

**ON VIEW:**

October 27, 2016—March, 2017

**Opening Reception:**

**October 27, 2016 (6—8pm)**

**Nathan Cummings Foundation**

475 Tenth Avenue, 14th Floor  
Monday-Friday, 10am-4pm

By appointment only

To view the exhibition, please contact:  
exhibits@nathancummings.org

Drawing on MORE ART's 12 years of experience curating public art about housing, home, and homelessness, **HOME(WARD)** resonates with the tireless pursuit of New Yorkers who strive for a more equitable city. The multidisciplinary exhibition at Nathan Cummings Foundation showcases the work of 10 contemporary artists redefining the boundaries of what it means to create a home within the contemporary urban context.

*HOME(WARD)* captures diverse artistic responses to critical issues facing the homeless and homed alike, the shifting landscape of activism amongst seemingly relentless gentrification and displacement, and the persistent challenges new immigrants overcome as they strive build a new home in a new place. Among others, the exhibit includes Andres Serrano's *Residents of New York*, a series of large scale photographic portraits originally exhibited in the West 4th Street Subway Station (2014); an interactive installation based on events staged in numerous private residences as part of William Powhida and Jennifer Dalton's 2016 series, *MONTH2MONTH*; and new artworks created by MORE ART's Engaging Artists Residents currently working with community organizations that provide much needed social services for the city's most vulnerable foreign born aging populations.

**Featuring artwork and documentation of public art by Justin Blinder, Ofri Cnaani, Jennifer Dalton and William Powhida, Michelle Melo, Andrea Mastrovito, Soi Park, Andres Serrano, Xaviera Simmons, and Hidemi Takagi.**

The exhibition is accompanied by a [calendar of free public events](#), including a screening of [Class Divide](#) and panel discussion with More Art Executive Director Micaela Martegani, filmmaker Marc Levin and leaders from Chelsea's Hudson Guild in January 2017.

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Curatorial direction by Micaela Martegani and Lorissa Rinehart. Exhibition design by Lorissa Rinehart with assistance from Nehama Schwartz. Supporting research, writing, design, and public programming by Jeff Kasper.

MORE ART commissions artists to create groundbreaking public art projects in collaboration with communities across New York City. For over a decade, our outreach, education, and social engagement programs have focused on bringing to light critical issues facing New Yorkers—making art accessible in public spaces and ensuring meaningful participation and longevity of impact.

The Nathan Cummings Foundation seeks to build a socially and economically just society that values nature and protects the ecological balance for future generations; promotes humane health care; and fosters arts and culture that enriches communities.

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**HOME(WARD)** showcases past, present, and future More Art public art commissions including works by emerging artists such as Hidemi Takagi, Michelle Melo, and Soi Park, all of whom participated in MORE ARTS's Engaging Artists Residency and Fellowship Program.

Since the summer of 2015, Takagi has been visiting Saint Teresa of Senior Apartment in Crown Heights, Brooklyn where she composed portraits of the predominantly African-American and Caribbean-American residents. As a regular and active visitor, Takagi formed personal relationships with Saint Teresa's residents and was able to record many of their personal histories. *HOME(WARD)* features portraits of three of St. Theresa's residents as well as their respective oral histories.

Melo's massive textile panels *Especies Migrantes: Nepantla* measuring 20" by 4" are inspired by 'molas,' a craft process originated by the Kuna women of Panama whose quilts are made by placing layers of cloth on top of one another, then cutting out the upper layers to discover the fabric underneath. Employing this technique, and based on conversations with elderly Colombian and Puerto Rican matriarchs Melo worked with Carver Senior Center in El Barrio, her work depicts the story of migrants from Latin America moving to North America and trying to find a sense of belonging.

*Young Geong Sajin (Funeral Portrait)* is a unique cultural tradition practiced in South Korea where memorial portraits of the elderly are prepared while the individual is still alive. Park's first series of funeral portraits were created during her time working with the Korean American Senior Citizens Society of Greater New York in Flushing, Queens. Over 200 seniors have participated so far in her *Portrait Service* project, a selection of whose portraits will be featured in this exhibition.

In May 2016, MORE ART commissioned William Powhida and Jennifer Dalton to create *MONTH2MONTH*, a series of dinners, discussions and performances taking a close look at New York City's disorienting housing market and its effect on communities at large. This unique project was staged in eight apartments over the course of a month—each week featuring events in one "luxury" and one "affordable" apartment throughout Manhattan and Brooklyn. For *HOME(WARD)* Powhida and Dalton will transform the two small rooms at the entrance of the Nathan Cummings Foundation into replicas of these events' stagings.

As gentrification and displacement continues to remain on the mind of most New Yorkers, MORE ART also worked with Ofri Cnaani to make connections between past and present in a neighborhood at the center of rapid social, economic, and physical change. In 2013, she created *Moon Guardians*, a public art project

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that took the sleek style of the contemporary Meatpacking District back to its more industrial days with site specific video projections of longtime residents in Gansevoort Square. Cnaani will showcase videos viewable on a purposely-built screen in the Nathan Cummings Foundation's front lounge. An environmental scale photograph of the original work in-situ will also be displayed on the largest wall facing the entrance of the Foundation.

Currently, MORE ART is working with Brooklyn based, Italian born artist, Andrea Mastrovito to create the 2017 commission *NYSferatu*. For this project Mastrovito is hand-animating *Nosferatu*, the seminal 1922 film adaptation of Bram Stoker's *Dracula*, resetting it in contemporary New York City. In Partnership with several organizations that provide English as Second Language services, MORE ART and the artist will work with recent Muslim, Latino, and Chinese immigrants to rewrite the film's title cards in order to reflect the immigrants' own unique experiences—creating a powerful narrative of diversity and resilience from the point of view of migrants arriving in a new country. For *Home(ward)*, MORE ART will exhibit 150 of Mastrovito hand-drawn animation frames.

Playing off the subway station-like appearance of the NCF's southern hallway, with its concrete pillars, piercing photographic portraits from Andres Serrano's *Residents of New York*, are installed the way they were originally presented in the West 4th Street Subway Station. The impact of these large-scale prints are heightened by the intimate viewing spaces created by the interval of columns.

Nearly 5% of New York City's population lives in public housing, many of whom have limited access to cultural programming and contemporary art. In an effort to engage the community members of Fulton and Elliott Houses in the art making process, multi-media artist Xaviera Simmons developed *When You're Looking at Me You're Looking At Country*. Creating a free, open air portrait studio for residents, Simmons asked participants to bring personal items to their portrait sessions in order to help them craft unique narratives of their individual lives and experiences. For *Home(ward)*, More Art will be exhibiting a selection of these portraits representative of the project and community as a whole.

*Vacated* (2013-2016) by Justin Blinder visualizes how zoning changes during former Mayor Michael Bloomberg's Administration transformed New York, from a street-level perspective. The first iteration, commissioned by More Art, used civic data to mine cached Google Street View imagery, revealing photographs of urban change in New York City that had remained hidden in plain sight. The project continues to inquire whether we can look to physical street infrastructure as a visual database, in order to fill in gaps between corporate and civic datasets. This iteration algorithmically reveals "hyper-blocks," city blocks that have fundamentally altered the fabric of Brooklyn neighborhoods and the built environment.