

ART

HOME (WARD)



COVER ARTWORK:

Moon Guardians (photomontage), Ofri Cnaani, 2013,
Gansevoort Square, Meatpacking District, New York City.

Since its inception in 2004, More Art has produced a wide range of projects reflecting the concerns and challenges of various New York City communities. Our work started in Chelsea, which, like many areas in the city, underwent a dramatic period of gentrification, transforming a working class neighborhood into the epicenter of the contemporary art world but in turn marginalizing many long-time, low-income residents. More Art focused on building understanding between the two communities by creating opportunities for creative collaborations and public art projects. In 2008, for instance, the month-long Chelsea Art Project featured three public art installations by artists Tony Oursler, Anthony Goicolea, and Nicola Verlato that were directly inspired by Chelsea's complex architectural history and socio-economic fabric. Over the years, we have built a number of longstanding partnerships with several organizations, including Hudson Guild, where artists such as Pablo Helguera (2011) have staged their work. More Art has worked with many Manhattan and Brooklyn based schools including the LAB School for Collaborative Studies, Liberty High School, the Clinton Middle School for Artists and Writers, Sunset Park High School, and Gotham Professional Arts Academy. Education has always been - and remains - central to our mission. We regularly invite professional artists to work with public middle and high school students to introduce them to the many possibilities of contemporary art practice and encourage them to investigate their own communities, as exemplified in the projects by Anna Gaskell (2005), Jenny Marketou (2011) and Ofri Cnaani (2013).

In recent years, More Art has reached beyond Chelsea in order to address a broader range of issues and engage a growing audience; Michael Joo's work (2007-08) was presented in both Chelsea and Miami while Joan Jonas' was exhibited (2011-12) in Soho and Philadelphia. Expanding on our original mission, we have worked with communities chronically underrepresented in the public sphere, such as senior citizens and war veterans - as evidenced by Kimsooja's (2010) and Krzysztof Wodiczko's projects (2012); and the homeless through Andres Serrano's *Residents of New York*, and our Engaging Artists Residency. Our projects have gone increasingly ambitious, transcending the traditional boundaries of public art and expanding into workshops, lectures, and panel discussions. This comprehensive and holistic approach to public art not only enables us to stress community involvement but also to approach sensitive topics in a powerful and respectful way. In the future, More Art will continue to push the possibilities of art by presenting ambitious projects at the forefront of socially engaged art.



HOME(WARD) BOUND

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 The Nathan Cummings Foundation showcases the work of 10 contemporary artists redefining the boundaries of what it means to create a home within today's urban context.

HOME(WARD) captures diverse artistic responses to critical issues facing the homeless and homed alike, the shifting landscape of activism among seemingly relentless gentrification and displacement, and the persistent challenges new immigrants overcome as they strive to build a 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 inhabitable 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 by Justin Blinder, Ofri Cnaani, Jennifer Dalton and William Powhida, Michelle Melo, Andrea Mastrovito, Soi Park, Andres Serrano, Xaviera Simmons, and Hidemi Takagi.

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 version algorithmically reveals and hones in on "hyper-blocks," city blocks that have fundamentally altered the fabric of Brooklyn neighborhoods and the built environment.

The project's origins and subsequent reinterpretations highlight the contours and restrictions of state-and-corporate-sponsored, "open" datasets. For instance, in July 2013, the New York City Department of Planning publicly released the PLUTO (Property Land Use Tax Lot Output) dataset, which had until then remained conspicuously absent from NYC's "open data" initiative. At that time, Google had not released (nor admitted to collecting) multiple Street View images for any location.

Vacated drew upon the PLUTO dataset to query buildings by their construction and alteration dates, as well as programmatically collected imagery (using custom software) for each property from Google Street View. From analyzing these photos, it became apparent that buildings located on intersections often contained images from two distinct time periods, resulting in de facto "before" and "after" photos. These transformations, and the process of collecting them, were highlighted in the original iteration of the project.

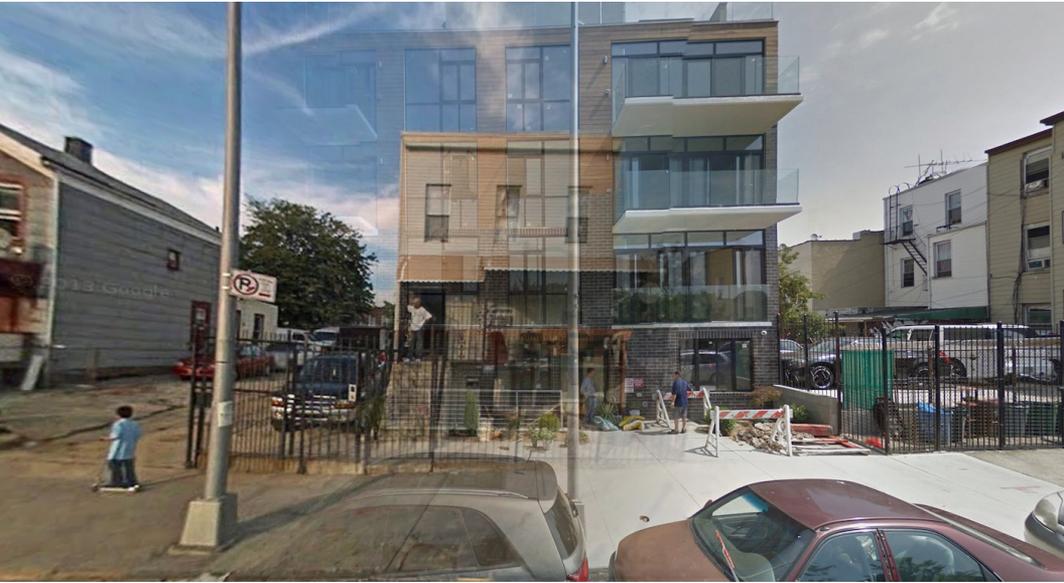
Six months after *Vacated* received press coverage, in 2014, Google released a tool called "Time Machine" that makes locations' historical images publicly available. *Vacated's* original data mining technique with this newly released "Time Machine" data has facilitated more nuanced investigations. How might we use these public datasets to examine the hegemonic ownership of city blocks, or the corporatization of our housing landscapes, that are so fundamental to gentrification?

The latest iteration of *Vacated* focuses on city blocks featuring buildings constructed in the last 10 years, containing the highest numbers of residential units, and the fewest number of individually owned lots. Many of them are owned by a single developer, or are part of a larger development that spans multiple blocks.

These new developments go hand in hand with “hyper-gentrification,” distinguished by close collaboration between city government and private investors, an influx of foreign capital, and largely unregulated developments, lacking public financing (and public accountability). Hyper-blocks resemble de facto urban gated communities, and they transport the sorts of social dynamics we might previously associate with suburbs to urban spaces. The speed and scale of their construction also highlight how state policies, especially the financialization of our housing landscape, are remaking our cities—even when hyper-blocks were not, officially at least, planned.

The original versions of *Vacated* operated as an interactive software. In *HOME(WARD)* a video and artist book designed by Blinder extrapolates on the project’s extensive research.

Vacated, Justin Blinder, 2013-2016, Still image from reverse engineered Google Street View. Featured: 233 34th Street, Brooklyn. Courtesy of the artist.



MOON GUARDIANS

As gentrification and displacement continues to remain on the mind of most New Yorkers, MORE ART 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 that took the sleek style of the contemporary Meatpacking District back to its more industrial days with site specific video projections of long-time residents in the popular Gansevoort Square.

The work took form as a series of video haikus that revisited the historical and social context of the Meatpacking District. Ghost-like figures, directly emerging from of the neighborhood's storied past, were rear-projected on the windows and storefronts facing the square, each gazing at the unexpected viewer.

New York has always been recognized as a place where marginalized figures, newcomers, and outsiders are celebrated. In recent years, however, the city has become more conservative and sanitized. The Meatpacking District, once an area of industry, then a meat market, and later in the 1980s, a night-life hub—including nightclubs like The Vault and The Locker Room—has become a destination to be seen, transformed recently into an upscale neighborhood where the original residents can hardly afford to live. This focus on hipness and security seems to undercut the city's allure, and questions its ability to retain its vibrancy. As the city oscillates between risk and safety, questions arise concerning the role of our unique identities in society—challenging the preservation of our historic neighborhoods and communities.

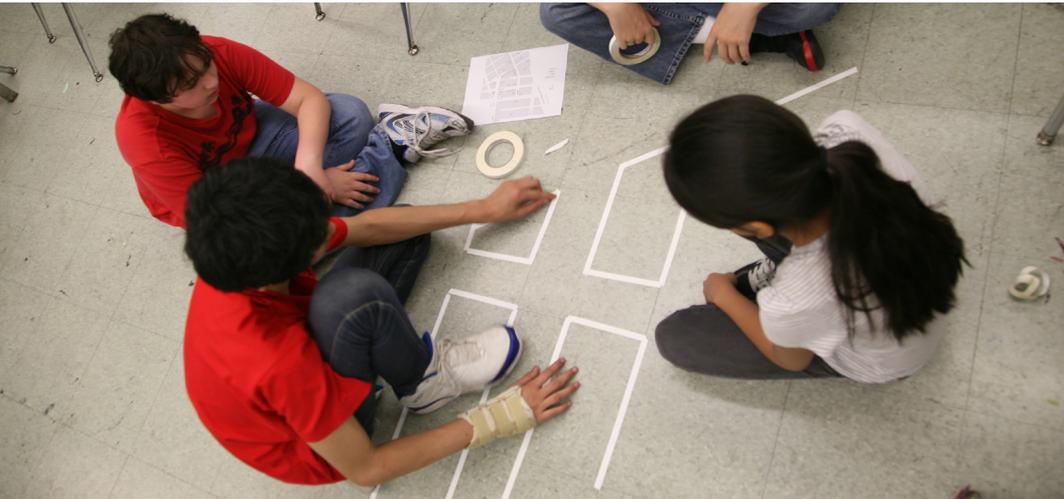
Moon Guardians, Ofri Cnaani, 2013, Still image from video projection.
Courtesy of the artist



Cnaani's characters are real residents, who have lived in the Meatpacking District since the neighborhood was very different from what it is today. To evoke their rich history, Cnaani and local students at the NYC Lab School collaborated on a series of workshops investigating the history of Chelsea. The artist engaged the students in several research-based sessions investigating the multiple transformations undertaken by Chelsea's famed Meatpacking district over the last century. The workshops culminated with the students constructing a two-dimensional map of the area on the classroom floor after which they placed images of historical events and captions in the appropriate locations. The activity granted a dynamic understanding to the historic narrative and provided the students with a comprehensive and cohesive timeline of their neighborhood. After an animated brainstorming session, students came up with a list of questions to ask long-time Chelsea residents about their relationship to the neighborhood and the changes they had personally experienced. The residents included an artist/galerist, a butcher, an elderly couple, and a drag queen. For one month in the fall of 2013 they once again inhabited the District, interacting with one another and with the place, window to window, building to building. As a result, Gansevoort Plaza was transformed into a dynamic silent amphitheater.

In HOME(WARD) Cnaani will showcase videos viewable on a purposely-built screen in The Nathan Cummings Foundation's front lounge. An environmental scale photomontage of the original work in-situ vwill also be displayed on the largest wall facing the entrance of the Foundation. (Featured on the cover.)

Students of the NYC Lab School mapping the Meatpacking District.



MONTH2MONTH

MONTH2MONTH was a public art project in private residences organized by artists William Powhida & Jennifer Dalton. Through a lottery initiated in winter of 2016, the public was invited to participate in curated short-term stays in examples of 'luxury' and 'affordable' housing in NYC. The stays were underscored by a month-long series of public events that provided a platform for discussions about how class, wealth, and social mobility affect people's ability to live in New York.

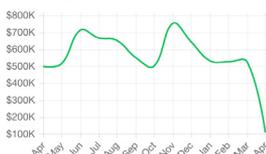
MONTH2MONTH explored NYC's labyrinthine housing policies, that range from the inclusion of "affordable" housing units within new luxury developments and the rezoning plans that quickly transform neighborhoods to the quasi-legality of the "sharing economy" and the rise of "illegal hotels." At times this exploration assumed the form of information sharing, but also used unorthodox methods to push discussions into unfamiliar places. *MONTH2MONTH* literally opened up private spaces of luxury and affordable housing to discuss the conditions of relative stability and precarity facing New Yorkers. The residents, guests, and participants of *MONTH2MONTH* gathered together for formal and informal dinners, improvisational sitcoms, karaoke sessions, and other performative events which turned the subject of private housing itself into a social space for sharing experiences and gaining agency as current and future residents of NYC.

In collaboration with other artists and activists, Powhida and Dalton organized the interdisciplinary series of events around the pressing issues of gentrification, social mobility, inequality,

Housing statistics for Bushwick, Brooklyn compiled by Powhida & Dalton.

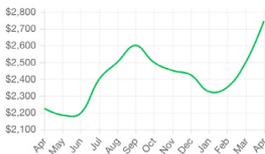
Median Sales Price

The median sales price for homes in Bushwick for Jan 7 to Apr 6 was \$108,750 based on 1 home sales.



Median Rent Per Month

The median rent per month for apartments in Bushwick for Mar 7 to Apr 7 was \$2,745.



30%

SINGLE RESIDENTS



15%

HOME OWNERS



30

MEDIAN AGE



\$36,406

MEDIAN HOUSEHOLD INCOME

AFFORDABLE APARTMENT

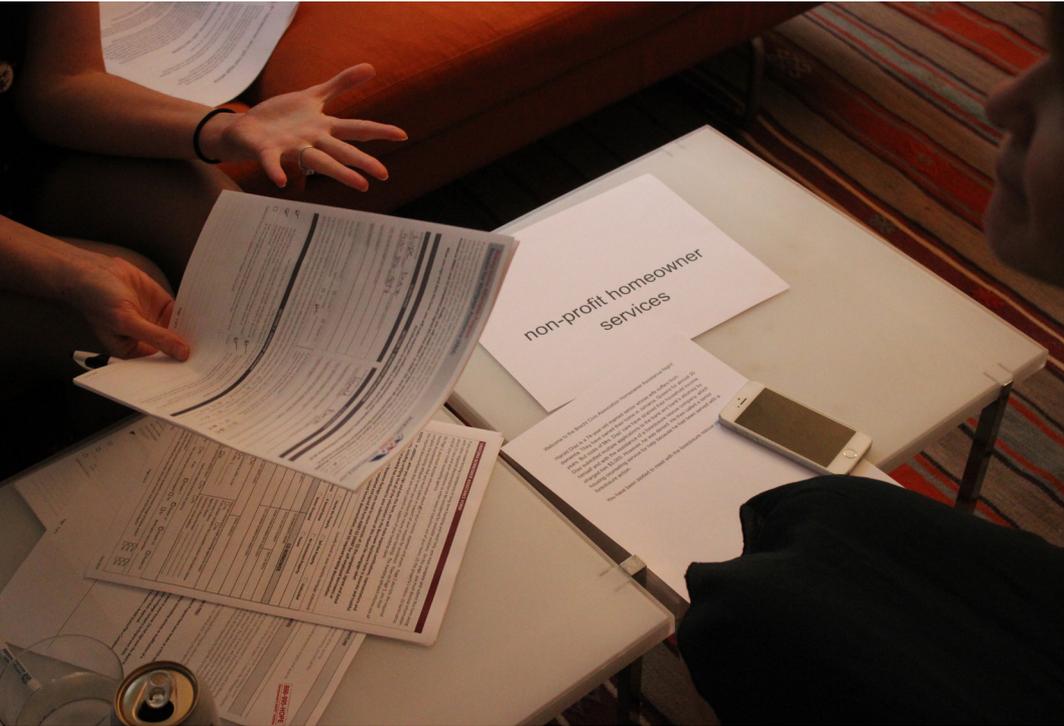
77 Irving Avenue, 3R

Primary address	77 Irving Avenue
Zip code	11237
Borough	Brooklyn
Block & lot	03199-004
Lot dimensions	25 ft x 100 ft
Lot sq. ft.	2,500
Buildings on lot	1
Building class	Five to Six Families (C2)
District code	R6
Neighborhood name	Bushwick
School district number	32
Residential units	6
Closest police station	0.49 Miles
Closest fire station	0.36 Miles
Current value	\$582,000
Projected value	\$698,000
Current tax bill	\$8,705.56
Neighborhood Median Income	\$36,406
AMI (Individual)	\$60,500

displacement and the often invisible service economies. Events spanned from the serious, “(Dis)placed in NYC: An Interactive Experience” with artist-activist Betty Yu, to the satirical, “Bubbles and Bubbles,” a night of champagne tasting with finance writer Felix Salmon, in an effort to address the wide range of social contexts housing plays in New York City. Other events included “Dinner with Doormen,” a catered dinner with the city’s gate-keepers, “A Dinner with Housing Policy Experts,” and “Who Stole the House?” a who-done-it murder mystery style look into predatory mortgage refinance fraud, led by the advocacy organization, the Center for NYC Neighborhoods.

In HOME(WARD) William Powhida and Jennifer Dalton transformed the two small rooms at the entrance of The Nathan Cummings Foundation into replicas of these varied events stagings.

Event featured: “Who Stole the House?” led by the Center for NYC Neighborhoods.





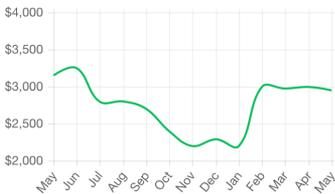
Authentic Artist Loft Style Living

"To spend a few days at the McKibbin lofts is to experience what it is to be young, hungry for acceptance, and willing to put up with just about anything in order to gain a foothold in the city's competitive, and thriving, underground art and music scenes. This could have been Greenwich Village 60 years ago, or SoHo 30 years ago, or the East Village in the 1990s.

Who cares if the walls are paper thin and people honk saxophones and bang drums at 3 a.m., when a band and audience can be assembled without leaving home? So what if bedbugs ravage all of one's earthly belongings if it means couch surfing with the cute painter in Apartment 2F? And if people's iPods and cellphones mysteriously vanish after nonresidents visit Potion, the McKibbin's in-house coffee shop, what of it? That just means the McKibbin is keeping it real." -The New York Times

Median Rent Per Month

The median rent per month for apartments in Williamsburg for Apr 20 to May 20 was \$2,949.



Median Sales Price

The median sales price for homes in Williamsburg for Feb 19 to May 18 was \$675,000 based on 38 home sales.



42%

SINGLE RESIDENTS



11%

HOME OWNERS



30

MEDIAN

315 Seigel St, #216

Primary address	315 Seigel St
Zip code	11206
Borough	Brooklyn
Block & lot	03092-0027
Lot dimensions	91.5 ft x
219.58 ft	
Lot sq. ft.	20,240
Buildings on lot	1
Building class	Converted
Dwellings or Rooming House (C5)	
District code	M1-2
Neighborhood name	Williamsburg
School district number	14
Residential units	51
Closest police station	0.96 Miles
Closest fire station	0.08 Miles
Current value	\$3,805,000
Projected value	\$4,327,000
Current tax bill	\$138,533.48
Neighborhood	
Median Income	\$32,967
AMI* (Individual)	\$60,500
*for NYC region	



Especies Migrantes: Neplanta, Michelle Melo, 2015-16, mixed textiles. Originally exhibited at the Queens Museum Community Partnership Gallery, February 2016.

Next page: *Hello, I'ts Me!*, Hidemi Takagi, 2015-17, Digital Color Prints, Gold Painted Frames, Audio. Originally exhibited at the Queens Museum Community Partnership Gallery February 2016.

ESPECIES MIGRANTES

Michelle Melo's *Especies Migrantes: Neplanta* depicts the story of migrants from Latin America moving to The United States and searching for a sense of belonging. Her five massive textile panels, measuring 20' by 4' in total, employs the indigenous Latin American technique of Molas, a type of quilt made by the Kuna women of Panama. Layers of cloth are laid on top of one another. Then the final design is achieved by cutting out the upper layers to discover the fabric underneath. The panels illustrate conversations about identity, hybridity, and immigration, overheard while facilitating printmaking workshops with elderly Colombian and Puerto Rican women at the Carver Senior Center in El Barrio, East Harlem. Each panel resonates with the following statuses: "Refugee," "Nomad," "Displaced," "Immigrant," and "Alien."

Melo was a 2015 Engaging Artist-in-Residence with More Art.

HELLO, IT'S ME

Hideki Takagi has been visiting at Saint Teresa of Avila Senior Apartments in her home neighborhood of Crown Heights, Brooklyn since the beginning of July 2015—as a part of More Art's Engaging Artists Residency—and she still goes there regularly once a week. She began by taking photographs of the center's activity classes and occasionally taking some portraits of the residents themselves. She started to make great friendships with some of the seniors who began sharing family narratives and talking about the current events that are shaping the historically African American and Caribbean American neighborhood.

In *Hello, It's Me* each participant chose their style, and the bright colored fabric backdrop that set the colorful tone of the portraits. Takagi asked each resident to tell one good story about themselves as well as any stories they would like to share about their family. The project gave them a chance to pass their personal memories to their family members, who got to learn their roots through this project.

The final installation resembles a living room adorned with golden framed portraits of each woman and bright wallpaper. Each image and audio recording is set up so the audience can hear each participant's real voice.

Takagi was a 2015 Engaging Artist-in-Residence with More Art and received a seed grant to continue her work with senior citizens from Chelsea's Hudson Guild Community Center. She is currently working on a multimedia project with Yachiyo, a Japanese American resident of Harlem who survived the United States' Japanese American Internment Camps of WWII.



YOUNG JEONG SAJIN

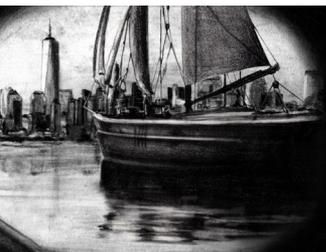
Young Jeong Sajin (The Funeral Portrait) addresses the exceptional South Korean cultural practice of preparing memorial portraits of the elderly while the individual is still alive. Photography studios specifically dedicated to funerary portraits can be found throughout South Korea, where traveling photographers bring the service to the most remote areas. However, this service is difficult to find in NYC, especially for seniors who are not easily able to travel, may not speak fluent English, or have limited resources. Park's project provides photography services, free of cost to each participant, while creating an important document of each individual's life to be prized by their families for years to come.

The series of portraits crystallize the complex facial expressions of the over two hundred Korean American seniors who have participated in Park's portrait service, so far. Throughout 2016 Park continued this project in collaboration with the Korean American Senior Citizens Society of Greater New York in Flushing, New York, and the Korean-American Senior Citizens Association of New Jersey in Ridgefield, New Jersey. Each organization provides critical social services to aging Korean Americans in the greater metropolitan region.

Park was a 2015 Engaging Artist-in-Residence with More Art and was awarded the organization's competitive Public Art Grant to produce *Yeong Jeong Sajin*. The project has been exhibited at the Queens Library Flushing Branch, NYPL Seward Park Branch and ART MORA. Park also received the AHL Foundation Visual Art Award for *The Funeral Portrait*.



Yeong Jeong Sajin, Soi Park, 2016, Digital C-Prints. 12.5"x19". Courtesy of the artist.

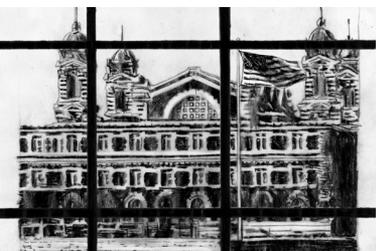


NYSFERATU

Currently, MORE ART is working with Brooklyn based 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 to new New Yorkers, the artist will work with the recent Muslim, Latino, and Chinese immigrants, among others to rewrite the film's title cards in English and their native language, in order to reflect their own unique immigration experiences. In so doing the participants will change the very meaning of the film as well as its grand finale.

NYSferatu seeks to create a powerful narrative of diversity and resilience from the point of view of migrants arriving in a new country while tirelessly fighting to overcome the persistent obstacles of xenophobia and racism.

NYSferatu will make its premiere in NYC Parks and community theatres in the late summer of 2017 accompanying education programs for all ages. Among other organizations in Manhattan, Brooklyn, and Queens, community workshops will be offered in collaboration with Turning Point Educational Center in Sunset Park, Brooklyn and offered to adult English-as-second language learners. HOME(WARD) features 150 of Mastrovito hand-drawn animation frames.



NYSferatu: Symphony of A Century, Andrea Mastrovito, 2016-17, Selections from the hand drawn animation. Each graphite drawing: 6"x9". Courtesy of the artist.

More than 60,000 men, women, and children experience homelessness in New York City on a daily basis. The number of homeless New Yorkers sleeping each night in municipal shelters is currently 75 percent higher than when former Mayor Michael Bloomberg took office in 2002. During the harsh and bitter winter of 2013, New York City updated its count of the homeless in shelters to 52,261 (29,747 adults and 22,514 children). Additionally, at a recent count, there were more than 3,180 people living on the streets and subways. However, according to the Coalition for the Homeless “there is no accurate measurement of New York City’s unsheltered homeless population, and recent City surveys significantly underestimate the number of unsheltered New Yorkers.”

Over several months, Andres Serrano met with 85 homeless individuals in New York City, to create a series of large-scale photographic portraits called *Residents of New York*. The site-specific public art project took a look at the many faces of homelessness in New York City. From May through June, 2014, the photographs transformed distinct locations around Washington Square, including a full occupation of the subway station at West 4th Street, eliminating all of the corporate advertisements, as well as on LaGuardia Place, in collaboration with the NYC Department of Transportation and Judson Memorial Church. Posters were also placed around the area, and on public phone booths and kiosks.

Serrano initially photographed homeless individuals in New York almost 25 years ago in 1990 for a series of powerful studio-style portraits titled *Nomads*. In *Residents of New York*, he removed his signature studio elements, focusing instead on personal connectivity and interaction directly on the streets of New York City. These portraits give a dignified face to a group of people often ignored and marginalized in society. The men and women who are often invisible on the streets now demand a second look. This experience proved to be a compelling revelation to those familiar and new to the work of Serrano.

Playing off the subway station-like appearance of The Nathan Cummings Foundation’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.

Installation views from *Residents of New York*, Andres Serrano, 2014.
Courtesy of the artist and More Art.

YOU'RE LOOKING AT A COUNTRY

Nearly 5% of New York City's population lives in public housing, and many have limited access to cultural programming and contemporary art. In creating *When You're Looking at Me, You're Looking At (a) Country*, multi-media artist Xaviera Simmons opened up the art-making process by offering free photography workshops and portrait taking sessions to community members of the Fulton and Elliott Houses in Chelsea, New York in collaboration with Hudson Guild Community Center.

All residents were invited to sit for a portrait, free of charge. Simmons constructed an open-air studio and photographed each neighbor with a large format film camera. Participants were asked to bring personal artifacts (e.g. family photographs, special clothing, personal ephemera, etc.) with which they wanted to be photographed with. Simmons worked with the sitters to create photographic narratives based on their personal memories, supplemented by these items. The artist developed and printed each image, which were gifted to participants. This body of work is a continuation of Simmons' practice of producing outdoor photographic studios and offering hand printed portraits, free of charge. This project was equally traditional photographic portraiture and performance.

For HOME(WARD), More Art will be exhibiting a selection of these portraits, representative of both the project and community as a whole.



When You're Looking at Me, You're Looking at (a) Country, Xaviera Simmons, 2011-2012, Large format C-prints, 16"x20". Courtesy of the artist.



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. Discover more: www.moreart.org

Curatorial direction by Micaela Martegani and Lorissa Rinehart. Exhibition design by Lorissa Rinehart with assistance from Nehama Schwartz, Vanessa Teran, Rosa Maria Rojas, and Yixin Gong. Supporting curatorial research, writing, and graphic design by Jeff Kasper.

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.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with City Council.

THE NATHAN
CUMMINGS
FOUNDATION



STAFF

Micaela Martegani
Jeff Kasper
Lorissa Rinehart
Zoey Hart
Brandi Mathis

BOARD OF DIRECTORS

Janine James, President
Jeffrey Jones, Secretary
Lori Sherman, Treasurer
Micaela Martegani, Founder
David Ling
Susan Sandler
Lynne Whitman
Susanna Mancini, Emeritus
John Ryan, Emeritus

SPECIAL THANKS

Our partners at Artist Volunteer Center, Carver Senior Center, Hudson Guild, Judson Memorial Church, Korean American Senior Citizens Society of Greater New York in Flushing, the Korean-American Senior Citizens Association of New Jersey in Ridgefield, New Jersey, Little W 12th Street Realty, The Moderns, New York City Housing Authority, New York City Department of Parks & Recreation, NYC Lab School, Saint Theresa of Avila Senior Housing, SRI Fine Arts Services, Turning Point Brooklyn, *among many others*, who make our public art, exhibitions, education, and community engagement programs possible.



OCTOBER 27, 2016 - MARCH 17, 2017

THE NATHAN CUMMINGS FOUNDATION

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

By Appointment Only

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

DISCOVER MORE: MOREART.ORG