

Even there, there are stars

Chitra Ganesh, Amaryllis DeJesus Moleski,

Emily Oliveira, and Tuesday Smillie

Organized by Allie/A.L. Rickard

Mentor: Daniel J Sander

January 14 - February 17, 2021



Amaryllis DeJesus Moleski, *Even there, there are stars*, 2020. Watercolor, gouache, color pencil, and marker on paper, 15 3/8 x 21 5/8 inches.

CUE Art Foundation is pleased to present *Even there, there are stars*, a group exhibition featuring Chitra Ganesh, Amaryllis DeJesus Moleski, Emily Oliveira, and Tuesday Smillie, organized by Allie/A.L. Rickard. *Even there, there are stars* celebrates visions and dreams of possible, and more just, futures arising in dialogue with visionary fiction, and explores pathways that might help us get there. These futurities are generated by and sustain queer and trans people, femmes, and people of color: those of us who have learned to live by and through our longings; those of us who were never meant to survive and do, by our collective resilience and our collective dreams.

The work included in this exhibition, and the thoughts in the accompanying publication, take up these tactics to help us be bold, center pleasure, and stay connected and interdependent so as to be able to live guided by our wildest dreams of liberation. The exhibition features more than 25 works ranging from large-scale textiles and works on paper to prints, video, and sculpture. New works include a 25-foot site-specific mural by Emily Oliveira, an archival digital print by Chitra Ganesh, and a newly commissioned illustration by Amaryllis DeJesus Moleski featured in the accompanying exhibition catalogue.

Even there, there are stars follows the work of Walidah Imarisha in *Octavia's Brood: Science Fiction Stories from Social Justice Movements* (2015) in understanding visionary fiction as that which has "relevance toward building new, freer worlds [rather than] the mainstream strain of science fiction, which often reinforces dominant narratives of power," and that which "encompass[es] all of the fantastic, with the arc always bending toward justice." Sometimes, bringing more just and free worlds into our imaginations is a process of visioning something new, something utterly different than what and where we find ourselves to be now. And, sometimes it's a process of remixing, of starting where we are, even if that is within a narrative that reinforces dominant powers, and fucking that shit up! In any case, it's a creative, radical imaging that is as much about helping us see pathways to our futures as it also helps us reflect on our present realities and multiple pasts. We invite you to get with us and bring your wildest imaginings for the future into dialogue with Amaryllis, Chitra, Emily, and Tuesday.



Chitra Ganesh, *Eclipse*, 2020. Archival digital print, 42 x 59 3/5 inches.

Allie/A.L. Rickard (she/her/hers; they/them/theirs) curates and organizes in the arts. Their recent projects include co-curating *Nobody Promised You Tomorrow: Art 50 Years After Stonewall* with Margo Cohen Ristorucci, Lindsay C. Harris, Carmen Hermo, and Lauren A. Zelaya; organizing around sexual harassment, wage equity, and labor rights at the Brooklyn Museum; and co-hosting Queer Art Radio on KPISS FM with Zelaya. They have also recently contributed to publications for the 2019 Whitney Biennial; *We Wanted a Revolution: Black Radical Women, 1965-85*; and *Lorraine O'Grady: Both/And*. They are currently completing graduate work at the Center for Curatorial Studies, Bard College, where they continue to organize around racial justice, accessibility, and wage equity. Their thesis, *Crippling Curatorial Studies*, practices accessibility as a constitutive part of, and interference with, curatorial practice and study.

Daniel J Sander, PhD, is an independent curator and academic. Recent projects include *Brontez Purnell: 100 Boyfriends Mixtape/ Episode 3: FUCKBOY ANTHEM: HOW I SPENT MY SUMMER VACATION* (2020), *Remote Intimacies* (2020), *Kalup Linzy Pride Performance* (2020), the Leslie-Lohman Queer Theater & Performance Residency for Emerging Artists (2018-2020), *Arch* (2019), *Ben Ross Davis: Endosymbiosis* (2019), *Alex Schmidt: Group Fail Pony Play* (2018), *Haptic Tactics* (2018), and a special issue of the journal *Women & Performance* entitled "Queer Circuits in Archival Times" (2018), based on a conference of the same name he co-organized in 2016. He

has taught courses at New York University and Yale University and been a guest lecturer, critic, and/or reviewer at the Rhode Island School of Design, the International Center of Photography, Hunter College, University of Mississippi, New York University, Pratt Institute, Maple Terrace, Parsons School of Design, Bard College, and the Wassaic Project.

The exhibition is accompanied by a 28-page full-color catalogue with texts by Allie/A.L. Rickard, Daniel J Sander, Danilo Machado, Emily Oliveira and Tuesday Smillie, plus a conversation between Chitra Ganesh and Amaryllis DeJesus Moleski. The catalogue is available online and free of charge to gallery visitors. For more information please contact Programs Director Lilly Hern-Fondation at lilly@cueartfoundation.org.

This exhibition is the winning selection from the 2019-20 Open Call for Curatorial Projects. The proposal was unanimously selected by a jury comprised of curator Marcela Guerrero, artist David Humphrey, curator Daniel J Sander, and curator Michelle Yun. In line with CUE's commitment to providing substantive professional development opportunities, panelists also serve as mentors to the exhibiting artists, providing support throughout the process of developing the exhibition. We are honored to work with **Daniel J Sander** as the Mentor of this exhibition.

CUE Art Foundation is a visual arts center dedicated to creating essential career and educational opportunities for artists of all ages. Through exhibitions, arts education, and public programs, CUE provides artists, writers, and audiences with sustaining, meaningful experiences and resources.

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