

*Synonyms for Sorrow*

Patricia L. Boyd  
Theresa Hak Kyung Cha  
Taylor Davis  
Masao Gozu  
Dan Graham  
Park McArthur  
Shanekia McIntosh

Curated by Jenni Crain  
23.10.21 – 20.11.21

I am reluctant to extend too many words that seek to describe this space referred to as sorrow, which I hope, here, might be felt. Held. Independently. Together. Not held in a way that contains, but held in a way that acknowledges, appreciates, addresses, resonates, reverberates, shakes, wakes, and, also, rests. For a moment.

I am interested in an idea of sitting with sorrow.

I have been thinking about sorrow as some sort of gravitational understanding. A knowing that is carried in the body, or exists in the body, as what is conventionally considered as diametric, as opposition. These concurrent sensations simultaneously weigh one down, churn one up, and uproot. Existing, together, as suspension. A sensorial cyclone that displaces singularity.

Sorrow is beyond the body.

It seems to be a longing that is based both here and now and elsewhere.

Sorrow seems to be tethered to a connection between someone or something or someplace and someone or something or someplace else.

Its forms of isolation are always in proximity to another.

Longing.

What's so tender about sorrow is that this longing for what is not coexists with this type of coursing understanding that it cannot be. This is known in a nature not unlike breathing.

But just as vital as this knowing of what cannot and will not be, there is, in sorrow, a dependence on *hope* for that which cannot and will not be.

Nurture is not orderly.

Order does not amount to anything greater than these hallows of honesty.

I feel quite close to something dear when I sit with sorrow. Its absence seems to beat in the heart.



Patricia L. Boyd

*Absorption, Elimination: Technics SL-1200MK2* (CCA Wattis, 10/12/17-02/24/18), 2017 – 2018

Used restaurant grease, wax, damar, resin, particle board

23.5 x 15.6 x 3.8 inches (59.7 x 39.7 x 9.7 cm)

**Patricia L. Boyd** (B. 1980, London, United Kingdom) lives and works in New York and London. She has had recent solo exhibitions at Kunstverein München (2021); Front Desk Apparatus, New York (2020); Christian Andersen, Copenhagen (2019); Cell Project Space (with Rosa Aiello), London (2019); 80WSE, New York (2017); and Modern Art Oxford (2014). Her work has been exhibited in group exhibitions at Stadtgalerie Bern; Bonner Kunstverein; Secession, Vienna; CCA Wattis Institute for Contemporary Arts, San Francisco; Steirischer Herbst, Graz; and the 13th Lyon Biennale, among others. Boyd was the recipient of a moving-image commission from the Curtis R. Priem Experimental Media and Performing Arts Center in 2016.



Taylor Davis

*ONE EIGHTH DEAD CENTER*, 2008

Cherry burl

21 x 4 x 5 inches (53.34 x 10.16 x 12.7 cm)

Edition 1 of 5

**Taylor Davis** (B. 1959, Palm Springs, California) lives and works in Boston, Massachusetts. Her work has been a part of numerous exhibitions at public institutions including the Austin Museum of Art (Austin, TX), Institute of Contemporary Art (Boston, MA); The Whitney Museum of American Art (New York, NY); The Tang Teaching Museum (Saratoga Springs, NY); The Aldrich Museum (Ridgefield, CT); the de Cordova Sculpture Park and Museum Biennial (Lincoln, MA); and LA MOCA (Los Angeles, CA).

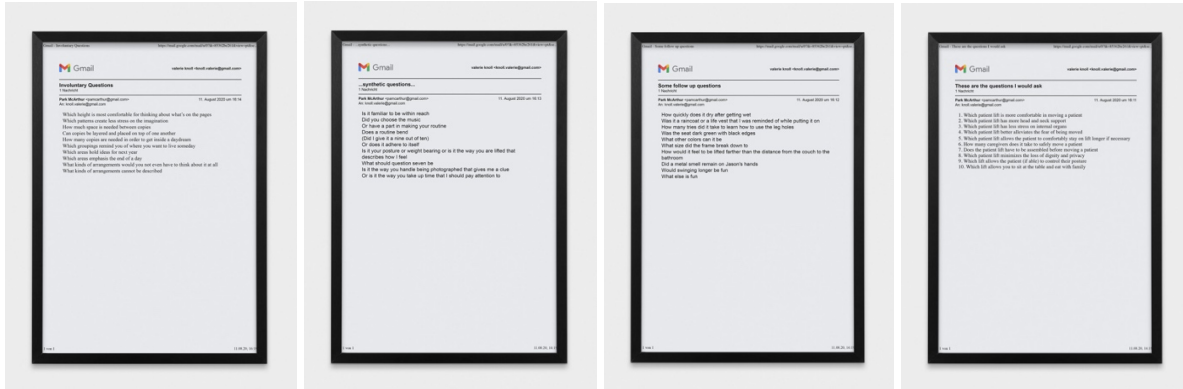
Selected gallery exhibitions include *Feedback* curated by Helen Molesworth at Jack Shainman Gallery: The School, Kinderhook, NY, (2021); *Fields and Grounds and Things Landing* at Soloway Gallery, New York, NY (2020); *REDGREENBLACKWHITES* at SEPTEMBER, Hudson, NY (2017); *These are Flat Things Which Are Not Flat* at Koppe Astner, Glasgow, Scotland (2016); *Dress the Form* at Derek Eller Gallery, New York, NY (2016); *Taylor Davis and Nancy Shaver* at Adams and Ollman, Portland, OR (2016); *Sundown* at Office Baroque Gallery, Antwerp, Belgium (2009); *Begin Again Right Back Here* curated by B. Wurtz at White Columns (New York, NY); and *N Wrk Abt* at Samson Projects; Boston, MA (2006). Davis earned her Diploma of Fine Arts from the School of the Museum of Fine Arts, a BS of Education from Tufts University, and her MFA from Milton Avery Graduate School of the Arts at Bard College. She has received numerous awards and grants including The Rauschenberg Residency, Radcliffe Fellowship, Anonymous was a Woman Grant, Association of International Art Critics Award, Institute of Contemporary Art Boston Artist Prize, and St. Botolph Foundation Grant, and Traveling Scholarship, Museum of Fine Arts, Boston. *Taylor Davis: Selected Works 1996-2018*, a monograph designed by Purtill Family Business (Los Angeles, CA), with contributions by Anselm Berrigan, Dan Byers, Fanny Howe, Ann Lauterbach, Catherine Lord, Helen Molesworth, Ulrike Müller, Nancy Shaver, and David Levi Strauss, among others, was published in 2018. Davis's work is included in the collections of The Fogg Art Museum at Harvard, Radcliffe (Cambridge, MA), The Institute of Contemporary Art (Boston, MA), The Museum of Fine Arts (Boston, MA), The Whitney Museum of American Art (New York, NY), among others. Davis is a Professor at Massachusetts College of Art and Design and faculty and sculpture co-chair at Milton Avery Graduate School of the Arts at Bard College since 2003. Davis lives and works in Boston, MA.



Dan Graham  
*Pavilions*, 1996  
Video; color, sound  
Duration: 26 minutes

**Dan Graham** (B. 1942, Urbana, Illinois and raised in New Jersey) lives and works in New York. Major solo exhibitions of Graham's work have been hosted at institutions around the world, including those at Fundación Jumex Arte Contemporáneo, Mexico City (2018); Zagreb Museum of Contemporary Art (2017); the Metropolitan Museum of Art, New York (2014); Le Consortium, Dijon (2014); Center for Contemporary Art, Kitakyushu, Japan (2010); MOCA, Los Angeles; Whitney Museum of American Art, New York; Walker Art Center, Minneapolis; Portikus, Frankfurt am Main (each 2009); Castello di Rivoli Museo d'Arte Contemporanea, Turin, IT (2006); The Renaissance Society (1981), Chicago; Kunsthalle Bern (1983), and the Museum of Modern Art, Oxford (1997); among many others. He has participated in various Documenta exhibitions; Skulptur Muenster, as well as two Venice Biennials. His work is a part of numerous institutional collections including that of the Whitney Museum of American Art, New York; MoMA, New York; The Metropolitan Museum of Art, New York; MOCA, Los Angeles; San Francisco

Museum of Modern Art; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Tate Collection, London; National Galleries of Scotland, Edinburgh; Generali Foundation, Vienna; Hamburger Bahnhof, Berlin; Centre Pompidou – Musée National d'Art Moderne, Paris; Museo Nacional Centro de Arte Reina Sophia, Madrid; and Moderna Museet Stockholm; among others.



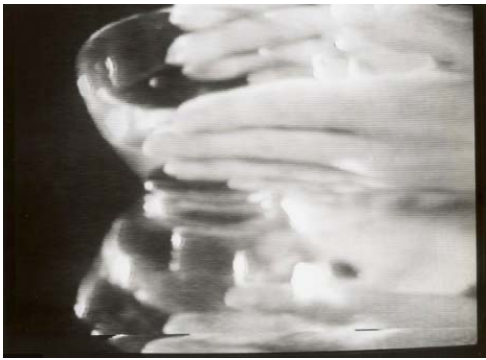
Park McArthur  
*Involuntary Questions, 2020*  
 Laser print, framed  
 11 3/4 × 8 1/4 inches (29.85 × 20.96 cm)

...synthetic questions..., 2019  
 Laser print, framed  
 11 3/4 × 8 1/4 inches (29.85 × 20.96 cm)

*Some follow up questions, 2017*  
 Laser print, framed  
 11 3/4 × 8 1/4 inches (29.85 × 20.96 cm)

*These are the questions I would ask, 2013*  
 Laser print, framed  
 11 3/4 × 8 1/4 inches (29.85 × 20.96 cm)

**Park McArthur** (B. 1984, Raleigh, North Carolina) lives and works in New York. In 2020, McArthur's solo exhibition *Kunsthalle\_guests Gaeste.Netz.5456* was held at Kunsthalle Bern. Previous solo exhibitions include those at Essex Street, New York (2020, 2014, 2013); MoMA, New York (2018); SFMOMA, San Francisco (2017); Chisenhale Gallery, London and Yale Union, Portland, OR (both in 2016) and Lars Friedrich, Berlin (2014). Selected group exhibitions include those at the Museum Ludwig, Cologne; Brooklyn Museum of Art, Brooklyn, New York; Secession, Vienna; Whitney Museum of American Art, New York; MIT List Visual Arts Center, Cambridge, Massachusetts; The Wattis Institute, San Francisco; 32nd Bienal de São Paulo, São Paulo; MoMA PS1, New York; Ludwig Forum, Aachen.



Theresa Hak Kyung Cha  
*Re Dis Appearing*, 1977  
Video; b&w, sound  
Duration: 2:30 minutes

**Theresa Hak Kyung Cha** (B. 1951, Pusan, South Korea – 1982, New York, New York) received four degrees from the University of California at Berkeley over a ten-year period in the 1970s: a B.A. in Comparative Literature, a B.A. in Art, an M.A. in Art, and an M.F.A. in Art. In 1976 she studied at the Centre d'Etudes Americaine du Cinema in Paris. Cha was awarded an artist's residence at the Nova Scotia College of Art and Design, taught video art at Elizabeth Seton College and worked in the design department of the Metropolitan Museum of Art. From 1980 until her death in 1982, she was an editor and writer at Tanam Press in New York. Her work has been shown at the Berkeley Art Museum, Berkeley, CA; Artists Space, New York; Whitney Museum of American Art, New York, and the Bronx Museum of Art, New York, among other venues. A major retrospective exhibition of her work, entitled *The Dream of the Audience: Theresa Hak Kyung Cha (1951-1982)* was organized by University of California, Berkeley Art Museum and Pacific Film Archive in 2001, and traveled to five cities, including Seoul, Korea.



Masao Gozu  
*Mott Street (Chinatown) 4 PM. May 18, 1972*, 2017 (printed)  
Archival print  
16 x 20 inches (40 x 50 cm)

**Masao Gozu** (B. 1946, Nagano, Japan) moved to New York in 1971, where he continues to live and work between his homes in the East Village and Pond Eddy in upstate, NY. Gozu graduated from Tokyo Fine Arts School in 1970 and attended the Brooklyn Museum Art School from 1971-73. Gozu's work has been the subject of numerous solo and group exhibitions at museums and galleries internationally. In 1980,

Gozu presented his first solo exhibition, *Window that captures the facial expressions of ethnic minorities*, at OK Harris Gallery in New York, which would become his representative gallery and where he would present numerous solo exhibitions of his photographic works and sculptural, window-based architectural façade works. Gozu's ongoing 'Windows' series has been prized with a number of awards, including the 10<sup>th</sup> Ina Nobuo Award (1985) and the special jury prize at Le Mois de Photo, Paris (1990), among others. His sculptural and photographic works are included in public collections, including the Margulies Collection and Lowe Art Museum in Miami, FL; New Orleans Museum, LA; National Museum of Modern Art, Tokyo; Musée d'Art Moderne / Pompidou Center, Paris; and the Metropolitan Museum of Photography, Tokyo; among others. In 2017, Gozu's work was the subject of a solo exhibition, 'Time Frame', at How! Happening, NY, and in 2018, Crain included Gozu's work in a group exhibition co-curated with Miles Huston at 55 Walker, NY.

Shanekia McIntosh

*Epitaph*, 2019

Poem printed in vinyl

Shanekia McIntosh (B. and raised in Brooklyn, New York) is a writer, poet and performer based near Hudson, New York. Her interdisciplinary work is inspired by the double consciousness of her cultural heritage and the black diaspora; it aims to disrupt and confront the historical colonial erasure of Black/POC narratives, and the continued effects of that erasure. Using the thematic palette of generational trauma, dislocation and migration, climate change, Afrofuturism, empathetic political actions and accessibility, McIntosh aims to cultivate a community space to engage contemporary narratives and perspectives to upend these narratives. McIntosh has read and shown her work at The New Museum Second Ward Foundation, Portland Institute of Contemporary Art's TBA Festival, Hudson Hall, NY Live Arts, September Gallery and more, with recent work being published in Chronogram, Apogee Journal and The TENTH Magazine. Her debut chapbook, *The Spiral As Ritual*, is forthcoming from Topos Press Winter 2021.