

SPIRAL TIME

Zainab Aliyu
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Curated by Alex Santana
June 22 - August 4, 2024

Spiral Time

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Opening Reception Sat. June 22, 6-8 PM

Recently, I attended a lecture by Brazilian scholar Leda Maria Martins, who presented on Tempo espiralar (Spiral Time), a conceptual framework she originally developed in the early aughts to describe how for many Afro-descendant people, time moves cyclically through the continual embodiment and practice of certain cultural traditions.¹ This perspective is informed by her longtime close engagement with the rituals and processions of Congados in Brazil. In her view, time is a fleeting but active lineage and familial tradition with a shared past that is narrativized through movement and sound. This differs from the hegemonic experience of linear time and its reliance on the written word. Embodiment, in essence, can mean actively practicing cultural traditions that are meant to be preserved for the broader future, especially an uncertain one.

At the end of her talk, Profesora Martins began to sing and asked the audience to dance with her by spinning around in circles.² The traditional seated lecture—with all the prescribed implications of stuffy academia—was ruptured by her invitation, and nervous laughter filled the

room. Awkward bodies twirled in front of their seats (myself included), moving to the calming rhythm of her capella. For Martins, Tempo espiralar is meant to be lived, practiced together, dissolving the ever-present awareness of our own bodies as individual within shared space.

Upon close inspection, other iterations of Spiral Time persist throughout our daily landscape. Spiral Time is visible in overlooked structures and crevices—ones likely witnessed hundreds of times, but that only emerge with a certain kind of attention. In New York City, it is present in the palimpsest of the Domino Sugar Refinery, where daily vessels once brought raw sugarcane from the Caribbean up the East River for processing. The building was subsequently abandoned for a decade, which later housed artist Kara Walker's monumental installation *A Subtlety*, and which now stands as luxury office rentals. One day, the site might be razed, and a forest might emerge in its ruins, providing makeshift habitats for turtles, beavers, and muskrats formerly displaced from the area. In lower Manhattan, Collect Pond Park was a centuries-old

freshwater pond spanning 48 acres, fed by an underground spring. It later became a landfill during industrialization after years of toxic runoff, debris, and sewage, and it now exists as a neglected NYC park under the shadow of the New York County Criminal Court building. In the future, the area around Collect Pond Park may flood once again, as it has done many times before, exposing the marshes and shell middens that make up its urban foundation.

Finally, we arrive at the building you may be standing in as you read this essay, Smack Mellon's home at 92 Plymouth Street. Near the waterfront where the mouths of the Hudson and East rivers meet the Upper Bay, this building was once an industrial facility that produced the heat and energy that powered the neighborhood's cardboard box factories. Before that, prior to Dutch colonization, this area formed part of the Lenape town of Marechkawick, who harvested corn from the rich, wet soil along the water. Today, this building houses a nonprofit art institution, for whom tomorrows are uncertain within this economic climate.

Spiral Time is also present in the intelligence of the omnipresent burdock plant—itsself native to Europe and Northern Asia—and its terribly strong tap root, strengthening itself to flower despite the silty soil littered with cigarettes that have touched a hundred mouths. Each plant is capable of generating 6,000–16,000 seeds in compact, burr-like seed heads that stick to clothing and animal fur to travel vast distances,

reproducing itself in many contexts. Through the framework offered by Spiral Time, the pasts, presents, and futures of these landscapes fold into one another, unable to be disentangled.

Conceptually, the exhibition *Spiral Time* borrows from these architectural palimpsests as well as cyclical models practiced by other animal, plant, and fungal species. Time is not linear. Nor is it neat, comprehensible, or manageable. Instead, it is like a spiral: moving backwards and forward simultaneously—erratic, liquid, ineffable—capable of stretching imaginations beyond linear conditioning. Ultimately, the artists included in *Spiral Time* compose a confluence of voices that create a framework for unruly reciprocity, undermining the dominant systems of capitalist logic that impose notions of progress as singular, linear, and unidirectional. *Spiral Time* is, after all, about diffusion and dispersion in the face of methodical, exhausting, and often violent order.

SPECULATIVE LONGING

While immersed in **dre jácome's** intimate multimedia installation *earthseed*, participants are prompted to stand in solidarity with Palestine while being nurtured by land/body stories shared by jácome and her longtime collaborator Ximena Violante. In this environment, the protective mechanism of the pinecone provides a physical structure but also a metaphor for embracing systems of care and unity.

Zainab Aliyu's *Lenticular temporalities: 2949596 / ∞* combines elements of the

1 Martins, Leda Maria, Ligiéro, Zeca, 1950–, Hemispheric Institute of Performance and Politics, NYU-TV (Television station : New York, NY), Hemispheric Institute Encuentro (4th : 2003 : New York, NY)

2 Martins, Leda Maria, "Inscribing Spiral Time and Memory as a Subversive Ecology System: Disrupting Colonial Knowledge," The Eighth Annual Symposium of Latin American Art (keynote lecture, Institute for Studies on Latin American Art (ISLAA), New York, NY, April 12, 2024).

Opele divination chain from her Yoruba Nigerian lineage and early forms of computer memory. Lauding the unsung Black heroines that developed early computing while nodding toward her own matrilineal inheritance, Aliyu employs lenticular logic to allow for a combination of seemingly disparate histories, which are in fact inextricably connected. Black hands made of clay hold onto both of these reciprocal technologies, illuminating the intersections.

Between Emergency and Imminence is **Natalia Mejía Murillo's** contribution, in which many different cosmologies and chronologies coalesce on a tiled structure, supported by reclaimed wooden supports and cinder blocks. In her delicate reliefs made of eggshell powder-coated tiles, she juxtaposes images of astronomical diagrams, renderings of the moon's topography, and a Paleolithic wolf bone, which was once used to measure the lunar calendar.

Anastasia Corrine's works bridge notions of Black immortality and viral death. In their video *VOIDTHOT Sketch*, they combine footage of microscopic algae and mushroom spore liberation to further understand Black diasporic movement over time. On a nearby pedestal, four metallic ceramic teeth lay in silence, gesturing toward the neglected histories of unjust, violent extraction under slavery and modern-day capitalism.

EARTH MATTER

Spiral Time appears in **G. Rosa-Rey's** natural canvases, where color and texture communicate the broadened possibilities—as well as the inherent failures—of the cartographic grid as an intellectual project. Materials such as sand and oil combine to create textured topographies, destabilizing our sense of scale. Arranged like a constellation, her canvases bring the margins to light, and encourage us to consider the varied and immaterial geographies of our lives: spiritual, emotional, and ecological.

Highlighting the tactile materiality specific to wool, **Ruth Jeyaveeran's** large and buoyant hanging forms resemble branches, fossils, tools, ornaments, and vessels. Suspended yet anchored to the ground with rocks, *In Every Part of Every Living Thing* draws on objects once buried and forgotten, recovered through the dedicated ritual of felting, a process that generates surprises through the wool's unpredictability and reveals latent truths about interspecies belonging.

Rhea Barve's clay sculptures mimic the natural forms of caves, shells, root systems, and nests. The intricate crevices of each sculpture are possible sites for what the artist terms "ecological activation," cavities that are catalyzed when buried in the earth or submerged in a pond. Nodding to biological processes of adaptation and survival, as well as geological systems and mycelial growth, Barve's works point to expansive, cyclical webs of relations between species and their environments.

LAND & PLACE

Spiral Time is present in the subtle steel wire of **Christian Amaya Garcia's** work that connects architectural surfaces to one another, highlighting the possibilities of empty space in transition. Similarly, in his *Fieldwork* series, fragments of drywall haphazardly frame photographs of active construction sites, barely holding on with little strips of blue tape. Emphasizing the precarity of urban development and by extension, gentrification, Amaya Garcia's works disturb rigid distinctions between "old" and "new," existing atemporally.

Cali M. Banks's multimedia works memorialize public spaces that have changed or been left abandoned due to years of disinvestment in her hometown of Syracuse, NY. Her documentary photographs of personally nostalgic sites are juxtaposed with the skeletons of leaves from trees in her neighborhood, alluding to plant matter that, like physical structures, dissolves over time. Punctuating each composition is delicate beadwork, a skill passed down matrilineally in Banks's Lenape tradition.

Cinthya Santos Briones's textile banners recognize the important, ancient agricultural and healing ceremonies of the Nahua, Otomí and Tepehua indigenous groups in the Huasteca region of Mexico. Each flag recreates an anthropomorphic spirit of a seed or plant, such as corn, chili, or avocado, and is testament to the symbiotic interdependence of plant and human species. Imbued with her own

experience as an anthropologist and immigrant to the US of Nahua descent, her work transcends borders, communicating ideas of community, memory, and ritual transnationally.

In New York City, where the exhibition *Spiral Time* is situated, recent protests and social movements have underscored the excesses of US military spending, fossil fuel reliance, and the complicity of institutions in these processes of extraction and overconsumption. This need for speed also produces alienation and anxiety within our communities. As a counterpoint, the artists of *Spiral Time* employ slowness, observation, intervention, recordkeeping, and speculative imagination as decolonial strategies. Much like a seed germinating in soil, which at first glance appears lifeless, over time, these strategies catalyze the growth of something much larger than what immediately meets the eye.

— Alex Santana

Zainab Aliyu

Zainab "Zai" Aliyu is a Nigerian-American artist and cultural worker living in Lenapehoking (Brooklyn, NY). Her work contextualizes the cybernetic and temporal entanglement embedded within societal dynamics to understand how all socio-technological systems of control are interconnected, and how we are all materially implicated through time. She draws upon her body as a corporeal archive and site of ancestral memory to craft counter-narratives through sculpture, video, installation, built virtual environments, printed matter, archives, and community-participatory (un)learning.



Zainab Aliyu, Lenticular temporalities: 2949596 / ∞, 2024. Cowrie shells, ferrite rings, copper magnet wire, red clay, brass, bronze, wood, bisque ceramic, found space ephemera, multi-channel video, lenticular print.



Zainab Aliyu, Lenticular temporalities: 2949596 / ∞, 2024. Cowrie shells, ferrite rings, copper magnet wire, red clay, brass, bronze, wood, bisque ceramic, found space ephemera, multi-channel video, lenticular print.

Zai is currently a co-director of the School for Poetic Computation, design director for the African Film Festival at the Film at Lincoln Center in NYC and a 2023-24 NYSCA/NYFA Artist Fellow. Her work has been shown internationally at Gardiner Museum (Toronto, Canada), Film at Lincoln Center (New York, NY), Museum of Modern Art Library (New York, NY), Miller ICA (Pittsburgh, PA), Centre for Heritage, Arts and Textile (Hong Kong, China), among others. She has been awarded residencies at MASS MoCA (North Adams, MA), Haystack Mountain School of Crafts (Deer Isle, ME), Casa do Povo (São Paulo, Brazil), Aktuelle Architektur der Kulturimages (Murcia, Spain), Pocoapoco (Oaxaca, Mexico) among others.

Cali M. Banks

Cali M. Banks (Munsee Lenape/Scottish) is a lens-based artist currently based in Syracuse, NY. She holds an MFA in Interdisciplinary Media Arts Practices from the University of Colorado Boulder, and a BA in Art and Technology and Global Health Studies from Allegheny College. Cali is the Communications Coordinator for Light Work, and is also an Adjunct Professor of Photography, Video Art and Filmmaking for Syracuse University campuses. Cali also serves on the Board of Directors for The Halide Project, and is a 2024 En Foco Photography Fellow.

Her artistic practice reclaims identity through auto-ethnographic, experimental photography and filmmaking. Her work explores personal and collective histories, relational intimacies, and the expansion of narrow, flattened definitions of indigenous art. She is interested in the idea of image-making as a time or record-keeper, and being able to manipulate that to recreate memories, history, and methods of healing.

In recent times, she has exhibited work at Art Basel Miami, Every Woman Biennial London, RedLine Contemporary Art Center, Tiger Strikes Asteroid Philadelphia, Atlanta Film Festival, and Anthology Film Archives. She is also a featured artist in Issue # 24, #26, and #38 of The Hand Magazine, and has been published on Lomography and Lenscratch.



Cali M. Banks, West Brighton Ave, Southside, 2023. Polaroid emulsion lift & transfer onto leaf skeleton & watercolor paper with hand-sewn beadwork details



Cali M. Banks, Sports-O-Rama Roller Skating Rink, Northside, 2023. Polaroid emulsion lift & transfer onto leaf skeleton & watercolor paper with hand-sewn beadwork details

Rhea Barve

Rhea Barve (b. 1999, Mumbai, India) lives and works in Brooklyn, NY. She received her BFA from New York University in 2022 with a concentration in ceramics and animation.

Barve explores systems by which organic bodies store and transmit energy, guided by a study of biological growth. Her sculptural works reference root and cave systems, nests, exoskeletons, and animal anatomy. Integrating ceramics with digital processes, Barve investigates experiences of scale — what it means to feel small in a vast network, how to live in a body that is home to many smaller worlds.



Rhea Barve, तालाब (talab), 2022. Glazed ceramic with water, gravel, and aquatic plants

Barve's work has been exhibited at 80 WSE Gallery, New York, NY; 81 Leonard Gallery, New York, NY; and on Governors Island.

Cinthya Santos Briones

Cinthya Santos Briones is a visual artist, educator, anthropologist and cultural organizer with indigenous Nahua roots based in New York.

As an artist, her work focuses on a multidisciplinary social practice that combines participatory art and the construction of collective narratives. Cinthya holds an MFA in Creative Writing and Photography from Ithaca-Cornell, and a certificate in Documentary Practice and Visual Journalism from the International Center of Photography (ICP). Currently she is an Adjunct Faculty at the Graduate School of Journalism at CUNY. Since 2022, she is part of Columbia University's Visiting Critic program.

She is the recipient of fellowships and grants from the Magnum Foundation (2016/2018/2020), En Foco (2017/2022), National Geographic Research and Exploration (2018), We Woman (2019), City Artist Corps (2020), National Fund for Culture and the Arts of México (2009/2011), Wave Hill House Winter Residency (2023), Mellon Artist Fellow at Hemispheric Institute in NYU University (2023-24), and BrickLab Contemporary Art (2023).

Her work has been published in The New York Times, Pdn, California Sunday Magazine, Vogue, Open Society Foundations, BuzzFeed, The Intercept, New Yorker, The Nation Magazine, NACLA, The Nation, and La Jornada, among others.

Cinthya has exhibited her work at Sky Blue Gallery in Portland, Oregon, Latinx Project, NYU, International Center Of Photography, Museo del Barrio, Museum of the City of New York, Trout Museum in Wisconsin, Paul W. Zuccaire gallery, Stony Brook, among others.

She is co-author of the book "The Indigenous Worldview and its Representations in Textiles of the Nahua community of Santa Ana Tzacuala, Hidalgo," and the documentary The Huichapan Codex. Cinthya has worked at pro-immigrant organizations in New York as a community organizer on issues such as detection, education, and sanctuary. She has volunteered in programs accompanying migrants to the courts and asylum applications. And she is a guardian of unaccompanied migrant children.



Cinthya Santos Briones, Spirits-seeds, 2023.
Cotton and polyester fabric

Anastasia Corrine

Originally from The Bronx, **Anastasia Corrine** is an interdisciplinary artist based in New York. Corrine is influenced by the roots of the African Diaspora and its dislocation. Their research based practice is informed by Black Radical Tradition, nature, and movement. Corrine is a reflex, root, and VOIDTHOT. They are a mirror and at least 60% water. As a VOIDTHOT, they sometimes find comfort and sensuality in a cavernous beyond. Using ceramics, electronic media, performance, and writing, Corrine is developing methods for digging a hole to the other side. Like a root and its reflex, they are seeking and dirt loving.

Along with a studio practice, Corrine has organized and participated in panels such as *Erase by Exclusion: How Art Schools and Institutions Uphold White Supremacy* (School of Visual Arts) and *To Possess Freedom Once Again* (Boston Ujima Project). Corrine's work has been included in exhibitions such as 'Persona, Persona, Persona' at Laden Für Nichts (Leipzig, DE), 'assembly, alchemy, ascension [a^3]' at The New School (NY,NY), and 'Dirty Work' at Greenwich House Pottery (NY,NY). They have been an artist in residence at Wave Hill (NY,NY), Institute for Experimental Art (Alfred, NY), and Leipzig International Art Programme (DE).



Anastasia Corrine, *VOIDTHOT Sketch*, 2021. Single channel video

Christian Amaya Garcia

Christian Amaya Garcia is a Guatemalan-Dominican visual artist based in New York City. He explores the multiplicities of his identity through sculpture, installation, and drawing, using performance as a form of research. He considers how his body performs—its movement, flexibility, and balance—in relation to uncertainty and transition, leading him to test the context of objects and the subjectification of his identity. The precariousness of his sculptures mirrors his experience of displacement; being in an unknown state and recalling his familial experiences, then suspending it in space with an open understanding of meaning. This tension echoes the moment of a mixed martial artist tensing their muscles in the last second before impact, just before executing a strike—a connection, a knock-out.

He pursues the same anticipation in his work, where the circumstances of living his life are not separated from the themes of performativity, displacement, and profiling.

Amaya Garcia received his BFA at Lehman College and attended the Skowhegan School of Painting & Sculpture in 2023. He was awarded fellowships at the Vermont Studio Center (2023); the Young Artist of Color Fellowship at FABnyc (2023); and a Design Fellowship at the Sara Little Turnbull Foundation (2022).



Christian Amaya Garcia, *Fieldwork: Site III*, 2022. Xerox photograph, painters tape, joint compound, graphite, drywall on drywall



Christian Amaya Garcia, *Fieldwork: Site V*, 2022. Xerox photograph, painters tape, joint compound, graphite, drywall on drywall

dre jácome

dre jácome is a transdisciplinary storyteller weaving across land-based and digital technologies. as a child of the andes mountains, magdalena river, and georgia red clay, she has been a lifelong student studying subversive healing technologies found on the land and body. inspired by magical realism and the survival arts of everyday living, her work aims to oppose and propose experimental counter archives that honor and defend BIPOC intimate knowledge systems held in story, nature, and recovering cosmologies.

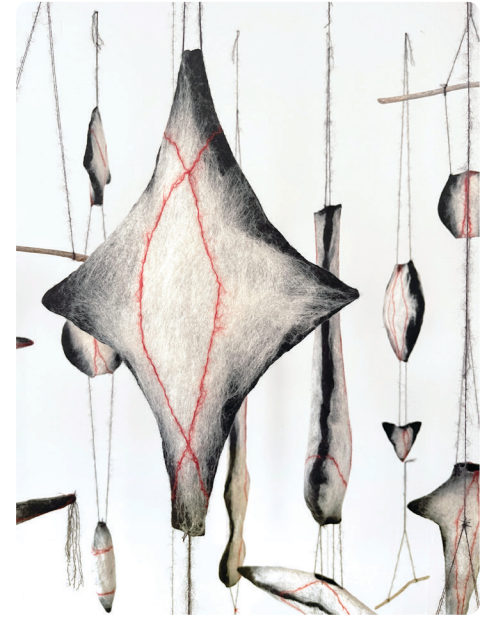
with her background as a trained herbalist, historian, and cultural organizer, she grounds her creative storytelling projects with relational methods including archival research, oral history, critical ethnobotany, and partnerships with community organizations and chosen family. she works across mediums including poetry, design, assemblage, computation, video, audio, and installation. she is the child of colombian and kichwa-ecuadorian immigrants.



dre jácome, *earthseed*, 2024. Plywood, resin, laptop, speakers, bamboo, LED lights, capacitive sensor, pantyhose, clothing wire

Ruth Jeyaveeran

Ruth Jeyaveeran, born in Lusaka, Zambia, and raised in the Midwest, lives and works in Brooklyn, New York. Drawing from her experience as part of the South Asian diaspora, she uses textiles to examine a shared history of alienation and dissociation. In her sculptures and installations, the boundary between human, animal, and flora dissolves to tell a story of isolation, migration, and evolution. Her first solo show, *Soft Remains*, was exhibited at Field Projects in 2023. Other recent exhibitions include, *Felt Experience* at the Brattleboro Museum, *Communion*, a solo installation at Main Window Dumbo, and *Amplify*, a public outdoor sculpture at the Queens Botanical Garden.



Ruth Jeyaveeran, *In Every Part of Every Living Thing* (detail), 2023. Wool, yarn, rocks, sticks



Ruth Jeyaveeran, *In Every Part of Every Living Thing*, 2023. Wool, yarn, rocks, sticks

Jeyaveeran has been awarded residencies at the Lower Manhattan Cultural Council on Governors Island, Residency Unlimited, Lighthouse Works, Marble House Project, Jentel Foundation, Willapa Bay, Virginia Center for the Creative Arts, and PADA Studios. She has taught courses in textiles and fibers at Parsons School of Design, and she frequently leads workshops on felting and the therapeutic benefits of craft. Currently, Jeyaveeran is an Associate Professor of Textile Design at the Fashion Institute of Technology.

Natalia Mejía Murillo

Natalia Mejía Murillo (b. Bogotá, Colombia) is a visual artist whose work explores the notions of territory, repetition, trace and time through correspondences between astronomy, cartography and archaeology. She holds an MFA in Painting and Printmaking from Virginia Commonwealth University, an MA in History and Theory of Art and a BFA from the National University of Colombia.

Mejía has been the recipient of awards including the Artistic Research Fellow at Folger Shakespeare Library, Washington DC (2024-2025), 98th ANNUAL International Competition of The Print Center, Philadelphia (2023-2024), Kunstmuseum Reutlingen, Germany (2020) and Ministry of Culture of Colombia - Mexico (FONCA) (2017). She has also been awarded residencies at Radio 28, (Mexico City, 2024), MASS MoCA, North Adams, MA (2023), Curatorial Program for Research (New York, 2023),

Tajo Taller and Saenger Galería (Mexico City, 2023), Ellis-Beauregard Foundation, Maine (2022), Fundació Miró Mallorca and Casa de Velázquez (Spain, 2021), Fundación CIEC - Centro Internacional de la Estampa Contemporánea (Betanzos, Spain, 2014), The Strzemioski Academy of Fine Arts and Design (Łódź, Poland, 2014) among others.

Mejía's work has been exhibited nationally and internationally. Recent exhibitions include The Print Center, Philadelphia; A+D Architecture and Design Museum, Los Angeles; Saenger Galería, Mexico City; Museo Moraleño de

Arte Contemporáneo, Cuernavaca, México, Casa de Velázquez, Madrid, Spain; Kunstmuseum Reutlingen, Germany, among others. She has taught at the Universidad Nacional de Colombia and the Pontificia Universidad Javeriana in Bogotá, and is currently Assistant Professor of Printmaking at Virginia Commonwealth University Doha, Qatar.



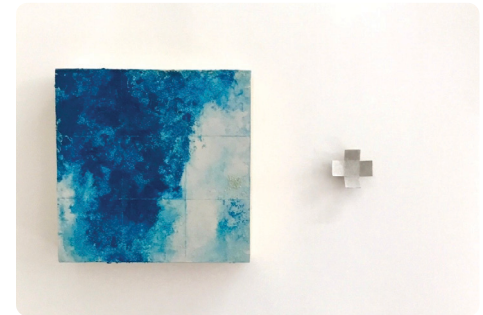
Natalia Mejía Murillo, *Between Emergency and Imminence*, 2023. Reliefs cast with eggshell powder (20 tiles), reclaimed wood and cinder blocks

G. Rosa-Rey

G. Rosa-Rey is a Brooklyn, N.Y. based visual artist. She invokes texture, gestural markings, and grids to reference place. Conceptually, Rosa-Rey's use of materials is informed by Puerto Rican diasporic consciousness in the wake of Operation Bootstrap, and is guided by her experiences growing up and living in the United States.

Born in Isabela, Puerto Rico, Rosa-Rey and her family moved to Hartford, Connecticut in the late 1950s. In the early 1970s she relocated to New York City to study fine art at Pratt Institute. She continued her graduate studies in the same field at Columbia University School of the Arts.

Her first solo show, *a region in the mind: terrenos y cuentos* was presented at Hidrante in San Juan, Puerto Rico in February 2023.



G. Rosa-Rey, *View from La Cuerva*, 2022. Left panel: acrylic, sand, on paper on wood panel; Right panel: gesso on cardboard



G. Rosa-Rey, *Desert Seed*, 2022. Left panel: oil on sandpaper on wood panel; Right panel: acrylic, sand, sandpaper on wood panel

Spiral Time

Public Programs



Wednesday, July 10, 5-7 PM
Video Screening + Artist Q&A
Featuring:

Vick Quezada
Seed Unseed, 2021
Performance video, 10:01

Located in the Southwestern United States is the city of El Paso, Texas (1659). Throughout the city and its surrounding area lays a mission route that connects three historic Catholic churches: Ysleta Del Sur Mission (1682), San Elizario Mission (1877), and the Socorro Mission (1682). On November 28-29, 2019 Quezada returned to their hometown of El Paso to walk the 9-mile pilgrimage. Adorned in corn leaves and chain link fence, and operating a manual corn seeder named Ozomatlli, they walked from mission to mission, a path which comes just shy of tracing the United States-Mexico border.

Misra Walker
Spectre, 2022-2024
Single channel video, 8:00
In this episode, we explore Peru. We traverse the haunted Metropolitan Museum of Art, cataloging its stolen artifacts from South America, then travel through time to witness my family's memory, archive, and ghost stories from the infamous site of Marcahuasi, known for its UFO sightings. How can ghosts reveal the past and protect us in the present and future?




Ujamaa Earthseed Collective
the world is a womb, Part 2: Reciprocity (work in progress), 2024
Single channel video, 9:00
Between the Baychester and Eastchester-Dyre Ave train stops in the Northeast Bronx, community members retreat to the Siwanoy Forest to find belonging and abundance. Despite development and deforestation affecting the borough, this community maintains a reality-altering, reciprocal relationship to the natural world, allowing them to slow down and find quiet. Reciprocity is an experimental audiovisual archive honoring the Siwanoy Forest and those who have cared for it, featuring interviews with long-term Bronx residents and environmental stewards, Renee Patterson and Aniето Henville.

Saturday, July 27, 3-6 PM
Anastasia Corriner, Alter

Alter is a reimagined death cafe curated by Nancy Huang (educator, death doula, and poet) and Anastasia Corriner. Join us to talk about fears, dreams, and thoughts about death and mortality in a non judgemental setting. Centering Queer & Trans Black and brown communities, we embrace lineal wisdom, herbalism, and rest as methods for exploring death positivity. Our goal is to empower people to know and restore their relationship to the cycle of life while creating language and community to support them through uncountable changes. Alter is a space to imagine alternatives to systems that exploit death and neglect grief as elements of human experience. Through prompted discussion, building a collective altar, and enjoying light refreshments, we invite participants to reclaim their relationship with life, death, and nature.

Sunday, August 4, 2-6 PM
Closing Ceremonies:
Seed Swap + Plant Stories

Join us for a seed swap and plant exchange to celebrate the closing of the exhibition. There will be an informal open mic where the general public can share their plant stories and knowledge. Open to all.



Spiral Time

Thank You



Spiral Time is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, New York City Council Member Lincoln Restler, and the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature, and with generous support from The Andy Warhol Foundation for the Visual Arts, Robert Lehman Foundation, Select Equity Group Foundation, many individuals and Smack Mellon's Members.

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Smack Mellon

