

*with Wardrobe*

11 February–9 April 2023

CFGNY

Devin Kenny

Erika Ceruzzi

K8 Hardy

Keioui Keijaun Thomas

Ken Lum

Pope.L

curated by

Laura Serejo Genes & Kiyoto Koseki

Abrons Arts Center

New York

Programming

Keioui Keijaun Thomas

*Come Hell or High Femmes: The Era of the Dolls*

4 April 2023

7:30 pm

Devin Kenny

*"It's the new style!" or "No more aggregatekeepers"*

5 April 2023

7:30 pm

I wasn't really naked,  
I simply didn't have any clothes on.<sup>1</sup>  
—Josephine Baker

And what is style?  
Against the bureaucracy of identity, style's a  
scurrilous and funereal ceremony of dissolution.  
— Lisa Robertson

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<sup>1</sup> Referring to the skirt of artificial bananas she wore in performances, Baker suggests that states of undress are relative and chasmic.

With works spanning over thirty years, *with Wardrobe* reflects on the styling of self as an individual practice inevitably tied to a larger body-politic. The exhibition brings together sculptures and performances that incorporate elements of dress sourced from global systems of material trade, simultaneously exuding and undoing familiarity. Using techniques of assemblage, the artists featured hone in on the potential of garments to mediate between subjects and matter as they provide passage between private and public states.

Interjecting their hand in seemingly closed loops of manufacturing, each artist leaves a maker's mark. They compensate for the degradation of readymade forms—symbolic or physical—by holding countless associations together. Taken out of commercial circulation, ribbed knits, plastic beads, polyester blends, and shirt collars gain new meaning as they are cut and fused with industrial surplus. Visual cues of class, race, gender, and origin also serve as raw materials in critical acts of reuse and reappropriation. The aggregates on display emit signs of distress, presenting the formation and maintenance of appearance as a feat of endurance.

Drawn from a passage in Lillian Wald's<sup>2</sup> memoir, the exhibition title makes reference both to theatrical costume<sup>3</sup> and the convention of providing hat and coat check with admission to a ball,<sup>4</sup> a festivity enjoyed in the early days of the Henry Street Settlement. This long-standing amenity brings up the question of what we carry with what we wear: layers clad, shared, and shed as needed.

Laura Serejo Genes & Kiyoto Koseki  
Curatorial AIRspace Residents 2022-23

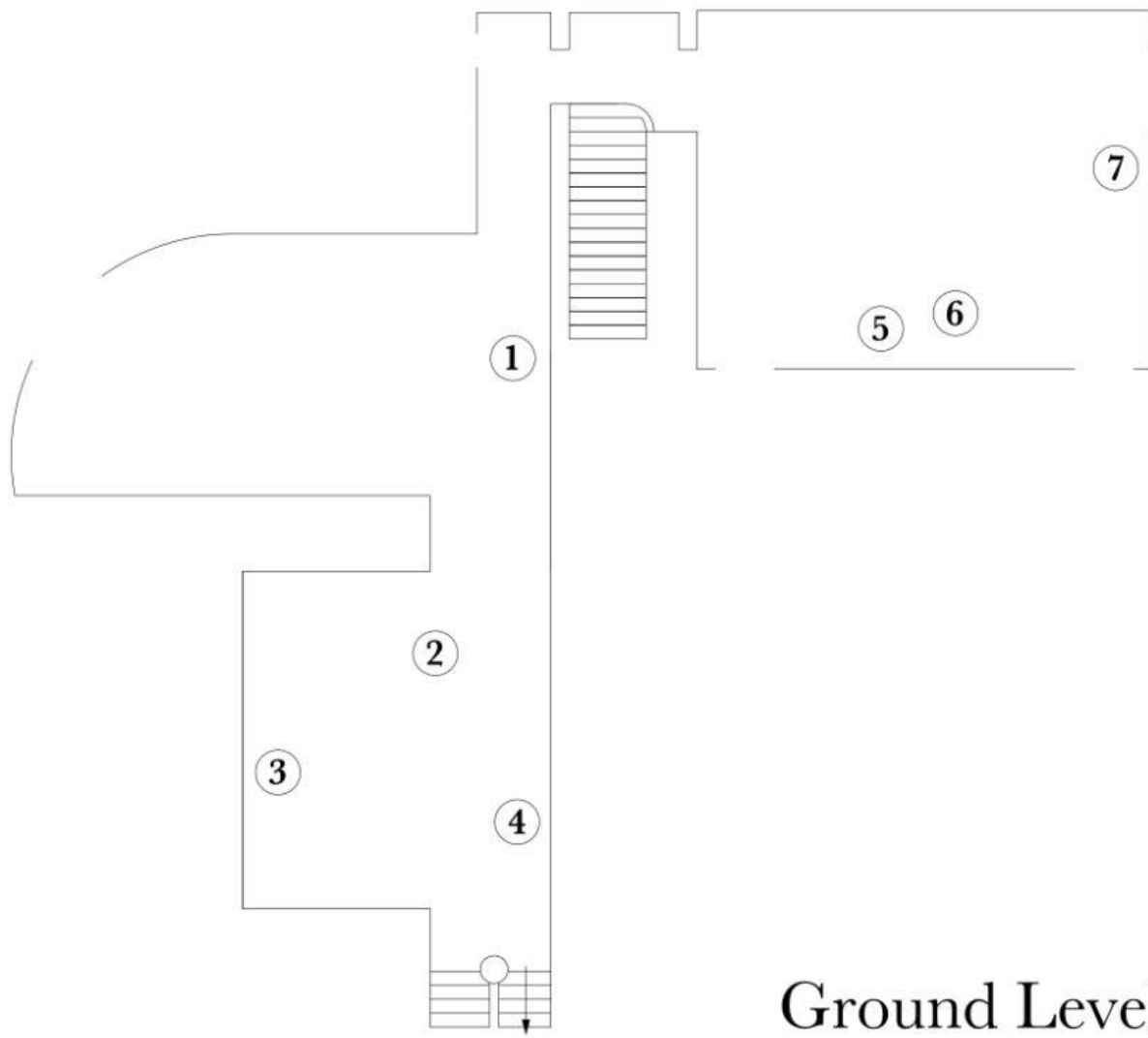
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<sup>2</sup> Henry Street Settlement, the parent institution of Abrons Arts Center, was founded by Lillian Wald in 1893.

<sup>3</sup> Irene Lewisohn founded the Museum of Costume Art in 1937 in part with her vast collection of costumes from the Henry Street Settlement Playhouse (now part of Abrons Arts Center), the theater she founded with her sister, Alice Lewisohn, in 1915. The museum became the Costume Institute after merging with the Metropolitan Museum of Art in 1946.

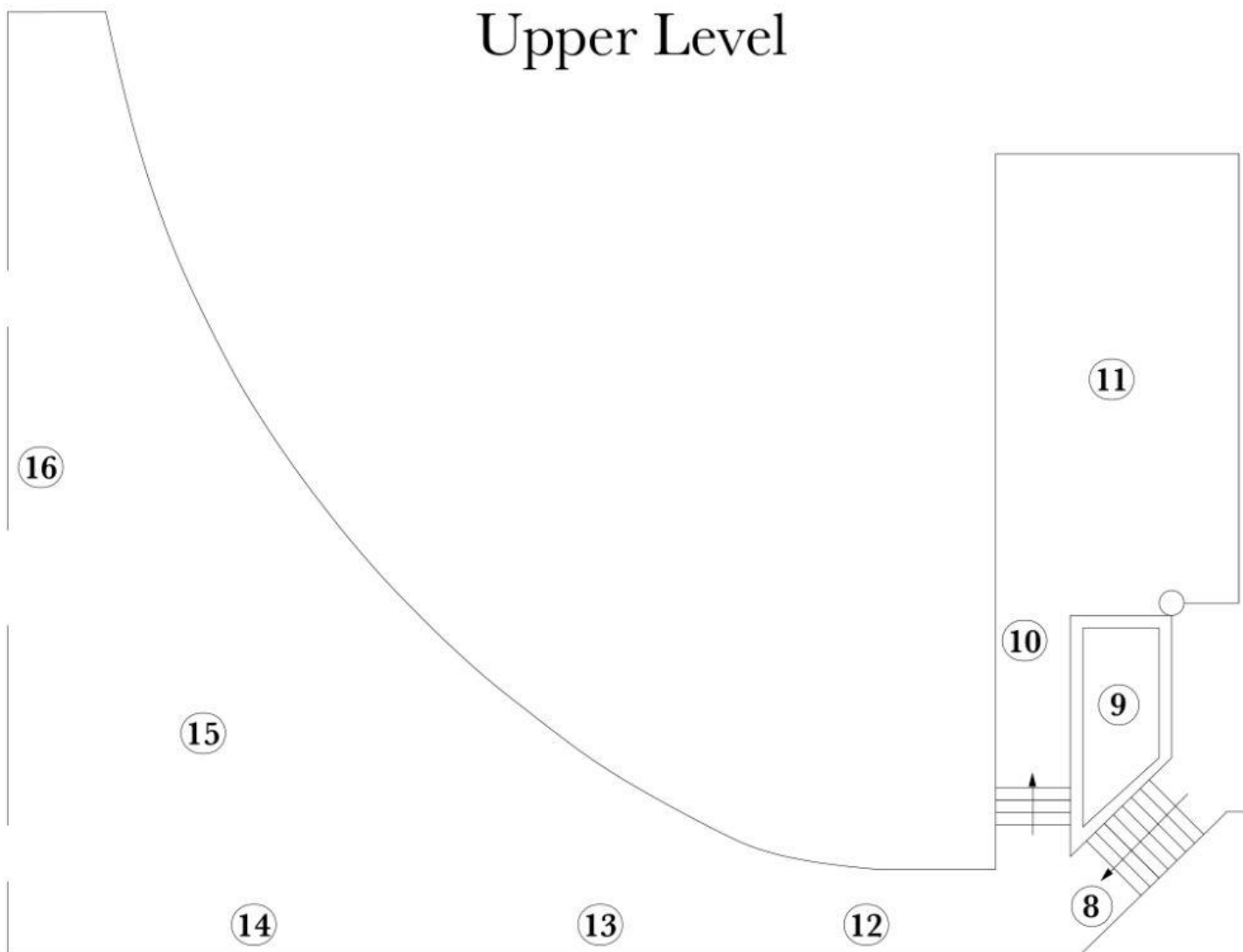
<sup>4</sup> As a gesture of gratitude, members of a boxing club once organized a ball for Lillian Wald. Titled *EAT 'EM ALIVE!*, the event took place at a hall on the Bowery and offered admission "with wardrobe."

Map



Ground Level

Upper Level



Map Key

Devin Kenny

5, 11, 16

K8 Hardy

1, 2, 3, 4, 17,\* 18\*

Pope.L

6, 15

Erika Ceruzzi

7, 8, 9

Keioui Keijaun Thomas

10

CFGNY

14

Ken Lum

12, 13

Pope.L

6, 16

CFGNY exhibits a site-specific installation incorporating furniture from Henry Street Settlement, Abrons Arts Center's parent institution founded by Lillian Wald in 1893. Antique wooden chairs from the historically preserved headquarters make up the scenography for an arrangement of plush animals handmade by the collective—each assigned a seat.

Although CFGNY commonly presents clothing in their work, 25 creatures take the place of styled humans in this display, merging garment and figure in soft form. Evoking a classroom, conference, theater, or runway audience, the curved row of seats positions the motley crew somewhere between active spectators and objects of consumption. With beady eyes and floppy ears, the deformed animals exhibit a strange and babyish vulnerability, connecting to the collective's ongoing interest in cuteness as an aesthetic quality associated with Asian cultural exports. Where cuteness is often deployed as a disarming tactic to soften host-parasite dynamics (consider cartoon "ambassadors" and brand mascots), CFGNY distorts this function, hinting at repressed powers.



Countering the repetition of mass-production (and assimilation), CFGNY uses salvaged fabric scraps in the construction of unique characters, suggesting affiliation through style or technique, rather than geographic origin. Similarly, the title for this installation, *The Family*, touches on social ties, referring specifically to what Wald called her chosen community: a band of nurses, teachers, students, friends, and same-sex partners residing in the Lower East Side.

CFGNY

*The Family*, 2023

Fabric, plastic, cotton, and chairs

Dimensions variable

Courtesy of the artists

Devin Kenny exhibits works from the series *DJ Kay Slay vs. DJ Raedawn Vol. 2* and will debut a performance lecture titled “*It's the new style!*” or “*No more aggregatekeepers*” (April 5).

Displayed across Abrons Arts Center, the works in the series *DJ Kay Slay vs. DJ Raedawn Vol. 2* present themselves as unlikely objects for observation. Repurposed plastic containers—a peanut butter jar, a clear pill bottle—are filled with detritus sourced by the artist during his time in Houston, Texas. The dynamic movement of litter left by the consumer, carried by the wind, and rearranged over time, is held still by the solid state of silicone.

Serving as a menagerie of specimens in miniature, each container creates a snapshot of the artist in Houston, but also of the current state of consumer affairs. Branded wrappers, which are recognizable at glance, share space with the kind of plastic scraps that go largely unnoticed, drifting across urban areas with the prerogative of dried leaves. Plastic containers of familiar weight and shape become lenses for focus. Each receptacle serves as an object to both

stare at and see through—a faculty put to the test on every walk down a crowded street.

Kenny's work showcases the ingenuity of humans in the face of the developments of technology that uphold oppressive systems. In *“It's the new style!”* or *“No more aggregatekeepers”*, Kenny will employ a combination of video, image, speech, music, and sound to consider the various cultural logics that inform contemporary understandings of style. This new work explores style as a process assumed for survival, expression, placemaking, and more. With machine learning and other AI tools within reach for millions of people, individual style may be at a crossroads.

Devin Kenny

*DJ Kay Slay vs. DJ Raedawn Vol. 2*, 2019

Houston-sourced found materials and silicone in plastic containers

2/9: 6 1/2 x 2 1/2 x 2 1/2 inches

4/9: 8 1/8 x 4 x 4 inches

5/9: 10 x 4 1/4 x 4 1/4 inches

8/9: 5 x 3 x 3 inches

Devin Kenny

*DJ Kay Slay vs. DJ Raedawn Vol. 2*, 2019

Houston-sourced found materials and silicone in plastic containers

3/9: 6 x 3 x 3 inches

9/9: 5 x 2 ½ x 2 ½ inches

Devin Kenny

*DJ Kay Slay vs. DJ Raedawn Vol. 2*, 2019

Houston-sourced found materials and silicone in plastic container 1/9: 10 x 4 ¼ x 4 ¼ inches

*“Rest In Peace Keith Grayson, DEZ TFA,  
The Drama King DJ Kay Slay”*

— Devin Kenny



Erika Ceruzzi presents an installation of wearable objects designed and produced by the artist in series and sold through personal and virtual networks. Sparked by the making of her eponymous branded socks, Ceruzzi continues her exploration with mechanized textile production and applications of digital embroidery.

Ceruzzi maintains a working relationship with knestknit, a sock manufacturer in North Carolina. Between stints working alongside technicians in the factory and time spent in her studio, she develops sculptures in parallel with the production of her socks or other garments. In opposition to the efficiency of the single cylinder knitting machines, which can complete a sock in 4 minutes, the artist indulges in mechanical and digital errors. Yarn breakage causes misplating, or the inversion of the colors of the fabric, thus, impacting the pattern and creating gaps in an otherwise seamless process. It's in the jump to bridge those gaps—gaps in fabric and in information—that Ceruzzi's language begins to take shape.

Ceruzzi's displays address the idiosyncratic architectural details of Abrons Arts Center. The materials tuck, pin, stretch, and adapt themselves, staking claim to otherwise transitory or deprogrammed spaces. Expansive motifs of waste are hinted at: wasted space, wasted material, antiquated hardware, obsolete software. Working with existing anchors, hooks, holes, and frames, Ceruzzi uses scraps to build upon the gap. In contrast to the ergonomic displays and form-fitting fabrics stands the brashness and immateriality of the logo. We read "Ceruzzi" through moments of unexpected color dispersed throughout a consistent weave—technical magic that has been industrialized to the point of ordinariness. In Ceruzzi's work, we see the flicker of the individual experiencing grandeur only previously afforded to corporations.

Erika Ceruzzi

*HM32 modified sock forms with anklet, 2023*

Aqua-Resin, wool, steel knitting machine parts, chain, and window

Dimensions variable

Courtesy of the artist

Erika Ceruzzi

*Undercover skylight and mobile of collected machine parts*, 2023

Muslin, plastic hardware, steel knitting machine parts, and cable

Dimensions variable

Courtesy of the artist

Erika Ceruzzi

*F/Zero (sequence of rejected knits)*, 2023

Wool, steel, and aluminum

26 x 24 x 2 inches

Courtesy of the artist

K8 Hardy's investigations of style and its entanglement with "downtown" cultural capital are represented by two bodies of work: a selection of ensembles from *Untitled Runway Show*,\* originally presented at the 2012 Whitney Biennial, and more recent mixed media works channeling an elusive "Aunt Margie."

Two dressed mannequins stand in for models from Hardy's 2012 performance, a spectacle that resembled a fashion show nearly to the point of becoming one. Constructed of thrifted garments and mediums of painterly abstraction, the singular "looks" from the collection betray any expectations of mass distribution (beyond circulation as images). Instead, Hardy offers patchworked compositions of a nonconforming character, either coming apart or gently held together at the seams.

Displayed on slender mannequins, the styled outfits recall a retail display, but one of distorted standards. Fragments of managerial dress are combined with pink satin and sporty mesh in one discontinuous piece topped off with a red cloud of fibers. In another ensemble, pastel



padding is layered to the point of collapse over bisected slacks—part C-suite, part club kid. While couture and “experimental” fashion employ similar tropes of deconstruction and handicraft in rarefied productions, Hardy channels the violence of the fashion industry into acts of creative defacement.

Situated in the Culpeper Gallery, Hardy’s more recent work continues a conversation around the body as a display mechanism tied to popular culture and folklore. A high heel, a mink coat, a t-shirt, a frog—loaded symbols of gender or class—each suggest a body in pieces, while evoking twisted elements of heteronormative fairy tales. Was the shoe crushed in flight or under duress? Is the frog seducing or being seduced? Human and animal conditions are further confused in the form of a grandmother’s fur, a garment lending its wearer the qualities of a wolf. Aged and eroded by use or by the artist’s hand, these ghostly objects lose a resolution of meaning, in turn offering other possible storylines.

K8 Hardy

*T-shirt*, 2014

White coated rubber on canvas

24 x 24 x 4 inches

Courtesy of the personal collection of R.H. Quaytman

K8 Hardy

*Fur Coat*, 2016

Grandmother's mink fur coat, acrylic paint, male mannequin, cardboard box, metal, and plastic spool

Dimensions variable

Courtesy of the artist and Reena Spaulings Fine Art, NY/LA

K8 Hardy

*Sk8 or Die*, 2016

Plastic skate ramp, black and white high heel, and black crate

23 x 28 x 38 inches

Courtesy of the artist and Reena Spaulings Fine Art, NY/LA

K8 Hardy

*I'm a Frog*, 2016

Plaster frog and acrylic paint

8 x 11 x 32 inches

Courtesy of the artist and Reena Spaulings Fine Art, NY/LA

K8 Hardy

*Look 15*, 2012

Fiberglass mannequin, metal base, cloth, enamel paint, and synthetic wig

76 x 27 x 27 inches

Courtesy of the artist and Reena Spaulings Fine Art, NY/LA

K8 Hardy

*Look 17*, 2012

Fiberglass mannequin, metal base, cloth, enamel paint, and synthetic wig

76 x 24 x 24 inches

Courtesy of the artist and Reena Spaulings Fine Art, NY/LA

\*Due to planned renovations, *Look 15* and *Look 17* will be exhibited in the Playhouse lobby for a limited time.

Keioui Keijaun Thomas reprises a sculptural installation and will debut *Come Hell or High Femmes: The Era of the Dolls* (April 4), an immersive film and multimedia performance charting a post-apocalyptic geography.

Thomas's installation, *Hair Line Towers: Hang Me Out to Dry*, portrays the artist both as architecture and wet laundry, drawing parallels between bodies and commodities. Cinder blocks and bricks are combined with packaged adhesives, sweeteners, braided hair, and brightly colored trinkets in towers stacked to Thomas's height. These textured compositions point to processes of industrial refinement, while also revealing the transformative potential of all things. In the artist's hands, common household items take on the character of architectural ornament or ritual offerings, slowly eroding. Whether a sign of exhaustion or purification, the delicate composition reflects acts of maintenance, nourishment, and care—both of the self and of our built environment, interrogating which structures provide what.

With *Come Hell or High Femmes: The Era of the Dolls*, Thomas builds upon over a decade of work exploring the affective, material, and economic conditions of Black, Trans identity formation, presenting the transient *doll*—a trans woman “so beautiful and perfect that she can no longer be considered real” (Thomas)—as both a work in process and a force of nature. Much like her previous epics, the project generates new worlds, combining the intimate escapism of night life with domestic ritual and transgressive gestures linked to popular and “avant-garde” performance, home, church, and salon.

*Come Hell or High Femmes* is made possible with funding from The MAP Fund, supported by the Doris Duke Charitable Foundation, Howard Gilman Foundation, and Mellon Foundation.

Keioui Keijaun Thomas

*Hair Line Towers: Hang Me Out to Dry*, 2016–18/2021/2023

Bags of generic sugar, wooden clothespins painted with red nail polish, black tissue paper, concrete cinder blocks, red bricks, recycled cardboard boxes, black hair bundles, yaki braiding hair, yellow flower hair clips, red twin-bead ponytail ties, bottles of Heineken beer, rolls of plastic packaging tape, clear plastic cups, honey, Elmer's glue, royal-blue yarn, yellow plastic buckets, bars of soap, and brown paper bags

Dimensions variable

Courtesy of the artist

Installed along the main gallery wall and visible from the street are two works from Ken Lum's *Portrait-Logo* series, pairings of image and text that resemble advertisements in scale and style. Considering marketing as a medium of its own making, each work presents characters flattened and packaged for public consumption.

Started in 1989, Lum's series traces the migration of a particular variant of Anglo-American ambition across various communities, while also preserving nuanced expressions of passing pop cultural influence. Featuring what may be assumed to be professionals, family men, misfits, children, and beauty queens, Lum magnifies ways in which social standing is conveyed or confused through elements of dress. Well-lit, classically framed subjects speak through subtle differences in tailoring, hair length, or lip color, each displaying attempts to possess or assimilate a particular lifestyle. With each deviation, however, something else—something new—emerges.

Professional roles, as expressed through tailored uniforms, are foregrounded in the depiction of a

“Bindy Sangeet.” Reduced to a name, clothed body, and event, viewers are forced to deduce what they can of the smiling figure. Lum uses the inherent ambiguity of images against the assumed exactitude of language, placing the messages produced from either medium (visual and written) into question. Although the artist expertly mimics the flatness and “frankness” of advertising, the true nature of the characters he portrays remains veiled in mystery, making the distinction between visibility and legibility all the more significant.

Lugging a suitcase along desolate streets, “Felicia Maguire” fills the frame with signs of social blight, recalling an aspirational trope of a different kind. The image of an unrooted child can be used to coax sympathy or charity—an altruistic aim complicated by the artist’s choice of title. Bold and majestic, the words imbue the act of moving with a sense of heroic accomplishment. By monumentalizing the mundane with typographic flourish, Lum essentially confuses this value distinction as well. Tellingly, both Bindy and Felicia hint at histories of migration and displacement—events as earth-shattering as they are ordinary.

Ken Lum

Ken Lum

*Bindy Sangeet: Employee of the Month, 1990/2023*

Adhesive print

Dimensions variable

Courtesy of the artist and Magenta Plains, New York

Ken Lum

*Felicia Maguire Moves Again, 1991/2023*

Adhesive print

Dimensions variable

Courtesy of the artist and Magenta Plains, New York



*with Wardrobe* presents two works by Pope.L: video documentation of *Shopping Crawl*, performed and filmed in Tokyo, and a framed photocopied photograph from the documentation series *Roach Motel Black a.k.a. Black Domestic*. The exhibition poster features another photograph from that same performance.

The photograph from *Roach Motel Black a.k.a. Black Domestic*, framed and glazed with bug spray, is positioned as a preambulatory work. In the photograph, plastic and highly adhesive roach traps are attached to the stiff-collar white shirt worn by the artist, his body collapsed against a street's edge, where a brick wall and uneven concrete floor meet. "Roach Motel" is a brand name American insect trap; appended by the word "Black," Pope.L conjures his singular body as a house of its own making. (Bodies and their cladding also serve as shelters of their own in the absence of homes.) The series at-large presents a number of cinematic *Black Domestic* motifs: featured in the exhibition poster is a Roach Motel-style trap precariously but monumentally perched in Pope.L's hair as he stands tall crossing the street at the intersection

of Lafayette and Spring Street in Lower Manhattan. Hung in the frame is a more deflated scene; here we can more easily conceive of insects climbing over his still and temporarily lifeless body to their premature death.

*Shopping Crawl* is a performance in the Crawl series which began with *Times Square Crawl* a.k.a. *Meditation Square Piece* in 1978. Perhaps his most well-known works, these public performances call into question the common behavior of traversing the city standing up. Staged across various neighborhoods, cities, and countries with a variety of costumes, Pope.L crawls along the same lines most walk.

The documentation on view is of one of three performances staged in Japan. On a cold and wet day, against the backdrop of leafless trees and the Yoyogi National Gymnasium, Pope.L traverses the central axis of a park as the caws of crows punctuate indistinguishable chatter. Bystanders observe him: knees and elbows wrapped, gloves on his hands, boots on his feet, thick-rimmed glasses, bare skin against the surface of the street. Unique to this crawl are a few elements: the athletic jockstrap, a doll in his mouth, and a

teddy bear attached to his back with the same strings that join Pope.L to an oversized, industrial balloon. The balloon features characters for the term “black person,” an illustration of floating eyes, and a boat, and the years 1543–2001. This date range is the time since the first European ship landed on Japanese soil, setting the durational performance against a specific (and Western) timescale. Boats, balloons, war crawls, weather, material trade—the artist’s motion makes visceral the infinite number of elemental, historic, and societal forces that act on us as we make our way through public space. With his body and costume, Pope.L draws out an equation for his calculus of the “weight of the world.”

Pope.L

*Roach Motel Black a.k.a. Black Domestic*, 1993-95

Photocopy with bug spray stains in the artist’s frame

12 ¼ x 14 ¾ x ¾ inches

© Pope.L; Courtesy of the artist and Mitchell Innes & Nash, New York

Pope.L

*Shopping Crawl*, 2001

Video, 4:18 minutes

© Pope.L; Courtesy of the artist and Mitchell Innes & Nash, New York

## Biographies

**CFGNY** (established 2016) is a collective based in New York, USA consisting of Tin Nguyen, Daniel Chew, Kirsten Kilponen, and Ten Izu. Exhibitions, performances, and projects include *Refashioning*, Japan Society, New York, USA (2022-23); *Import Imprint*, Bel Ami, Los Angeles, USA (2022); *Certain Forgotten Gestures Near Yourself*, Berlinische Galerie, Berlin, Germany (2021); *Collecting Dissonance*, Auto Italia, London, UK (2021); *The Endless Garment: Research Station*, X Museum, Beijing, China (2021); *Synthetic Blend V / Can I Leave You?*, RISD Museum, Providence, USA (2019–20); *Surface Trend*, 47 Canal, New York, USA (2019); and *Fake Fashion 3*, Stedelijk Museum, Amsterdam, Netherlands (2018).

Website: [cfgny.us](http://cfgny.us)

Instagram: [@cfgny2](https://www.instagram.com/cfgny2)

**Devin Kenny** (born 1987, Chicago, USA) lives and works between New York, USA and Oxford, UK. Performances have been presented at MoMA PS1, Queens, USA (2019); Performance Space, New York, USA (2018); Tramway, Glasgow, UK (2018); Anthology Film Archives, New York, USA (2018); Artists Space, New York, USA (2017); Queens Museum, Queens, USA (2017); BHQFU, New York, USA (2015, 2013); Oberlin College, Oberlin, USA (2015); Bitcoin Center, New York, USA (2015); Northwestern University, Evanston, USA (2015); Hammer Museum, Los Angeles, USA (2014); Sunview Luncheonette, Brooklyn, USA (2013); and Control Room, Los Angeles, USA (2013).

Website: [devinkenny.info](http://devinkenny.info)

Instagram: [@crashingwavy](https://www.instagram.com/crashingwavy)

## Biographies

**Erika Ceruzzi** (born 1990, Kensington, USA) lives and works in New York, USA. Solo and two-person exhibitions include *Preservation Units*, Brooklyn, USA (2021); *Tensile Specimens* with Mika Tajima, CCS Bard, Annandale On Hudson, USA (2020); *Laundered Fang*, Springsteen, Baltimore, USA (2016); *Menswear*, Still House, New York, USA (2015); *Jardin N19* with Alex Ito, Springsteen, Baltimore, USA (2014); and *m, i, n, e*, Interstate Projects, Brooklyn, USA (2014). Ceruzzi produces *EC Performance Socks* in collaboration with [knestknit](http://knestknit.com), a sock manufacturer based in North Carolina.

Website: [erikaceruzzi.com](http://erikaceruzzi.com)

Instagram: [@e\\_ceruzzi](https://www.instagram.com/e_ceruzzi)

**K8 Hardy** (born 1977, Fort Worth, USA) lives and works in New York, USA. Solo exhibitions have been presented at Artpace, San Antonio, USA (2022); Reena Spaulings Fine Art, New York, USA (2020); Karma International, Zürich, Switzerland (2020); The Barn, Tivoli, USA (2017); Reena Spaulings Fine Art, Los Angeles, USA (2016); Strap-On Projects, New York, USA (2016); University Art Galleries, CAC Gallery, Irvine, USA (2015); Higher Pictures, New York, USA (2014); Künstlerhaus Graz, Graz, Austria (2014); and Dallas Contemporary, Dallas, USA (2012). Hardy is represented locally by Reena Spaulings Fine Art, NY/LA.

Instagram: [@k8hardball](https://www.instagram.com/k8hardball)

## Biographies

**Keioui Keijaun Thomas** (born 1989, Citrus Springs, USA) lives and works in Brooklyn, USA. Solo exhibitions include *Come Hell or High Femmes*, Wexner Center for the Arts, Columbus, USA (2022); *Hands Up, Ass Out*, PARTICIPANT INC, New York, USA (2021); and *My Last American Dollar*, The Knockdown Center, New York, USA (2018). Recent performances have been presented at BOFFO, Fire Island, USA (2022); Perrotin, New York, USA (2022); Creamcake, Berlin, Germany (2021); Skopje Pride, Skopje, Macedonia (2020); The Rhubarb Festival, Toronto, Canada (2020); Dweller, Brooklyn, USA (2020); Fierce Festival, Birmingham, UK (2019); and ANTI – Contemporary Art Festival, Kuopio, Finland (2019).

Instagram: [@keioui](https://www.instagram.com/keioui)

**Ken Lum** (American and Canadian; born 1956, Vancouver, Canada) lives and works in Philadelphia, USA. Recent solo exhibitions have been presented at Magenta Plains, New York, USA (2022); Remai Modern, Saskatoon, Canada and the Art Gallery of Ontario, Toronto, Canada (2022); Middelheim Museum, Antwerp, Belgium (2021); Kruisplein, Rotterdam, Netherlands (2021); Royale Projects, Los Angeles, USA (2018); The Wattis Institute for Contemporary Arts, San Francisco, USA (2018); Expo Chicago, Chicago, USA (2017); and Art Gallery of Mississauga, Mississauga, Canada (2017). Lum is represented locally by Magenta Plains, New York.

Website: [kenlumart.com](http://kenlumart.com)



## Biographies

**Pope.L** (born 1955, Newark, USA) lives and works in Chicago, USA. Recent solo exhibitions, performances, and projects have been presented at 52 Walker, New York (2023); Schinkel Pavillon, Berlin, Germany (2022); Portikus, Frankfurt, Germany (2021); Mitchell-Innes & Nash, New York, USA (2021); Museum of Modern Art, New York, USA (2019); Whitney Museum of American Art, New York, USA (2019, 2017); Public Art Fund, New York, USA (2019); What Pipeline, Detroit, USA (2017); and documenta 14, Athens, Greece and Kassel, Germany (2017). Pope.L is represented locally by Mitchell-Innes & Nash, New York.

**Laura Serejo Genes & Kiyoto Koseki** (established 2022) work together as a curatorial partnership based in New York. They produce exhibitions and programs for specific sites, building upon existing systems to draw new social, material, and historical connections. Laura and Kiyoto each participated in SOMA Summer and the Newburgh Community Land Bank Artist-In-Vacancy initiative where they developed public programs in collaboration with local organizations and businesses. Past projects have been presented outside of art institutions and in venues including Ann Street Gallery, Newburgh; American Medium, New York; Carpenter Center for the Visual Arts, Cambridge; moCa, Cleveland; Time Farm Gallery, Cambridge; Centro Cultural Universitario Tlatelolco, Mexico City; Bienal de las Fronteras, Instituto Tamaulipeco, Tamaulipas; Palácio Nacional de Belém, Lisbon; CAC, Torres Vedras; Les Laboratoires d'Aubervilliers, Aubervilliers; Etablissement d'en face, Brussels; NSK State-in-Time Pavillion, Venice; and Tokyo Wonder Site Shibuya, Tokyo.

Instagram: [@nuevoconstante](https://www.instagram.com/nuevoconstante)

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