

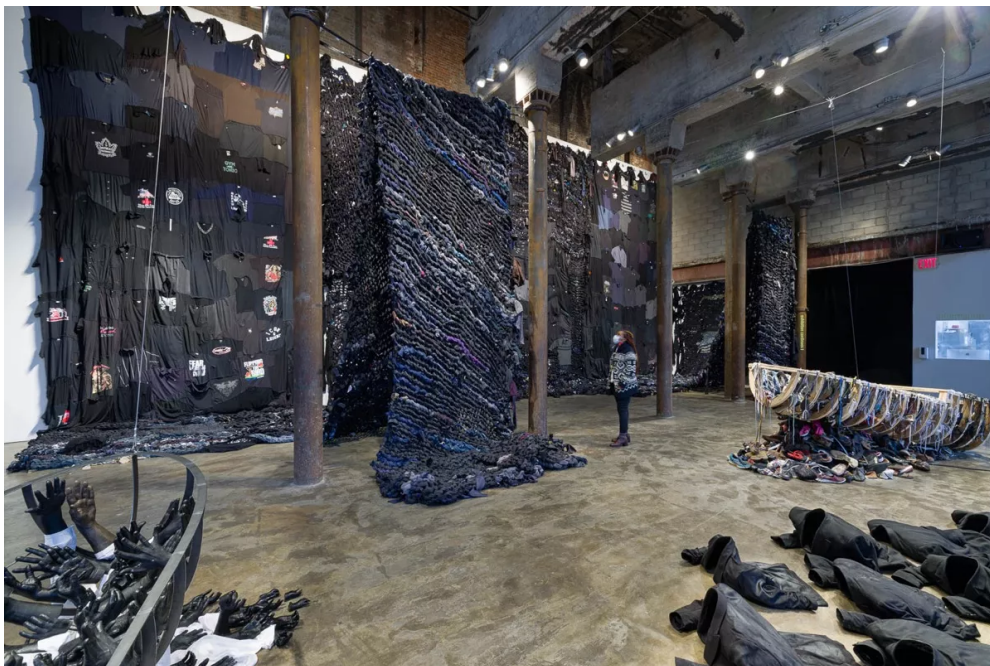
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Art

Victoria-Idongesit Udondian Weaves the Stories of Immigrant Labor into Tapestry Sculptures

Ayanna Dozier Apr 5, 2022 5:33pm



Victoria-Idongesit Udondian, installation view of "How Can I Be Nobody," at Smack Mellon, 2022. Photo by [unclear] ard. Courtesy of Smack Mellon.

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Flanked across the concrete floor and walls of Smack Mellon's Dumbo

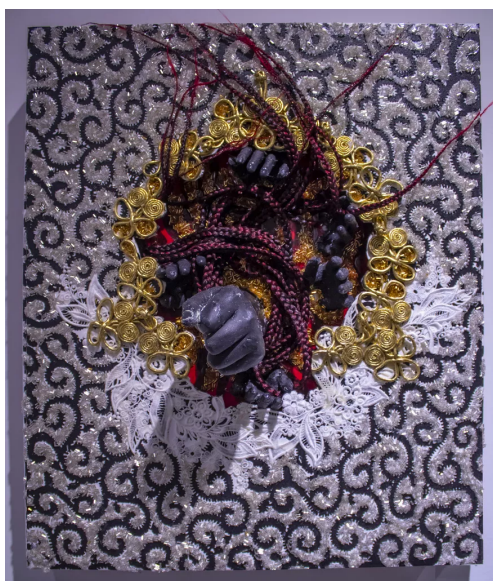
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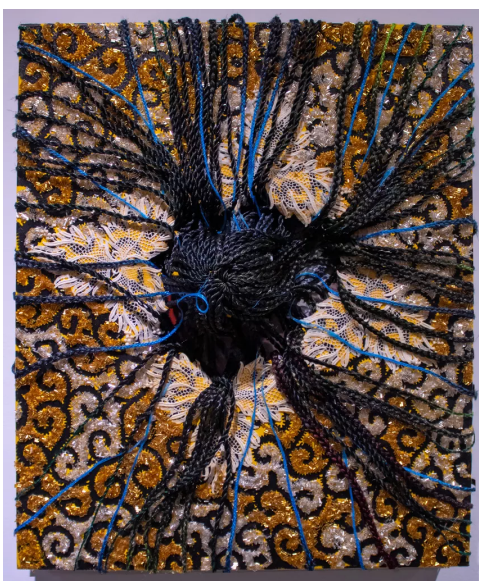


Victoria-Idongesit Udondian's first major New York solo exhibition, "How Can I Be Nobody," on view at Smack Mellon through April 10th.

In the show, Udondian constructs a site-specific installation that draws upon the former industrial history of the Brooklyn gallery space to make visible the foundational role of immigrant labor across capitalist production. Within the space, sculptures that resemble a ship's ribs, made from metal casts of outstretched hands, intentionally evoke sea histories of sea migration and the transatlantic slave trade. Udondian's practice often incorporates repurposed materials and fabrics in this way to explore alterations in identity.



Victoria-Idongesit Udondian
277, 2019
Arthouse - The Space (Nigeria)



Victoria-Idongesit Udondian
245, 2019
Arthouse - The Space (Nigeria)

The Nigerian-born, Lagos- and Brooklyn-based artist was trained as a tailor and fashion designer before pursuing a career in art. Her artistic practice incorporates those design and garment construction skills, as she crafts sculptures and installations that weave together personal narratives that respond to capitalist oppression and immigration.

[Skip to Main Content](#) an, who studied painting at University of Uyo in Nigeria and earned an MFA in sculpture and new genres from Columbia University,

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To create the works within “How Can I Be Nobody,” Udondian reached out to various immigrant communities in Brooklyn to learn their stories. She collaborated with and compensated these women in Brooklyn, as well as Stitch Buffalo, a nonprofit space for refugee and immigrant women to develop community and create textile goods. Using both found garments and personal items, the tapestries convey a shared history through collaboration.



Victoria-Idongesit Udondian, installation view of “How Can I Be Nobody,” at Smack Mellon, 2022. Photo by Etienne Frossard. Courtesy of Smack Mellon.

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also recognizes the psychological impact of migration through a series of audio recordings of the immigrant women she collaborated with, as they recall their firsthand experiences with migration. These recordings play throughout the gallery space, allowing for both the physical labor and the voices of these women to be present.

The installation also extends to performance. On April 9th, Udondian will mount *Nsi nam mi ke ndi owo* (2022), which is also inspired by the stories of the immigrant communities that she worked with. The piece is a collaboration with choreographer Danion Lewis and dancer Raven McRae, who will wear costumes that Udondian designed. The performance, like Udondian's practice, works to make overlooked communities and their shared histories across time and space visible to a larger audience.

Ayanna Dozier is Artsy's Staff Writer.

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Twins Sydnie and Haylie Jimenez Capture the Spirit of Adolescence

Harley Wong

Apr 5, 2022 3:04pm

**Sydnie Jimenez***Clown Tears Feed the Ocean, 2022*

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**Haylie Jimenez***Rolling Up In The Car, 2022*

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“Having a twin is kind of like a life hack, especially for an artist, because you always have someone who is learning and trying new things,” said Sydnie Jimenez about her twin sister, artist Haylie Jimenez.

[Skip to Main Content](#) : so much...what's the word?”

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“Motivation!” Sydnie exclaimed. “Having a sister or friend who’s a working artist in such close proximity is really big motivation.”



Sydnie Jimenez, Haylie Jimenez

Guardian Angels (Gargoyle Girls) #1, 2022

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Sydnie Jimenez

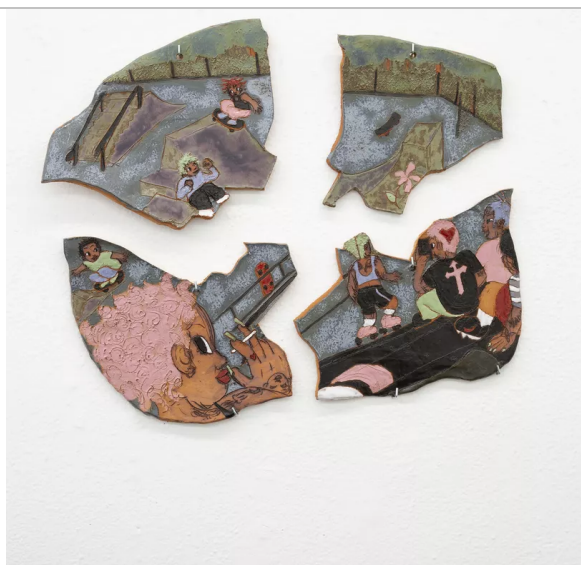
Smoke Break, 2022

New Image Art

US\$950

In conversation, Sydnie and Haylie bounce off each other’s energy, expressing boundless enthusiasm and admiration for the other’s practice. “We’re just gassing each other up now,” Sydnie laughed. While Sydnie works primarily in sculpture, Haylie excels in two-dimensional forms, whether that takes the shape of works on paper, animation, or painting on ceramic slabs. While the 24-year-olds have collaborated on works in the past, their recent two-artist exhibition at New Image Art in Los Angeles, “GIVE EM’ PLEASURE. GIVE EM’ HELL,” marked the first time they worked on large sculptures together.

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Born in Orlando, Florida, and brought up in a small town in rural northern Georgia, the Jimenez sisters have always been inseparable. They started an art club in high school, graduated from the School of the Art Institute of Chicago, and are even currently in residency together at the Archie Bray Foundation in Helena, Montana. Despite working in different media, Sydnie and Haylie have developed complementary artistic styles, both heavily influenced by internet pop culture and reflective of their community of friends.

Their works often depict unnamed people of color as unique individuals. Wearing counterculture garb and with streaks of pink hair, facial piercings, and stick-and-poke tattoos that prioritize linework, the figures are amalgamations of people in the Jimenez sisters' lives and the larger communities of queer and nonbinary people of color united through social media.

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Among the latter is the tattoo community that Haylie is a part of, specifically the growing scene of self-taught artists creating space for those marginalized in the traditional environments that tend to cater predominantly to white cis men. Since Haylie tattoos her friends, it felt

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Ariela Gittle

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determined which artists made an impact this past month through new gallery representation, exhibitions, auctions, art fairs, or fresh works on Artsy.

Cindy Ji Hye Kim

B. 1990, Anyang, South Korea. Lives and works in New York.



Cindy Ji Hye Kim

Feign'd Vestal, 2022

Casey Kaplan

Sold



Cindy Ji Hye Kim

Nameless Hour, 2022

Casey Kaplan

Sold

Macabre runs afoul in the prints and draftsmanship of Cindy Ji Hye Kim. The artist's current solo exhibition, "In Despite of Light" at Casey Kaplan, sets the stage for the artist's rapturous turn to examining [Skip to Main Content](#) anatomy. The show, on view through April 30th, features several large-scale drawings made from charcoal, pencil, and pastel on silk. These pieces take center stage as light passes through the translucent

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**Cindy Ji Hye Kim***Asinus IV: Sand in the Hourglass*, 2022

Casey Kaplan

[Contact for price](#)**Cindy Ji Hye Kim***Asinus I: Exit II*, 2022

Casey Kaplan

[Contact for price](#)

Featuring subjects including a bedframe and a otherworldly figures, Kim's drawings imagine scenes that feel ripped from a Brothers Grimm fairytale. And while the silk prints hang suspended in the center of Casey Kaplan, they also feature the artist's custom designed stretchers, which take the form of human anatomy merged with architectural designs. In an interview with *BOMB* magazine, Kim described that, given her background as a figurative painter, it is only natural that she probe beneath the flesh to represent what is inside.

Kim is represented by both Casey Kaplan and François Ghebaly. She received a BFA from the Rhode Island School of Design and an MFA from the University School of Art.

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—Ayanna Dozier

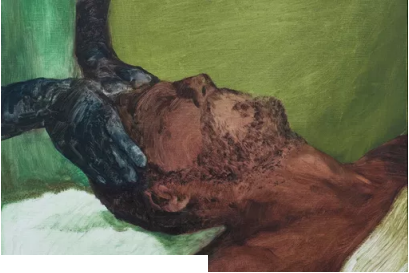
Seyni Awa Camara

B. ca. 1945, Bignona, Senegal. Lives and works in Bignona.



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Two Artists Turn Personal Films into Powerful Physical Objects

Ayanna Dozier Apr 1, 2022 1:08pm [f](#) [t](#) [✉](#)

Cristine Brache, installation view of "Bermuda Triangle," 2022 at Anonymous Gallery, New York, 2022. © Cristine Brache. Courtesy of Anonymous Gallery.

Digital technology has forever changed our relationship with images and film. Many of our personal images and videos exist as files available on our phones and rarely become physical objects. In this digital environment, where memories live eternally on a device, it is easy to forget film's material footprint. Thus, it's striking when we see contemporary artists working with film or having a hybrid practice that sees moving images become physical objects that can sit in a gallery space. Currently, two New York galleries, Anonymous Gallery and Microscope, are showing how film and video work can have a dynamic,

[Skip to Main Content](#) presence.

memory from her life, which marked the end of her innocence. Seeing her parents kissing and embracing one another in a swimming pool. Brache, who had aspired to become a nun until her parents divorced, looks back at this memory as “the last happy union before things fell apart,” she told Artsy.



Cristine Brache, installation view of *Goodnight Sweet Thang*, 2022 at Anonymous Gallery, New York, 2022. © Cristine Brache. Courtesy of Anonymous Gallery.

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