

STATE

Now more than ever, the dialogues of the day play out through the visual arts.

OF THE

Here, the artists who lead the cultural conversation and ask the important questions that push us all forward.

ARTS

by
THE EDITORS



Ebony G. Patterson,
"when the land is in
plumage..." (2020)

PHOTO COURTESY OF THE ARTIST AND MONIQUE MELOCHE GALLERY

EBONY G. PATTERSON

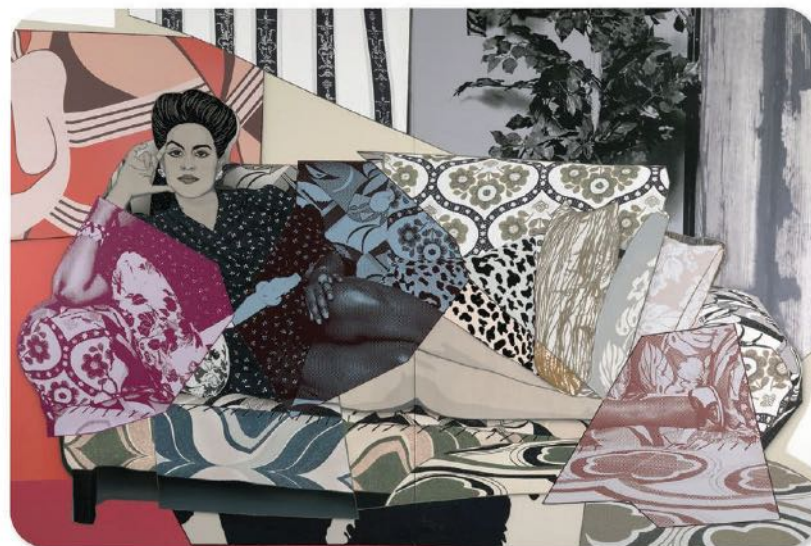
To say that multimedia artist Ebony G. Patterson (ebonygpatterson.com) is having a moment is a serious understatement. On Oct. 1, the Jamaica-born Chicagoan was named a 2024 MacArthur “Genius Grant” recipient for her intricate, densely layered works of tapestry, photography, video, sculpture, drawing and installation, which address visibility and invisibility through explorations of class, race, gender and more. And currently, Patterson is displaying her curatorial chops as the co-artistic director of Prospect New Orleans’ sixth triennial, P.6, which debuted on Nov. 2 and will feature the work of 51 artists across roughly 20 venues and spaces until closing on Feb. 2, 2025. What has Patterson enjoyed most about the P.6 project? “Learning more deeply about the practices of artists that Miranda Lash, my co-artistic director, and I have pulled forward for this conversation, and seeing the wonder and excitement of artists as their projects come together for this iteration.” As for receiving the MacArthur Fellowship, the artist calls it “a deeply humbling honor—I’m still processing what has happened. But it means rest and time.” Coming up next, Patterson will debut her installation of coffin sculptures, *Invisible Presence, Bling Memories* (2014), in *Project a Black Planet: The Art and Culture of Panafrika*, a group exhibition that opens at the Art Institute of Chicago on Dec. 15 before traveling to the MACBA in Spain in May 2025 followed by KANAL—Centre Pompidou in Brussels in December 2025.



From top: Installation view of “...while the dew is still on the roses...” at the Nasher Museum; “in the swallowing... she carries the whole... the hole” 2021-2022.



Chicagoan Ebony G. Patterson is proving to be a force both as an artist and a curator.



MICKALENE THOMAS

Dripping in rhinestones and slicked with vibrant enamel paint, the works of contemporary visual artist Mickalene Thomas (mickalene.com) demand attention in any gallery space. The storied Barnes Foundation is no exception, now hosting the East Coast debut of the first major international tour of the Philadelphia-area native's work. On view through Jan. 12, 2025, *Mickalene Thomas: All About Love* features 50 works ranging from paintings and collage to photography and more that celebrate Black femininity. Independent curator Rénee Mussai curated the show for the Barnes.

Thomas says she's most excited for visitors to see "Le Déjeuner sur l'herbe: Les Trois Femmes Noires" "It's the first monumental painting I made in 2010, which was commissioned for MoMA's *Window* series by Klaus Biesenbach, the museum's curator and director of photography and media," says Thomas. "MoMA presented it for three years in the Modern restaurant window."

Another exhibition highlight is "Noir est

beau (Joséphine Baker 3)," an immense installation featuring the image of French performer Josephine Baker across four embroidered panels swathed in sequins. Thomas created the work for Dior's 2023 couture runway show.

The significance of this full-circle moment is not lost on the artist. "It means everything to be back in the creative community where I grew up just across the bridge in Camden, N.J. I wouldn't be where I am without the support of family and the rich community of Camden. There is so much love, joy, culture and, most importantly, Black excellence in the area."

Clockwise from top left: Mickalene Thomas celebrates the beauty and power of Black women in her multifaceted artworks; Mickalene Thomas, "Le Déjeuner sur l'herbe: Les Trois Femmes Noires" (2010); "Clarivel Face Forward Gazing" (2024).



CHARLES ATLAS

How does an institution showcase Charles Atlas, the pioneering interdisciplinary artist who famously collaborated with Merce Cunningham and whose body of work over the past 50 years has largely been in videos? The Institute of Contemporary Art/Boston's Mannion Family curator, Jeffrey De Blois, found that the best way to honor Atlas wasn't with seats pulled up to a screen but with walk-through experiences configured for viewers to move around and witness digestible snippets that speak to the large scope of work. The culminating exhibit, *Charles Atlas: About Time*, on display at the ICA Boston (icaboston.org) through March 16, 2025, is the first U.S. retrospective of the artist's work and presents key components of more than 125 films and videos at the intersection of video, dance, performance and portraiture.

Beginning in roughly 1970 and ending in the present day, the exhibition features existing pieces like *MC9*, which synthesizes 21 works Atlas made with Cunningham over their 40-year career, the anti-documentary *Hail the New Puritan* about the dancer and choreographer Michael Clark, differently framed works made during the AIDS crisis, and newer works like a

A new work by Charles Atlas entitled "Personalities" celebrates his practice as a portraitist.

Calvin Klein commercial and a video for Marc Jacobs. The final piece in the show is a sunset piece that features a monologue by iconic drag queen Lady Bunny. Atlas made a new piece for the exhibit entitled "Personalities," which celebrates his practice as a portraitist and how love, friendship and collaboration are at the heart of his work. The room-sized video sculpture features pedestals in descending heights with cube monitors each dedicated to an individual performer or group of performers Atlas has worked with and wallpaper on a 36-foot-long wall that draws on images of live video portraits he made.

"We needed to do a show like this because video is one of the predominant media of our time," De Blois shares. "What Charlie was invested in was a kind of performance and portraiture on camera that's only gained in significance. The number of artists for whom this is the main thrust of their work has only multiplied and continues to do so as there are new tools and opportunities for creating work. He's such a big influence because people had a blueprint to look at and to help realize the vision of their own work."

LITA ALBUQUERQUE

Drawing inspiration from her upbringing in Tunisia and her life in Los Angeles, Lita Albuquerque's (litaalbuquerque.com) work explores themes of earth, the cosmos, humanity and connection. "Growing up in Tunisia... formed the ground of my artistic practice as it felt as if I was raised by the earth there. ... Coming to Southern California, it was the light that moved me," explains Albuquerque, a pioneer in the Light and Space movement. Over her career, she's moved from poetry and painting into large-scale land art, immersive installations and film, using this media to explore humanity's connection to the planet and beyond.

Today, global warming is a driving force in her work. Her 2024 Pacific Standard Time (PST) exhibits channel this awareness through pieces like the reimagination of her 1978 work "Malibu Line" and "Earth Skin," which invites viewers to "experience [nature] as a sentient being, alive and full of information for us to discover." Another PST exhibit, *Crossing Over* at CalArts, celebrates 50 years since her first exhibition at the institution, and she recently presented "The Washington Monument Project" at the OFFSCREEN fair during Art Basel Paris. "All these projects focusing on works dealing with our relationship to the earth exploded in the public eye in a year's time, which makes me aware [of] how timely this conversation is getting on a global scale," she says. Albuquerque's renowned installation "Stellar Axis," where she aligned 99 blue spheres with stars in Antarctica, illustrates her view that "we exist in a universe where everything is in constant expression of itself, and together we form a much larger image of who we are." Her vision continues with the upcoming third film in her *Everything Is Light* trilogy, and in January, she'll be honored at the Palm Springs Art Museum gala. "It is an honor to be alive, and to be recognized for my artistic achievements is very special," she reflects. "It is an extreme privilege to be able to make artwork and to be able to share it with others."

From top: Artist Lita Albuquerque, a pioneer in the Light and Space movement, is celebrating her 50th anniversary at CalTech; Lita Albuquerque, "Spine of the Earth" (1980).

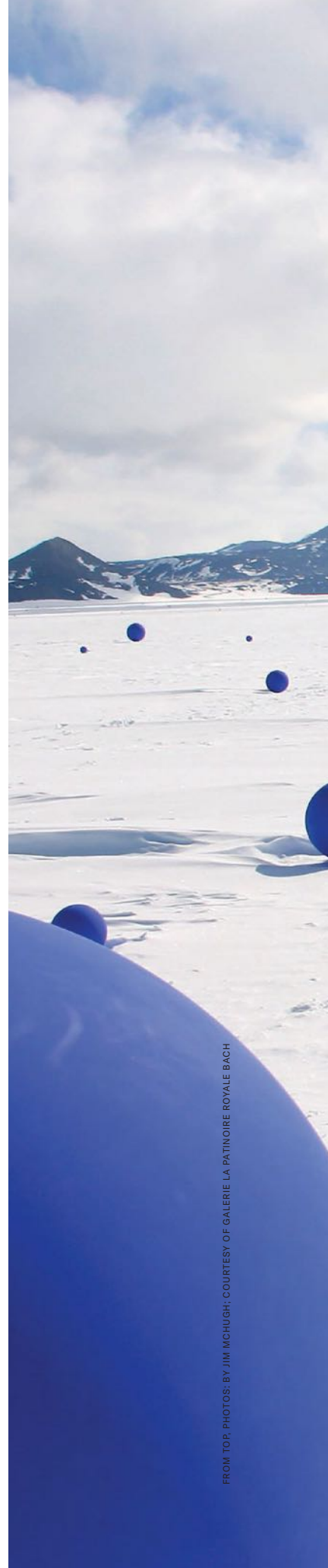




PHOTO BY JEAN DE POMEREU/COURTESY OF THE ARTIST AND THE NEVADA MUSEUM OF ART

Lita Albuquerque, "Stellar Axis: Antarctica" (2006)



WILLIE BINNIE

Hot off the heels of his role as an artist-in-residence at the storied Chinati Foundation in Marfa, Texas, William Binnie (williebinnie.com) is busier than ever. Having just celebrated with a successful show during the 37th annual Chinati Weekend, we caught up with the Scottish American actor back at his home in Williamstown, Mass., where he has been a lecturer at Williams College since 2019.

Born in Dallas, Binnie studied at some of the most sought-after schools, including Pitzer College, where he received his bachelor of arts degree, and SMU Meadows School of the Arts, where he received his master's in fine arts.

From top: Willie Binnie, "Astronaut" (black gesso on canvas, 2024), 40 inches by 44 inches; the artist.

Throughout the years, his work has been showcased around the globe. His thought-provoking work peels back the lens on the American mythos. "My work has always been concerned with terrain—by the confluence of land and the built environment, and by traces of human activity on the land," notes Binnie. "The land as a site, a skin, a surface and a repository of memory has progressively become my central focus. I see the land to be the surface to which we are wholly subject, yet also that which quietly absorbs marks and scars, the history of all human enterprise and migration."

His thoughtful scope of work will be shared through forthcoming exhibitions, including a solo exhibition, Willie Binnie: Marfa, at Keijzers Koning in Dallas, opening in January 2025, as well as a two-person exhibition with photographer Elle Pérez at Astor Weeks in New York City, opening in September 2025. "The moon and space program has been a recurring motif for some time now—as a lens for dwelling on sovereignty, nationalism, colonization, exploration and extraction," notes Binnie when asked about his work "Astronaut." "The astronaut is an icon, an image, but it is also a human in a specialized suit, a temporary alien. We typically see them in highly posed photo ops as national heroes, mythic explorers, cosmic pioneers. So, for these works, I simply wanted to situate this icon in a position of repose or relaxation, be it fatigue, idleness or boredom. The maneuver repositions the figure from laconic duty and active heroism to leisure and rest—perhaps taking a break. In short, it reminds us they're a human at their job."





From top: José Parlá returns home for his newest exhibition, *Homecoming*, at Pérez Art Museum Miami; José Parlá, “Return to Miami’s Ancestral Circle” (2024); “Breath of Life, Inhale and Exhale” (2024).



JOSÉ PARLÁ

In a celebration of resilience and artistic legacy, Pérez Art Museum Miami (PAMM) proudly introduces *Homecoming*, a groundbreaking exhibition by José Parlá (joseparla.com), Nov. 14 through July 6, 2025. This exhibition unveils never-before-seen works alongside a mesmerizing site-specific mural, embodying Parlá’s vibrant cultural tapestry and profound personal journey. Born to Cuban immigrant parents and influenced by rich Caribbean and Latin American textures, Parlá crafts narratives that intertwine heritage and modernity.

“Being able to experiment and evolve my practice and share that with an audience that understands the cultural and historical nuances makes the experience even more fulfilling,” Parlá says. The show navigates personal geography through abstract gestures layered with ink, paint, plaster and collaged posters from Miami’s urban landscape—offering reflections on adaptation, identity and transformation.

“*Homecoming* is not just about physically returning home, but also about exploring the deeper questions of identity, politics, displacement and geography,” Parlá says.

Homecoming is not just a return to Miami but a rebirth for Parlá following a near-fatal bout with COVID-19 in 2021. This poignant journey celebrates cultural identity and artistic triumph against adversity, promising an unforgettable experience for all who attend.



Iconic artist Brian Donnelly, known as KAWS, curates 350 works on paper from his extensive archive at The Drawing Center in New York this season.

KAWS

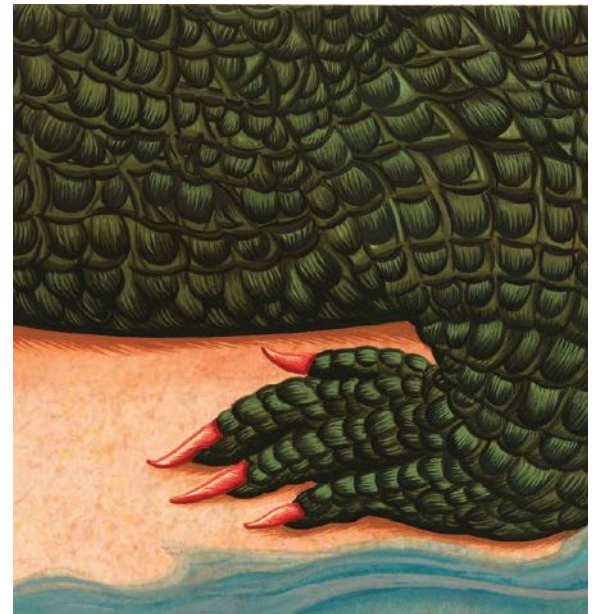
Through Jan. 19, 2025, The Drawing Center in New York City offers a rare opportunity to experience the personal artistic universe of one of the most impactful contemporary artists of our time with the exhibition *The Way I See It: Selections from the KAWS Collection*. Curated by KAWS (@kaws) himself, this exhibition presents over 350 works on paper from his extensive archive, showcasing an eclectic mix that reveals the multifaceted influences that shape his creative world.

The Way I See It redefines traditional notions of drawing, extending its reach to include comics, commercial illustrations and graffiti sketches, and in doing so, challenges established artistic hierarchies. The selection includes works from icons like abstract expressionist Willem de Kooning; visionary self-taught artists such as Martín Ramírez, Henry Darger and Adolf Wölflfi; and groundbreaking comic artists like R. Crumb. This inclusive approach not only broadens our understanding of significant artworks but also highlights KAWS' appreciation for a wide array of visual expressions.

The exhibition also features significant pieces by Peter Saul, H.C. Westermann, Helen Rae and Susan Te Kahurangi King, emphasizing KAWS' engagement with artists who have been marginalized within the mainstream art narrative. This is extended to seminal graffiti artists like DONDI, SERVE and Futura 2000, whose works are pivotal within the urban art movement yet often remain unrecognized in traditional art contexts.

For KAWS, this collection is more than an accumulation of art; it is a dynamic and living educational tool that informs his own artistic process and provides a continual source of inspiration. Describing his relationship with these works as akin to consuming "energy, food," KAWS highlights the transformative impact these pieces have on his creative journey.

"KAWS has spent the better part of two decades amassing an extraordinary collection that effectively bridges the gap between high art and popular art, drawing and illustration," says Laura Hoptman, executive director of The Drawing Center. She adds, "*The Way I See It* invites viewers to explore contemporary visual culture through KAWS' discerning and inclusive perspective, offering a fresh lens on what makes a work of art truly resonate across diverse audiences."



From top: Joe Coleman, "Henry Darger" (1998); Julie Curtiss, "Gator" (2022).



OSGEMEOS

Sir Richard Branson once noted that miracles sometimes come in pairs. He could have been speaking artistically about the Brazilian identical twins Gustavo and Otavio Pandolfo (@osgemeos). The artists, known globally as OSGEMEOS (Portuguese for “the twins”), will showcase their work at Washington, D.C.’s Hirshhorn Museum through Aug. 3, 2025. *OSGEMEOS: Endless Story* encompasses an entire floor and showcases 1,000 artworks, photographs and archival pieces. “This is the most complete show of our career,” says Gustavo. “We knew we would be artists before we were born. We have the same dreams, living in the same world and drawing in the same style.”

This show traces the evolution of the artists’ collaborative, multidisciplinary work, highlighting the origins of their imaginative artistic language (think cotton candy landscapes and dreamy tableaus). Drawing from their upbringing in urban Brazil,

the exhibit offers insight into the unique influences and cultural contexts that have shaped their fantastical creations. Insider’s tip: Before you visit the show, don’t miss the new video series *Studio Hirshhorn*, which offers an engaging introduction to the twin artists. The series breaks down their creative process across nine episodes.



From top:
Installation view
of *Endless Story*,
which showcases
the work of
OSGEMEOS;
Gustavo and
Otavio Pandolfo,
the artists known
as OSGEMEOS.



Clockwise from top left: Artist Rose D'Amato in her studio; Rose D'Amato, "Ted's" (acrylic on canvas, 2024), 36 inches by 76 1/2 inches; "In Rear View" (acrylic on canvas, 2024), 36 inches by 72 inches; the bottom work offers the illusion seeing a billboard in the rearview mirror of a car.

ROSE D'AMATO

Rose D'Amato (@spooky_orbison) often considers how the language of a region comes in many forms, especially handpainted signs. The San Francisco-based artist recently won the prestigious Tournesol Award at the Headlands Residency and completed a large-scale mural at the Berkeley Art Museum and Pacific Film Archive. This month, she launches a major show at SFMOMA (Dec. 14 through May 25, 2025), using techniques like hand-lettering, airbrush and pinstriping (think automotive detail painting) to create layered images. "I localize the references I use to honor the present and fluctuating landscape of our city," says D'Amato, whose studio sits in a garage where her partner, Stephen, and his friends work on motorcycles and car projects. "It's a really industrial space. Stephen is literally rebuilding a 1950s Chevy panel truck in the same room where I make my paintings. I find this active environment, along with the industrial signage and views of the Bay, inspiring." The prolific creator has much on her artistic plate with upcoming projects with San Francisco's House of Seiko Gallery and Et al., L.A.'s Charlie James Gallery, and a public project at UC Santa Barbara.

PORTRAIT BY SAMANTHA TYLER COOPER. @DINNERRRARRY: PHOTOS COURTESY OF THE ARTIST

