the internal correspondences of the male colleagues of the women fact checkers, rather than the women themselves.

Through Moran's investigation, she will essentially fact-check the history of fact-checking — reperforming the fact-checker's labor and embodying the processes invented by the women. This work will both highlight the untrustworthiness of the available information about these women but also, for the first time, publicly name the first fact-checkers and present their story of the early days of modern journalism.

*The RU staff think critically and care deeply about their residents. The amount of support RU was able to provide during a pandemic was incredible—all without ever having met in person. I'm so thankful to be a part of this community even while physically apart. - Elizabeth Moran*

# Carlos Rosales-Silva



Carlos Rosales-Silva sees abstraction as a productive space in which to consider the tense states Brownness often resides in; the interstitial space between attempting to preserve cultural identities and assimilating for survival purposes, where home is experienced in memory and fleeting moments. His paintings are the meditative component of a research-based practice that focuses on a critical understanding of western knowledge production.

This trajectory considers a deep history of making that spans the complex visual communication of pre-colonial indigenous peoples, to the intentional and functional color language of small businesses and homeowners in predominantly Brown neighborhoods. In recent years Rosales-Silva's practice has expanded to include curating, writing, and community based projects

***My residency at RU was wonderful. The RU staff were so caring and communicative during the residency period and my cohort was brilliant and deeply engaged. Given the circumstances of a global pandemic it would have been easy to let the residency unravel but Rachel, Alyssa, and the rest of the RU staff remained committed to giving residents the best experience they could. Truly appreciate my time in residence.***

**- Carlos Rosales-Silva**

# Christopher Udemezue



Christopher Udemezue's art practice is driven by a personal and historical exploration of class, gender, race, sexuality, and ancestry. Grappling with the realization of his mother's volatile upbringing in Jamaica, Udemezue considers the economic oppression of people of color in the United States and the Caribbean: "The ghetto never just becomes the ghetto overnight. Systems of oppression make ghettos. Systems of oppression make poor areas in Montego Bay, Jamaica, where my mother is from."

Duppy, the artist's ongoing body of work, consists of a collection of sculpture-like photographs using bauxite, printed images, and aluminum. The work juxtaposes his mother's fear of her homeland in contrast to Udemezue's projections of Jamaica as a nostalgic paradise - a paradise existing outside the turmoil of the social-political landscape in which the artist was raised in the United States.

# Ziyang Wu

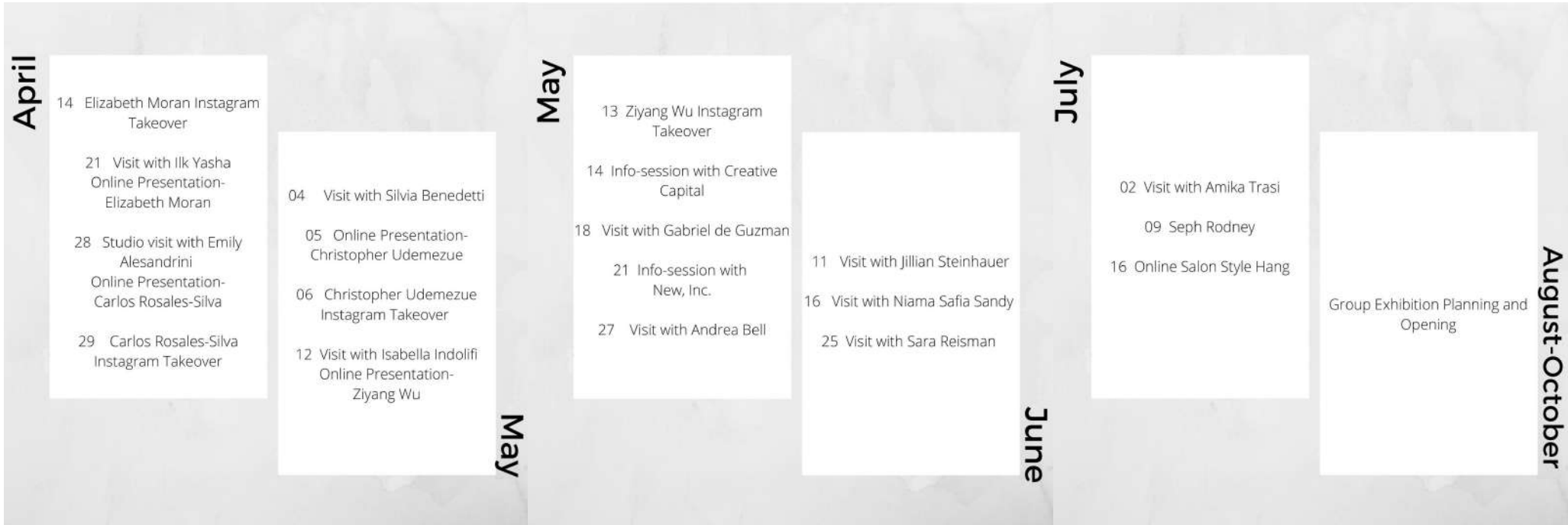


Ziyang Wu's most recent body of work, examines how the virtual world ubiquitously alienates and reconstructs humanity in our highly globalized post-internet society. Utilizing augmented reality, 3D printing, motion capture performance, social practice, artificial intelligence application and interactive video installation, the artist addresses how data and algorithms work as invisible forces in our everyday lives.

As a Chinese artist living in the U.S., Wu's relationship with NYC has been largely impacted by his experience teaching at the School of Visual Arts and living in Chinatown and Bedford Stuyvesant, Brooklyn. His interaction with a variety of communities informs his practice in both an American and international context.

***My experience as an artist-in-residence at Residency Unlimited was so wonderful! Due to COVID-19, the residency was fully online; Rachel, Alyssa, Nathalie and Lulu did such a wonderful job to keep the residency experience fruitful, enlightening, caring and engaging. We had weekly studio visits with wonderful curators, writers, and organizations, and I was introduced to a series of great opportunities and connections. During our weekly discussions, we talked about many important topics ranging from the relationship between community and immunity, IMF's role in Jamaica, Universal Basic Income and Mutual Aid among sex workers. The experience was really helpful and meaningful. I truly appreciate it. - Ziyang Wu***

# Residency Calendar



Residents engaged with curators, industry professionals, and cultural practitioners through one-on-one virtual studio visits as well as group information sessions with organizations dedicated to supporting and facilitating artists practices. In addition to public online presentations by each artist, the residents participated in a weekly salon series, sharing and assessing each other's work. The cohort, in collaboration with the RU Curator of Programs and the Residency Program Assistant also held weekly discussion groups on topics impacting their individual practices both directly and indirectly.



# Online Public Programs

## [Artist Presentation Carlos Rosales-Silva: Borderland](#)

In this online public presentation, Carlos Rosales-Silva focuses on the site-specific installation *Borderland* which was completed and presented at the 2020 Spring/Break Art Show in the days before the NYC lockdown began. Named after the neighborhood and street where he grew up in El Paso, Texas, the project exists between painting, sculpture and installation, drawing from personal histories, colonialism, modernism, the vernacular of the southwest and Mexico, Mexican muralism, sign-making and civil rights activism.

## [Artist Presentation Christopher Udemzue Presents](#)

Christopher Udemzue walks us through his work drawing on his Jamaican heritage and with a focus on the nuanced relationship of Queer identity, gender and race as complicated by the legacies of colonialism in the Caribbean. With references ranging from Tapatapa Dancehall music to Jacques-Louis David's painting *The Death of Murat*, Udemzue's practice is undergirded by storytelling and projects that pay homage to, lift up, and build communities of Queer Caribbean people.

## [Artist Presentation Ziyang Wu: A Woman With Technology](#)

Ziyang Wu's presents on his practice centered on how the virtual world micro-alienates individuals in our "post-digital" and highly alienated society with a focus on Trade war, 5G networks, Black Mirror reality technology, and algorithm bias, translating his ideas through video, augmented reality, Social Practice, Artificial Intelligence simulation and interactive video installations. In this presentation, he focuses on the 2019 project *A Woman with the Technology*.

## [Artist Presentation Elizabeth Moran: Against the Best Possible Sources](#)

Elizabeth Moran presents on a recent site-specific installation at Southern Methodist University that contextualizes her practice and directly feeds into the work that she plans on doing while in residence at Residency Unlimited. Informed by a preoccupation with the subjectivity of facts and the evidence of unknown or little understood histories, Moran's research-based practice takes form in photography, audio, text, and found objects. Her current multi-year project *Against the Best Possible Sources* examines the earliest history of the first professional fact-checkers, a role invented in 1922 by TIME, then a fledgling magazine, and held exclusively by women until 1971.

## Guest Curator/Critics

April - July 2020

**April 21**

**Ilk Yasha**



Ilk Yasha is an arts administrator, multidisciplinary facilitator, and educator at The Studio Museum in Harlem. He has worked with arts and cultural organizations such as Pioneer Works, Lower Manhattan Cultural Council, Museum of the City of New York, and Brooklyn Historical Society. Yasha currently manages the Studio Museum Institute, a suite of programs that aggregates the Museum's commitment to train and mentor art world leaders from historically underrepresented backgrounds including scholars, curators, and educators.

**April 30**

**Isabella Indolfi**



RU curator-in-residence Isabella Indolfi is the founder and art director of SEMINARIA, a community-based art project that realizes a Biennial Festival and public art projects in unconventional places. She is currently a Curator for Cyland Media Art Lab-based between Saint Petersburg, Russia and New York, and for the Embassy of Italy in Yerevan, Armenia. Indolfi has curated exhibitions at the Hermitage State Museum in St. Petersburg, Russia, Cà Foscari University in Venice, Italy, and Cafesijan Museum of Art, Yerevan, Armenia.



**May 11**

**LaJuné McMillan (Ziyang Wu)**

LaJuné McMillan is a new media artist and creative technologist creating art that integrates performance, extended reality, and physical computing to question our current forms of communication. They have had the opportunity to show and speak about their work at National Sawdust, Creative Tech Week, and Art & Code's Weird Reality. McMillan was previously the Director of Skating at Figure Skating in Harlem, where they integrated STEAM and figure skating to teach girls of color about movement and technology. They have continued their research on Blackness, movement, and technology during residencies at Eyebeam, Barbarian Group, and Barnard College.



**May 14**

**Isaac Pool of Creative Capital**

[Creative Capital](#) supports innovative and adventurous artists across the country through funding, counsel, gatherings, and career development services. Isaac Pool is a multidisciplinary artist based in Brooklyn. Recent performances and exhibitions include Knockdown Center, Judson Memorial Church, Cave Gallery, Detroit, LaMaMa, and Mindscape Universe, Berlin; publications include "Light Stain," published by What Pipeline, and "Alien She," published by Klaus eBooks. Isaac has worked on programming with The Metropolitan Museum of Art and Artadia, and is currently an educator with the Dia Art Foundation.

**May 19**

**Gabriel de Guzman**



Gabriel de Guzman is the Curator & Director of Exhibitions at Smack Mellon, where he organizes group and solo exhibitions that feature emerging and under-recognized mid-career artists whose work often explores critical, socially relevant issues. Before joining Smack Mellon in 2017, de Guzman was the Curator of Visual Arts at Wave Hill, organizing solo projects for emerging artists, as well as thematic group exhibitions. As a guest curator, he has presented shows at BronxArtSpace, Dorsky Gallery Curatorial Programs, Dyckman Farmhouse Museum, Rush Arts Gallery, En Foco at Andrew Freedman Home, the Affordable Art Fair New York, Northern Manhattan Arts Alliance, and the Bronx Museum's 2013 AIM Biennial.

**May 21**

**Kelsa Trom of New Inc.**



NEW INC Info Session with Kelsa Trom, Head of Programs. [NEW INC](#) New Museum is an incubator for people working at the intersection of art, design, and technology. Trom is a writer and cultural organizer focused on participatory learning and community. She brings a multidisciplinary background across service design, communications, education, strategy and research with a focus on driving social change through art and design. Trom's projects in ceramics, writing experiments and movement arts explore the interplay between the body, public and private gestures, memory and everyday life.



**May 27**  
**Andrea Bell**

RU curator-in-residence Andrea Bells is an object-oriented art historian and curator who works collaboratively with artists. With a deep interest in the wider socio-political and artistic contexts, she is particularly committed to provincialising the western viewpoint, art in a global context, alternative systems of making, and institutional critique of the post-Enlightenment inheritance.



**May 28**  
**Onieka Russell**  
**(Christopher Udemezue)**

RU alum Onieka Russell is a multimedia visual artist, whose practice spans hand-craft, assemblage, video and sound installation. Her exploration and re-invention of ephemera, coupled with a research-driven investigation of collective experience has propelled her art practice into more conceptual work that questions the authenticity of our digital social connection. Russell is also the founder of Tide Rising Art Projects, an artist-led initiative coming out of Kingston, Jamaica, where she lives and works.

## 2020 NYC-Based Artist Residency Program



**June 11**

**Jillian Steinhauer**

Jillian Steinhauer is a journalist whose work appears in the New York Times, The New Republic, The Nation, and other publications. She is a recipient of a 2019 Arts Writers grant from the Andy Warhol Foundation and Creative Capital, and won the 2014 Best Art Reporting Award from the US chapter of the International Association of Art Critics for her work at Hyperallergic, where she was formerly a senior editor.



**June 16**

**Niama Safia Sandy**

Niama Safia Sandy is a curator, anthropologist, writer, musician, and educator with experience at the intersection of art, communications, project management, event planning, and more. Sandy's work delves into the human story - through the application and critical lenses of culture, healing, history, migration, music, race and ritual. Sandy has convened panels, led discussions, and presented papers at Prizm Art Fair, the Schomburg Center for Research in Black Culture, Creative Time Summit, Harvard University, Oberlin College, and Rhode Island School of Design. Her writing has been featured in Artsy, MFON: Women Photographers of the Black Diaspora, NAD NOW, and more.

**June 25**

**Sarah Reisman**



Sara Reisman is Executive and Artistic Director of the Shelley & Donald Rubin Foundation which is focused on supporting art and social justice through grant making to New York City-based nonprofit organizations, and exhibitions and public programs at the foundation's gallery, The 8th Floor. Recent curated exhibitions include Revolution from Without, The Watchers, and Relational Economies: Labor over Capital. Recent books include Mobilizing Pedagogy: Two Projects in the Americas by Pablo Helguera and Suzanne Lacy with Pilar Riaño-Alcalá (Amherst College Press), and Elia Alba: The Supper Club (Hirmer Publishers), both released in 2019.

**July 2**

**Ambika Trasi**



Ambika Trasi is a curatorial assistant at the Whitney Museum of the American Art, where she is co-curating the forthcoming exhibition, Salmon Toor: How Will I know. Trasi is also an artist, arts organizer, and writer based in Brooklyn, NY. Her multidisciplinary research-based practice reveals the colonality of power within images and sites. She is interested in the role that memory, language, technology, and ritual play in identity-making, community-building, and decolonizing (through unlearning/learning) in the diaspora.

## 2020 NYC-Based Artist Residency Program



**July 8**

**Mitra Khorasheh**

Mitra Khorasheh is a Canadian curator, writer and educator based in New York. Her curatorial work has mainly focused on site-specific and performative practices, with an emphasis on the body in performance and other time based media. She is the Owner/Director of signs and symbols, NY.



**July 9**

**Seph Rodney**

Seph Rodney, PhD, is senior editor and writer for Hyperallergic and has written for CNN, MSNBC, American Craft magazine, and other publications. He is featured on the podcast *The American Age* and his book *The Personalization of the Museum Visit* was published by Routledge in 2019. Rodney is a recipient of the 2020 Rabkin Arts Journalism Prize.



## Artist Salon-Style Hang

Thursday, July 16 at 6pm



A public program shaped by the modified format of the residency itself, the *Artist Salon Style Hang* featured 2020 NYC Residency artists Carlos Rosales-Silva, Christopher Udemzue, Elizabeth Moran and Ziyang Wu making brief presentations on their work and posing questions to the group informed by topics discussed during weekly salons and discussion groups. The conversation was followed by an open Q & A and discussion moderated by Rachel Gugelberger, Residency Program Director & Curator of Programs.

The 2020 NYC Artist Residency Program launched April 13 on Zoom. The artists were incredibly gracious to embark on this adventure, which ended up taking place entirely online. During the three-month residency, they conducted virtual studio visits with 11 guest curator/critics, made virtual artist presentations (available on RU's website), attended information

sessions, hosted artist salons, and participated in weekly discussion groups on topics ranging from immunity to photography, IMF's role in Jamaica and spirituality, Universal Basic Income and Sex Work and Mutual Aid. We're pleased to announce that the culminating 2020 NYC Artist Residency exhibition will take place at Cuchifritos Gallery + Project Space in the fall.

2020 NYC-Based Artist Residency Program

## ***This side, or the other...***

Exhibition Dates: October 9 - October 31, 2020

Location: Cuchifritos Gallery + Project Space, 88 Essex St (located inside the Essex Street Market), New York, NY 10002

Hours: Thursday – Sunday, 12pm – 6pm

This side, or the other... is the culminating exhibition of RU's 2020 NYC-Based Artist Residency Program which is dedicated to artists who represent a range of diverse voices traditionally underrepresented in the arts and whose practices fill in gaps in historical knowledge. The exhibition includes new work by residents Elizabeth Moran, Carlos Rosales-Silva, Christopher Udemezue, and Ziyang Wu, whose practices take on historiography, knowledge making, socioeconomic structures, and the digitization of contemporary society. In video, painting, sculpture, zines and mixed-media installations indelibly informed and shaped by the dual pandemics of Covid-19 and systemic racism, the works in This side, or the other... consider what it means to look outside from inside during the "lockdown," combine painting and publishing practices into a compact, multifaceted architectural container, visualize the effects of immigration to uproot anti-Blackness, and draw from contemporary technologies to imagine a speculative utopian moment in a COVID-19 world.

*This side, or the other...* is organized by RU Residency Program Director & Curator of Programs Rachel Gugelberger with RU Communications Coordinator & NYC Residency Program Assistant Alyssa Alexander.

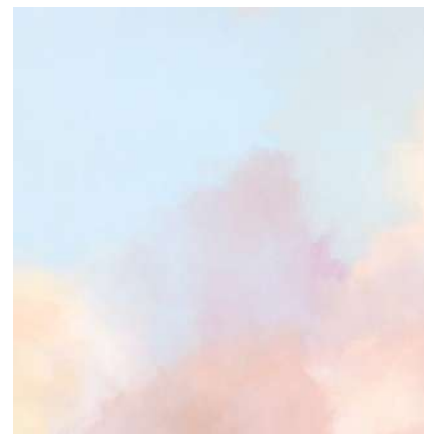
### About Cuchifritos Gallery + Project Space

Cuchifritos Gallery + Project Space is a principle program of Artists Alliance Inc. (AAI), an artist and curator-centered 501c3 non-profit organization committed to supporting emerging and underrepresented contemporary artists. Through innovative programming, experimentation and collaboration, AAI serves as a resource and forum to engage the community of the Lower East Side. Cuchifritos' location inside the Essex Street Market creates a distinct opportunity to directly engage with the local community about contemporary art. Through an annual open call, AAI seeks exhibitions featuring the work of emerging and underrepresented contemporary artists and the curators who seek to exhibit these artists' work in a clear and concise context.

## 2020 NYC-Based Artist Residency Program

### Exhibition Views

**Clockwise from top left:**  
Christopher Udemezue, *sinking*, 2020; Carlos Rosales-Silva, *Amancer/Atardecer*, 2020; Elizabeth Moran, *Rose Main Reading Room (East)*, 2020; Ziyang Wu, *Where Did Macy Go?*, 2020



## [Exhibition Walkthrough](#)

On Friday, October 9, RU met at Cuchifritos Gallery + Project Space for a walk-through with the artists featured in *This side, or the other...* the culminating exhibition of the 2020 NYC-based artist residents: Elizabeth Moran, Carlos Rosales-Silva, Christopher Udemezue, and Ziyang Wu. Click [here](#) for a virtual walk-through with the exhibiting artists, followed by a Q & A with the artists and RU Residency Program Director & Curator of Programs Rachel Gugelberger.



To view a clip of Elizabeth Moran's video *Reading Room (East)*, click [here](#).

To view a clip of Ziyang Wu's video *Where did Macy Go?*, click [here](#).

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the city council, The New York Community Trust, and generous support from individual donors.

