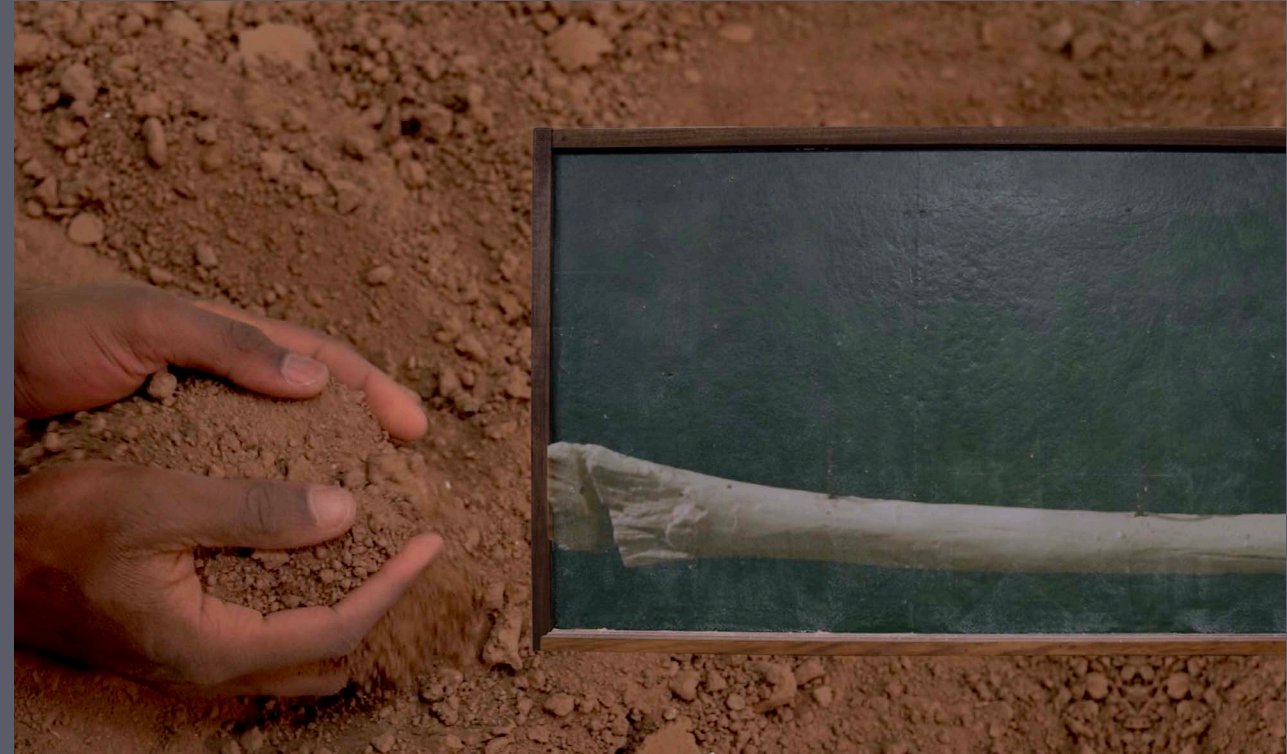


# This Place We Once Remembered



Zachary Fabri

Ariel "Aryel" René Jackson

Dana Levy

Jodie Lyn-Kee-Chow

Paloma McGregor

Yelaine Rodriguez

Saya Woolfalk

Ezra Wube



Wave Hill

675 West 252nd Street

Bronx, NY 10471

718.549.3200

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DANA LEVY  
*History Lessons 2.0*, 2023  
Courtesy of the artist

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April 22 - August 6, 2023

WAVE HILL GLYNDOR GALLERY





SAYA WOOLFALK  
*Encyclopedia of Cloud  
Divination (Plate 3)*, 2018  
Courtesy of the artist  
and Leslie Tonkonow  
Artworks + Projects

## This Place We Once Remembered

In an age of reckoning and renegotiation with history, we must also contend with the stubborn resistance that some memories have to being forgotten. In *This Place We Once Remembered*, artworks and performances by eight former Wave Hill Winter Workspace artists-in-residence draw from lived experience and historical records to conjure memories that move between ancestral pasts and speculative futures. Informed by the tenets of the residency program, the exhibition reflects on Wave Hill as a place where artistic research and development connect nature, culture and site, and where past and present intersect.

Engaging historical places and landscapes as sites of representation, Ariel "Aryel" René Jackson, Dana Levy and Yelaine Rodriguez draw from personal histories, interdisciplinary research, fiction and imagination to contest the historical record. In photographic and video works, Levy confronts the human compulsion to organize the world. Among the works on view, an apparition from the future visits a past Wave Hill, and a collection of antique slides presents an incomplete visual archive of people and places connected to her personal biography that have been transformed by colonialism and immigration.

Jackson's *Grid Works* (2018–2020) hover between painting and sculpture, geometric abstraction and aerial representation, eschewing the easily recognizable. And in works from the series *Visual Essays*, lyrical videos function as archives of Jackson's prose. The essays reflect on critical race theories and archeological studies, using their own methodology of gathering, transforming and experimenting with soil, performance, mimicry and sculpture. In both formats, Jackson's visual and material decisions act as storytelling devices in and of themselves and consider how data impacts perception when speculating about the past. Influenced by their Afro-Creole Louisiana heritage and their experience as a Black American growing up in New Orleans in the aftermath of Hurricane Katrina, Jackson's works focus on ancestral wisdom and the memory that the land holds in transmitting knowledge in preparation for the future.

In works that make use of many forms—wearable art, performance, photography, sound and video—staged at historically charged sites, Bronx-based Afro-Dominican artist Rodriguez creates what the artist names "Caribbean magical realism portraits." Fusing colonial archival materials, mythical elements, Afro-Caribbean syncretic religions and Indigenous and Black slave narratives, Rodriguez reimagines the past

through a re-representation of African-derived belief systems that revise narratives shaped by Spanish colonial history.

Somatic and performative works by Zachary Fabri, Jodie Lyn-Kee-Chow and Paloma McGregor engage the body's capacity to carry memory forward and create living archives of ancestral traditions and violent histories. Fabri, in collaboration with a pianist, cameraman and cinematographer, presents *Cinema of Volant Petals*, a new performance that incorporates movement and sound to address history, memory and liberatory possibilities. Speaking to our complicated engagement with the natural world, the artist uses flowers as tools for carrying the metaphorical and narrative components of the work, set within the architecture of Armor Hall as a deconstructed film set.

In *Living Her-Stories of Sugar*, Lyn-Kee-Chow reprises two historical reenactments from the 2022 play *Living Histories of Sugar*, directed by Dr. Marisa Wilson, Senior Lecturer in Human Geography at the University of Edinburgh, Scotland. The artist and authors acknowledge Diana Paton, William Robertson Professor of History at the University of Edinburgh, for permission to cite her scholarship on the topic. In the interplay between histories of enslavement in the Caribbean, the sugar industry in Scotland and the artist's Jamaican heritage, Lyn-Kee-Chow performs monologues by Sarah Williams, an enslaved woman, and Mary Williamson, a free mixed-race woman whose testimony of colorism demonstrates the importance of gardening as a strategy of resistance and survival.

Choreographer McGregor's interdisciplinary performance *A'we deh ya*, Crucian for "All of us are here," activates an exchange between the United States mainland and her homeland of St. Croix. *A'we deh ya* is the latest iteration of her project *Building a Better Fishtrap* and is rooted in her father's vanishing fishing tradition. As Sage Ni'Ja Whitson describes in "Her Fishtrap" in *Contact Quarterly* (2017), "Strategically and uniquely working within a grounded knowledge of African diasporic vocabularies (and beyond), *Fishtrap* makes meaning in the employment of improvisation as a virtuosic practice. And the lines between presumably 'set' material and material set live through scored (or structured) improvisation exist here as wonderfully blurred."

In works that reconcile multiple realities, Saya Woolfalk and Ezra Wube vivify alternative nature-culture possibilities built on non-human-centric values. Mixed-media artist Wube's stop motion film *Possible World* (2021) animates dreams for a regenerative world inspired by interviews with people across Ethiopia. Woolfalk employs world-building in an ongoing project that draws on her African American, Japanese and European ancestry, while alluding to aspects of anthropology, feminist theory, science fiction and Eastern religions. Through her multimedia works, she has invented an expansive mythology centered on the Empathics, shapeshifting, plant-human hybrids who use empathy as a tool for evolving toward a better future.

Reaching into both the past and future to reframe the present, personal and collective memories intertwine with the

trajectory of the Anthropocene in *This Place We Once Remembered*, acknowledging site as a recollection of physical, historical, cultural and imagined characteristics, which tap into the imperfection and historical manipulation of memory and its transformational power.

—Rachel Raphaela Gugelberger

*This Place We Once Remembered* is organized by Rachel Raphaela Gugelberger, Curator of Visual Arts, with Gabriel de Guzman, Director of Arts and Chief Curator; Betsey Perlmutter, Curator of Performing Arts; and Cecilia Lu, Curatorial Assistant.

A very special thank you to the artists who shared their visions and the galleries who lent their work: Zachary Fabri, Jodie Lyn-Kee-Chow, Ariel "Aryel" René Jackson, Dana Levy, Paloma McGregor, Yelaine Rodriguez, Saya Woolfalk, Ezra Wube, Ivester Gallery and Leslie Tonkonow Artworks + Projects. And much gratitude to the installation team whose forces manifested the ideas into reality: Jake Alfieri, Roberto Miranda, Ming-Jer Kuo, Javier Maria, Lulu Meng and Harold Robinson.



## Zachary Fabri

Zachary Fabri is an interdisciplinary artist engaged in lens-based media, language systems and public space. He works across video, photography and installation, often complicating the boundaries of studio research and performance. Context, be it the curatorial premise of a program or the location in which it is sited, plays a crucial role in shaping Fabri's work and determining the materials used. Interested in the ways in which memory is stored in the body, the artist's primary medium of expression is body movement, with a focus on how life experience choreographs the way we move through space.

*Cinema of Volant Petals* is a new movement- and sound-based performance. A collaboration with a pianist, cameraman and cinematographer, it weaves together historical record, fiction and personal memory using flowers as a libretto. Responding to the architecture of Armor Hall, the work is at once a live performance and deconstructed film set. Flowers serve as narrative and symbolic devices that speak to our entangled relationship to the human and natural worlds and to the liberatory possibilities of flight.

Fabri is the recipient of numerous awards, including The Louis Comfort Tiffany Foundation Award, Franklin Furnace Fund for Performance Art, New York Foundation for the Arts Fellowship and the BRIC Colene Brown Art Prize. He has had solo exhibitions at Recess and CUE Art Foundation in New York, NY; and at The Korn Gallery at Drew University, Madison, NJ. His work has also been exhibited at Art in General, The Studio Museum in Harlem, El Museo del Barrio, The Brooklyn Museum and Performa, all in New York City; as well as at The Walker Art Center, Minneapolis, MN; The Barnes Foundation, Philadelphia, PA; and the Ludwig Museum in Budapest, Hungary. Fabri participated in the Winter Workspace residency at Wave Hill in 2013. He earned an MFA from Hunter College and a BFA from New World School of the Arts, Miami, FL/University of Florida, Gainesville. He also studied photography and video at Universität der Künste, Berlin, Germany.

—RRG



Zachary Fabri at  
Wave Hill, February 2023  
Photo courtesy of the  
artist and Wave Hill



ARIEL "ARYEL" RENÉ JACKSON  
*Porch Throne*, 2020  
Courtesy of the artist and  
Ivester Contemporary



## Ariel "Aryel" René Jackson

In Ariel "Aryel" René Jackson's two video works *Doubt & Imagination* (2021) and *The future is a constant wake* (2019), soil becomes a grounding element for exploring histories of colonialism, erasure and lineage. Inspired by a conversation between two archaeologists who discuss the possible uses of colonoware—Black pottery made in the American south dating from the colonial era—*Doubt & Imagination* uncovers, digs and speculates on this research. Likewise, *The future is a constant wake* grounds itself in the somatic experience of Black expression. Ancestry is traced in the soil as the graceful and ritualistic motion of a foot dragging across the earth, making and remaking patterns of its presence. Made in collaboration with dance choreographer Michael J. Love, Jackson reminds us that engaging with one's past can be a communal effort.

Transforming construction materials into pigmented landscapes, memory is translated and material is made abstract in *Unfold* (2019) and *Porch Throne* (2020), two works from Jackson's *Grid Works* series. *Porch Throne* contains a printed image of "Grandpa's porch chair" that is partially embedded and rearranged. In an irregular grid, parts of this image and memory are reworked, while large swaths of textured color overtake the rest. In *Unfold*, a photo of "Grandpa & Uncle in Field" is printed and similarly embedded. In both works, memories of place and

landscape are invoked and reconstructed, asking the viewer to consider how malleability shows up in representation.

Raised in New Orleans, LA, Jackson lives and works in Austin, TX. Their work has been shown nationally and internationally at galleries and institutions, including the Digital Arts Resource Centre, Ottawa, Canada; the Dallas Contemporary, TX; Jacob Lawrence Gallery, Seattle, WA; Contemporary Art Center, New Orleans, LA; Depaul Art Museum, Chicago, IL; Rhode Island School of Design Museum, Providence, RI; and Studio Museum in Harlem, New York, NY. Jackson was a Van Lier Fellow/Winter Workspace artist-in-residence at Wave Hill in 2016. They are an alum of The University of Texas at Austin; Skowhegan School of Painting and Sculpture, Maine; Royal College of Art Exchange Program, London; and The Cooper Union, New York.

— Cecilia Lu

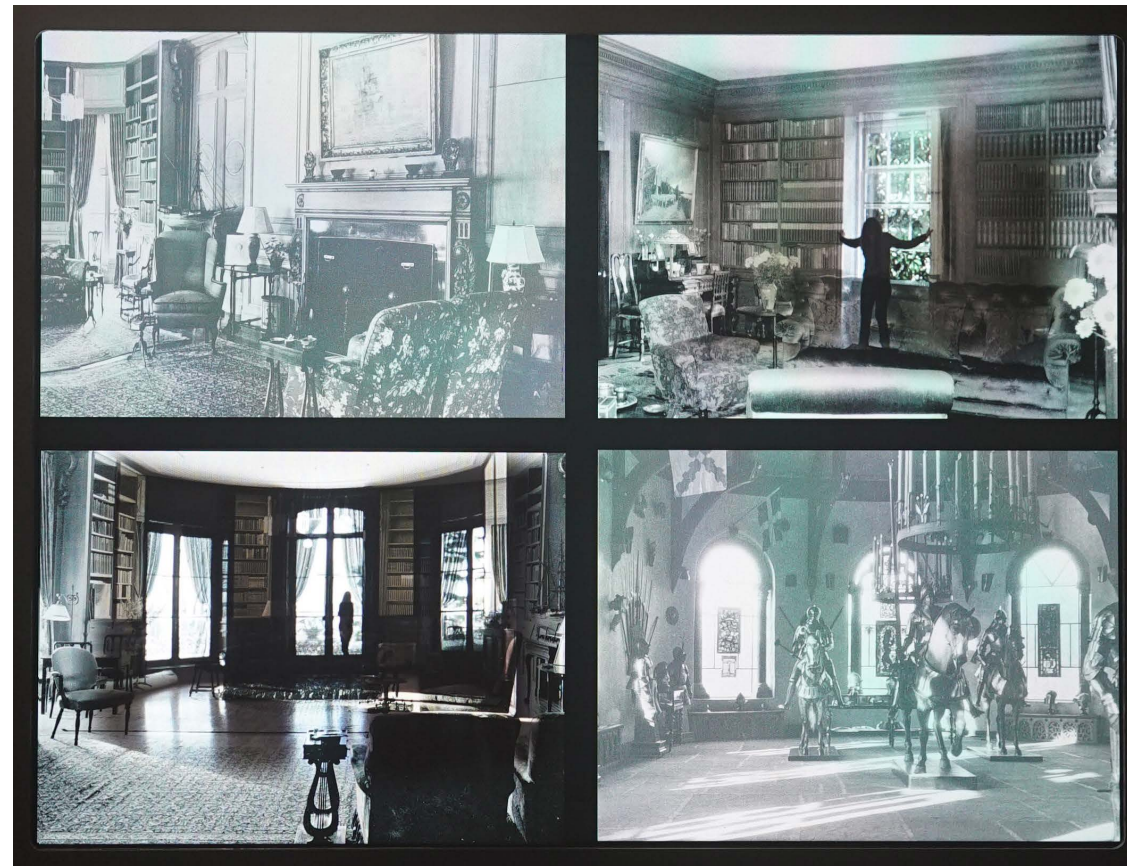
## Dana Levy

In poetic videos, photographs, prints and multimedia installations, Dana Levy addresses place, displacement and migration, exposing tensions between architecture, nature, environment and human history. She explores the conditions that affect our sense of home and belonging as it relates to specific sites, localities, communities and archives. Levy's projects are imbued with historical findings that connect the past with the present day.

Initiated during her Winter Workspace residency in 2014, *Intrusions - A Ghost from the Future* investigates collective memories and imagined ones. In this video work, the artist appears as though an apparition from the future, intruding in 1920s photographs of the interiors of Glyndor House (which now houses the art gallery), Armor Hall and other rooms in Wave Hill House when the public garden was a private estate. The rooms pictured were once inhabited by notable residents such as Mark Twain, Theodore Roosevelt, Arturo Toscanini and Bashford Dean, who built an extension to house his arms and armor collection at Wave Hill. In the videos, Levy climbs through a window, stands on a chair, brushes her hands against blank walls where crowded bookshelves once stood, in a desire to experience history, not through reading about it, but by moving through it like a time traveler.

Born in Israel to Egyptian and German parents, Levy was raised in the United States, Israel and the United Kingdom; she currently lives and works in New York, NY. She has had solo and group exhibitions at such venues as Saint Louis Art Museum, MO; Israel Museum, Jerusalem; The Wexner Art Center, Columbus, OH; Center for Contemporary Art, Tel Aviv, Fridman Gallery and Nicelle Beauchene Gallery in New York, NY; 12th Berlin Biennale for Contemporary Art, Germany; The Bass Museum, Miami, FL; Kadist, San Francisco, CA; Videonale Bonn, Germany and Screen City Biennale, Stavanger, Norway. Levy earned an MA in Electronic Imaging at Duncan of Jordanstone College of Art, Dundee, Scotland, and a BA from the University of the Arts London, Camberwell College of Arts.

– Gabriel de Guzman



DANA LEVY

*Intrusions - A Ghost from the Future*, 2014-22

Courtesy of the artist





JODIE LYN-KEE-CHOW  
*A Case for Mary  
Williamson, 2022*  
Photo: Torris Pelichet  
Courtesy of the artist

## Jodie Lyn-Kee-Chow

Exploring performance and installation, Jodie Lyn-Kee-Chow's work draws from the nostalgia of her Jamaican homeland, Caribbean folklore, fantasy, feminism, globalism, spirituality and environmentalism. Her multicultural background encompasses the African diaspora, European colonialism and Chinese migration. Lyn-Kee-Chow's practice is informed by the ancestral convergence in Jamaica of slave owners, enslaved people and migrant workers, and by her family's immigration to the United States. Her work critiques first-world capitalism manifested in the form of obsessive consumerism and its effects on the landscape and colonial behaviors that prey upon perceived "otherness." Lyn-Kee-Chow combines various media, wearable sculpture, and readymade objects to create hybridized utopian environments and question moments in history when certain political views and archetypes have been lost or dismissed.

Lyn-Kee-Chow's performance *Living Her-Stories of Sugar* is adapted in part from the 2022 play *Living Histories of Sugar*, directed by Dr. Marisa Wilson, Senior Lecturer in Human Geography at the University of Edinburgh, Scotland, with research fully accredited to Diana Paton, William Robertson Professor of History at the University of Edinburgh. Lyn-Kee-Chow was one of six performance artists and scholars on the three-year project who have generational or familial links to the histories of enslavement in the Caribbean

and the sugar industry in Scotland. Taking place on Jamaica's Independence Day (August 6), her performance at Wave Hill reprises two of her original roles in the play, with monologues by Sarah Williams, an enslaved Black woman, and by Mary Williamson, a free mixed-race woman of African and European descent who addresses the importance of gardening as a strategy of survival and resistance.

Lyn-Kee-Chow is a Jamaican-American interdisciplinary artist living and working in Queens, NY. Exhibitions include *Jamaican Pulse: Art and Politics from Jamaica and the Diaspora*, Royal West Academy of England, Bristol, UK; and the *Jamaica Biennial*, National Gallery of Jamaica, Kingston; among many others. Solo exhibitions have been held at Boston Children's Museum, MA; Chinese Historical Society of America Museum, San Francisco, CA; Five Myles, Brooklyn, NY and Rush Arts Gallery, New York, NY. Her work has won her a New York Foundation for the Arts Fellowship in Interdisciplinary Art; a Rema Hort Mann Artist in Community Engagement Award; and support from Franklin Furnace Fund, Culture Push Fellowship for Utopian Practice and Queens Art Fund. Residencies include Wave Hill's Winter Workspace in 2022 and Triangle Arts Association, Brooklyn, NY. Lyn-Kee-Chow earned an MFA from Hunter College and a BFA from New World School of the Arts, University of Florida.

— GdG



## Paloma McGregor

Paloma McGregor's latest iteration of *Building a Better Fishtrap* is the inter-disciplinary performance *A'we deh ya*—a Crucian phrase translating to “All of us are here”—which explores her father's vanishing fishing tradition. On August 6 at Wave Hill, the artist activates a choreographic call-and-response between body and place, colony and the United States mainland, art and activism. Having left St. Croix, her birthplace, decades ago, McGregor uses performance and collaboration as inquiry-based research and asks: “What do you take with you? Leave behind? Return to reclaim?” *Building A Better Fishtrap* has been performed at venues across New York City, including at the Bronx Academy of Arts and Dance, Brooklyn Arts Exchange in Red Hook and along the Bronx River. Through these various iterations, McGregor has developed a “Fishtrap Method,” a way of developing communal collaborations through movement. In the same way that her father's resourcefulness allowed him to transform the industrial materials available to him into long-lasting fish traps, McGregor collaborates with and draws from the people, traditions and spaces that are available to build long-standing collaborations and impactful performances.

McGregor is a Caribbean-born, New York-based choreographer who makes “Black work with Black folks for Black space”. A former newspaper reporter, she combines a choreographer's craft, a journalist's urgency and an anti-racist organizer's framework to shepherd collaborative visioning. She is a 2020 Soros Arts Fellowship recipient and an inaugural recipient of several major awards, including Dance/USA's Fellowship to Artists; Urban Bush Women's Choreographic Center Institute Fellowship; and Surdna Foundation's Artists Engaging in Social Change. She participated in the Winter Workspace residency at Wave Hill in 2013. In 2017, McGregor won a Bessie Award for performance with Skeleton Architecture, a collective of Black women (+) improvisers. McGregor is Founding Artistic Director of Angela's Pulse and founder of Dancing While Black, which is celebrating its 10th anniversary this year.

— CL



PALOMA MCGREGOR  
*Building a Better Fishtrap/  
A'we deh ya* at Loophole of  
Retreat in Venice, Italy,  
October 7 & 8, 2022  
Photo: Glorija  
Courtesy of the artist

YELAINE RODRIGUEZ  
*Children of the Water*  
(*Banao*), 2022  
Courtesy of the artist



## Yelaine Rodríguez

Drawing upon syncretic Afro-Caribbean religions and histories of slavery and colonialism, Yelaine Rodriguez uses a lush, tropical palette and intricate costuming to explore histories and futures of what might have been or could still be. In the short film *Obatala: If God Was Black & From Loiza*, Rodriguez leads us to Cueva Maria de la Cruz, a coastal cave in the predominantly Black town of Loiza, Puerto Rico. As one figure in a white dress dances barefoot, sashaying to an upbeat rhythm, facts about slavery briefly appear on screen, then just as quickly are washed away by an ocean wave, showing the present and past in a constant state of push and pull. In another scene, the deity Obatala, creator of human beings who is syncretized with Jesus, guards the front of the cave. Tasseled, adorned with cowrie shells, and venerated, Obatala seems to ask, how might history have differed if God was Black and from Loiza?

In the two photographs from the series *Children of the Water*, Rodriguez presents figures in or near bodies of water and wearing the same masks as those used in *Obatala*. While the photographs show water in states of beauty, tranquility and connection, they also remind us of the realities behind its geopolitical usages. The ocean, for example, is the medium for the slave trade in the *Obatala* video, and these photographs consider how waterways and borders continue to separate migrant families in our present day.

An Afro-Dominican artistic scholar, educator, independent curator, cultural organizer and writer, Rodriguez lives and works in the Bronx, NY. Rodriguez has exhibited in various venues in the U.S. and internationally, including El Museo del Barrio, Photoville, American Museum of Natural History, and Wave Hill, all in New York City; Mexic-Arte Museum, Austin, TX; El Centro León Biennial XXVII, Dominican Republic; Sur Gallery & Critical Distance Centre for Curators, Canada; Wereldmuseum, Rotterdam, Netherlands; and La Escocesa, Barcelona, Spain. Residencies include an Innovative Cultural Advocacy Fellowship from the Caribbean Cultural Center African Diaspora Institute, New York, NY; The Latinx Project Curatorial Fellowship at New York University; and the Bronx Museum's AIM Program. She was a Van Lier Fellow/Winter Workspace artist-in-residence at Wave Hill in 2018. Rodriguez earned a BFA from Parsons School of Design and an MA from New York University.

— CL



## Saya Woolfalk

Saya Woolfalk employs science fiction and fantasy in her work to re-imagine the world in multiple dimensions. Her worldbuilding extends through multiyear projects that encompass sculptures, prints, drawings, mixed media collages, videos and multimedia installations. Together, they create an ethnography for an invented cultural group of women called the Empathics, who are able to alter their genetic make-up and fuse with plants. As their name implies, these plant-human hybrids possess highly developed skills for perceiving how others feel and desire. With each ambitious project, Woolfalk continues to evolve the narrative of this alternate civilization, while questioning the utopian possibilities of cultural hybridity.

In recent works, such as the print series and the video sculpture/ installation on view at Wave Hill, Woolfalk's futuristic beings exhibit the ability to transform their physicality and to travel through space, time and simultaneous realities. She combines elements of African, European and Asian cultures in her art, acknowledging her own multiracial background. Incorporating themes around technology, spirituality and natural phenomena, Woolfalk explores how we use technological tools to ease suffering by making change more painless and effortless. Like plant life, the Empathics learn to adapt to new environments, tapping into available resources for survival and for extending their lives in biological, digital and virtual states.

Born in Gifu City, Japan, and currently based in Brooklyn, NY, Woolfalk has shown at museums, galleries and non-profit spaces. These include solo exhibitions at the Newark Museum of Art, NJ; Nelson Atkins Museum, Kansas City, MO; Contemporary Arts Center, Cincinnati, OH; Asian Art Museum, San Francisco, CA; The SCAD Museum of Art, Savannah, GA; Sheldon Museum of Art, Lincoln, NE; Chrysler Museum of Art, Norfolk, VA; Smack Mellon, Brooklyn, NY; Montclair Art Museum, NJ; and the Everson Museum of Art, Syracuse, NY. She participated in the Winter Workspace residency at Wave Hill in 2015. Her works are in the public collections of the Whitney Museum of American Art and Studio Museum in Harlem, both in New York, NY; Baltimore Museum of Art; Seattle Art Museum; Weatherspoon Art Museum, Greensboro, NC; and others. Woolfalk earned an MFA in sculpture from the School of the Art Institute of Chicago and a BA in visual art and economics from Brown University.

— GdG



SAYA WOOLFALK  
*Mindfulness Activated Future*  
*Possibility Generator 1.0*, 2019 (detail)  
Courtesy of the artist and  
Leslie Tonkonow Artworks + Projects

EZRA WUBE  
*Possible World*, 2021  
(still)  
Courtesy of the artist



## Ezra Wube

Ezra Wube is an Ethiopian American artist whose works frequently explore experiences of mobility, autonomy and pluralism, of past and present and the tensions between “here” and “there.” His works encompass video, installation, drawing, photography, collage and painting. Wube is best known for his stop-motion video animations, which are composed by layering paintings on a single canvas and then photographing each iteration to create a single frame of the work before he paints over it to create the next frame.

*Possible World* (2021) is based on over 100 interviews conducted across Ethiopia with teachers, brokers, farmers, students, engineers, carpenters, soldiers, merchants, taxi drivers, cashiers, security guards, housewives, managers, nurses, designers, accountants, pharmacists, architects, mechanics, technicians, retirees and more, exploring the notion of a sustainable planet. Reflecting on the hundreds of responses collected, the video imagines a society in which the motives for human behavior inflict no harm on the environment, instead sustaining abundant resources for future communal needs. *Possible World* was originally created for the Fast Forward short film series and commissioned by Little Sun, a nonprofit organization founded in 2012 to deliver affordable clean energy in Africa and inspire people to take climate action globally.

Born in Addis Ababa, Ethiopia, Wube currently lives and works in Brooklyn, NY. He has presented solo exhibitions at The Africa

Center, The High Line, The Fulton Street Transit Center (MTA), Time Square Arts Midnight Moment and Museum of the Moving Image, all in New York, NY; as well as Oakland International Airport, CA; Addis Atelier, Addis Ababa, Ethiopia; and Kim? Contemporary Art Centre, Riga, Latvia, among others. He has also exhibited at The Studio Museum in Harlem and Rush Arts, both in New York, NY; Ethan Cohen Gallery, Beacon, NY; Gwangju Biennale, South Korea; 21st Contemporary Art Biennial Sesc\_Videobrasil, Sao Paulo Brazil; and the “Dak’Art Biennale”, Dakar, Senegal. Residencies and awards include the Emerging Artist Grant Award, Rema Hort Mann Foundation; AIM Fellowship, Bronx Museum; Van Lier Fellowship, New York Foundation for the Arts; “Open Sessions Program,” The Drawing Center; LMCC Residency Program; Pioneer Works; Smack Mellon Studio Program; Triangle Arts Association Residency, all in New York; as well as The Substation Artist Residency Program, University of Witwatersrand, Johannesburg, South Africa. He participated in the Winter Workspace residency at Wave Hill in 2015. Wube earned a BFA in painting from Massachusetts College of Art and Design and an MFA in painting and combined media from Hunter College.

– RRG



## Exhibition Checklist

### Zachary Fabri

*Cinema of Volant Petals*, 2023  
Performance  
Commissioned by Wave Hill

### Ariel "Aryel" René Jackson

*Porch Throne*, 2020  
Cement, found metal, red chalk line powder, blue chalk line powder, blue matte ink, "Grandpa's Porch Chair" image ink print on linen, black gouache paint on panel  
24 x 24 inches  
Courtesy of the artist and Ivester Contemporary

*Unfold*, 2019  
Cement, chocolate loam soil, red chalk line powder, blue chalk line powder, blue matte ink, "Grandpa & Uncle in Field" image ink print on linen, black gouache paint on panel  
24 x 24 inches  
Courtesy of the artist and Ivester Contemporary

*Doubt & Imagination*, 2021  
Digital video  
Duration: 6:12 min.  
Courtesy of the artist

*The future is a constant wake*, 2019  
Digital video  
Duration: 5:57 min.  
Courtesy of the artist

### Dana Levy

*Drowned World*, 2021  
Stained glass window, 32-inch monitor, single-channel HD video  
20 x 28 inches  
Duration: 4:00 min.

*History Lesson 2.0*, 2023  
Seventy-seven magic lantern slides on 50-inch monitor, video  
25 1/2 x 43 3/4 inches  
Duration: 12:00 min.

*Intrusions - A Ghost from the Future*, 2014-22  
ACM (aluminum composite material) frame, Plexiglas print, 32-inch monitor, single-channel HD video  
24 x 29 inches  
Duration: 4:00 min.

All works courtesy of the artist

### Jodie Lyn-Kee-Chow

*Living Her-Stories of Sugar*, 2023  
Performance  
Commissioned by Wave Hill

### Paloma McGregor

*Building a Better Fishtrap / A'we deh ya*, 2023  
Performance  
Commissioned by Wave Hill

### Yelaine Rodriguez

*Children of the Water (Banao)*, 2022  
Photograph  
16 x 22 inches

*Children of the Water (Morocco)*, 2022  
Photograph  
16 x 22 inches

*Children of the Water masks*, 2021  
Mesh, feathers, rhinestones, beaded fringe, crystals  
9 x 12 inches

*Obatala: If God Was Black and From Loiza*, 2021  
Video  
Duration: 3:00 min.

All works courtesy of the artist

### Saya Woolfalk

*Encyclopedia of Cloud Divination (Plate 1)*, 2018  
*Encyclopedia of Cloud Divination (Plate 2)*, 2018  
*Encyclopedia of Cloud Divination (Plate 3)*, 2018  
Three prints: archival inkjet print, silkscreen, silver leaf, chine collé on Hahnemüle Photo Rag Ultra Smooth paper  
43 3/4 x 33 3/4 inches each

*Mindfulness Activated Future Possibility Generator 2.0*, 2019  
Painted steel, wood, monitor, media player with digital animation  
28 x 45 1/4 x 3 1/4 inches  
Hand-glazed ceramic tiles, colored grout on wood panel  
24 1/2 x 25 1/2 x 1 inch

All works courtesy of the artist and Leslie Tonkonow Artworks + Projects

### Ezra Wube

*Possible World*, 2021  
Stop-action animation, paint and cutouts on canvas  
Duration: 3:08 min.  
Courtesy of the artist

**Spring Arts Opening Day**  
SATURDAY, APRIL 22, 1-4 PM, GLYNDOR GALLERY

**Meet the Artist: Exhibition Walkthrough and Screenings**

SUNDAY, MAY 21, 2-4 PM  
Exhibiting artists Dana Levy and Yelaine Rodriguez speak about their works on view, followed by a screening of related video and film projects.

**Performance by Zachary Fabri**

SATURDAY, JULY 29, 2 PM.  
In Armor Hall, Zachary Fabri presents *Cinema of Volant Petals*, a new movement-and sound-based performance that uses select flowers from Wave Hill to weave historical record, fiction and personal memory into a libretto.

**Performances by Paloma McGregor and Jodie Lyn-Kee-Chow**

SUNDAY, AUGUST 6, 12 PM  
Presented on the grounds of Wave Hill, Paloma McGregor's *A'we deh ya* is the latest iteration of her project *Building a Better Fishtrap*, rooted in her father's vanishing fishing tradition and three animating questions "What do you take with you? Leave behind? Return to reclaim?"

3 PM  
In Jodie Lyn-Kee-Chow's performance *Living Her-Stories of Sugar*, the artist reenacts two of her original roles in the 2022 play *Living Histories of Sugar*, directed by Dr. Marisa Wilson, senior lecturer in Human Geography at the University of Edinburgh. Premised on the interplay between Lyn-Kee-Chow's Jamaican heritage, histories of enslavement in the Caribbean and the sugar industry in Scotland, the artist performs monologues by Sara Williams, an enslaved woman and Mary Williamson, a free mixed-race woman. Performance starts in Armor Hall.

**Gallery Tours**  
THURSDAYS & SATURDAYS AT 2PM, GLYNDOR GALLERY



YELAINE RODRIGUEZ  
*EBBÓ (Sacrifice)*, 2021 (film still)  
Courtesy of the artist



**Wave Hill**  
675 West 252nd Street  
Bronx, NY 10471-2899  
718.549.3200  
wavehill.org  
#wavehill

Wave Hill is a public garden and cultural center in the Bronx overlooking the Hudson River and Palisades. Its mission is to celebrate the artistry and legacy of its gardens and landscapes, to preserve its magnificent views and to explore human connections to the natural world through programs in horticulture, education and the arts.

Director of Arts and Chief Curator:  
Gabriel de Guzman  
Curator of Visual Arts: Rachel Raphaela Gugelberger  
Curator of Performing Arts: Betsey Perlmutter  
Curatorial Assistant: Cecilia Lu  
Audio-Visual Technician: Javier Maria  
Graphic Design: Melanie Roberts Design  
ISBN: 978-0-9831098-9-1

COVER  
ARIEL "ARYEL" RENÉ JACKSON  
*The future is a constant wake*,  
2019 (video still)  
Courtesy of the artist

SUPPORT FOR THE VISUAL ARTS PROGRAM IS PROVIDED BY THE MILTON AND SALLY AVERY ARTS FOUNDATION; NATIONAL ENDOWMENT FOR THE ARTS; NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS; NEW YORK COMMUNITY TRUST EDWARD AND SALLY VAN LIER FUND; NEW YORK STATE COUNCIL ON THE ARTS WITH THE SUPPORT OF THE OFFICE OF THE GOVERNOR AND THE NEW YORK STATE LEGISLATURE; POLLOCK-KRASNER FOUNDATION; AND BY THE CATHY AND STEPHEN WEINROTH COMMISSIONING FUND FOR THE ARTS. WAVE HILL'S OPERATIONS ARE MADE POSSIBLE IN PART BY PUBLIC FUNDS PROVIDED THROUGH THE NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS; AND THE ZOOS, BOTANICAL GARDENS AND AQUARIUMS GRANT PROGRAM ADMINISTERED BY THE NEW YORK STATE OFFICE OF PARKS, RECREATION AND HISTORIC PRESERVATION.

