

Erica Baum, Joy Episalla, Coco Klockner, Liza Lacroix, Vijay Masharani, Nick Mauss, Michael Queenland

Missing

January 24 — February 28, 2026

Opening Reception Saturday January 24, 12 - 6PM

28 Varick Ave. Brooklyn, NY 11237

...back to the beginning when I first saw you.

I got out of the car one or two blocks before my destination. I started walking on your street. I remember the taste of a very strong mint in my mouth, but I can't recall the exact flavor. Maybe I took the mint because my cigarette kept getting blown out by the wind. I looked for the building with the number you'd given me. I found your doorstep. It was cold outside but the wind had let down. There was a tree in front of your building. It looked naked in the harsh light thrown by the street lamps. I buzzed your apartment. The door opened. When I glanced to my left I saw your name on a newly added label above the mailbox. I walked upstairs.

A song was playing on the radio when you let me inside. I took off my jacket and hung it in your closet, which doubled as storage for some of your tools. I made a mental note to myself: not a bad image to have clamps hanging along the coatrack. For the next hour or so I think I thought about the song that played when I walked in, when I first saw you. Years ago, I played the same song in a bedroom thousands of miles away while I was falling in love for the first time. I never figured out how to process the memory of being in love. It was too intense and too bright, like pointing a camera lens directly at the sun. But it still burns through the glass. I was blinded and left with an afterimage, fading into an opaque darkness, stretched by an undulating granular texture. I can remember the feeling. It summons a certain kind of movement, memorized by my bones, but the image is blank. I knew I still liked the song, at least. It felt like the greeting of an old friend at an awkward cocktail party. I prayed for it to provide me a score, and I was saved.

Is there any difference between asking someone to hold you in their arms and asking for a dance? I thought about that question after you'd already accepted my proposal. I remember laying naked next to you and not feeling any cold at all. The music had gone off at some point. I had to come up with my own score. I scanned your room without my glasses on. Everything was out of focus. The forms were bleeding into each other. I tried to tune my eyes as if they were viewfinders, but to no avail. The only things I could discern were books on the shelves across from your bed. I couldn't read the words printed on the spines, but I could recognize many of them from my own copies. If I had really tried, I could decode those colored rectangles in their varying dimensions, but I didn't. It was nice to be accompanied by the words and pictures and sounds that have affected me. There was a certain warmth.

I didn't spend the night. When exiting the building I stopped to read your name again, printed out on a sticker on your mailbox. Perhaps that was the exact moment you became a spell. The spell I now murmur to myself when I think of you, when I want to kiss the back of your neck, when I want to stare at you when you smile. A spell whose power I did not yet know. The name meant nothing to me. I was trying to keep myself awake on the way home. In my headphones, I put on the song you played. Maybe the only thing I wished at that point was to have asked you to dance with me, in the middle of your living room.

Back to the beginning when you first saw me.

Benny's Video is a nomadic curatorial project conceived and operated by Craig Jun Li since March 2025. The current programming is generously hosted in the studio space of artist Grant Mooney.

All inquiries to bennysvideoprojectspace@gmail.com

Erica Baum (b. 1961, New York, NY) lives and works in New York, NY. Baum received her MFA from Yale University, New Haven, CT (1994) and her BA from Barnard College, New York, NY (1984). Recent solo exhibitions include *Off The Cuff*, Bureau, New York, NY (2024); *Off the Hook*, Klemm's, Berlin, Germany (2024); *the bite in the ribbon*, Galerie Crevecoeur, Paris, France (2022); *A Method of a Cloak*, Square is the Chatter, Markus Lüttgen, Düsseldorf, Germany (2020); *A Method of a Cloak*, Klemm's, Berlin, Germany (2020). Group exhibitions include *Made in Düsseldorf: Photographs From the Stadtparkasse Stiftung*, Kunstpalast Düsseldorf, Germany (2025); *New Directions: Recent Acquisitions*, George Eastman Museum, Rochester, NY (2024); *True Pictures?*, Museum für Photographie Braunschweig, Germany (2021); *Pictures, Revisited*, The Metropolitan Museum of Art, New York, NY (2020); *Making Knowing*, Whitney Museum of American Art, New York, NY (2019); *Anna Atkins Refracted*, The New York Public Library, New York, NY (2018); *Photo-Poetics: An Anthology*, Solomon R. Guggenheim Museum, New York, NY (2015); *Reconstructions*, The Metropolitan Museum of Art, New York, NY (2015); and *The Imminence of Poetics - the 30th Bienal de São Paulo*, Brazil (2012). Her work is held in the collections of the Museum of Modern Art, New York, NY; Whitney Museum of American Art, New York, NY; Solomon R. Guggenheim Museum, New York, NY; The Metropolitan Museum of Art, New York, NY; MIT List Visual Arts Center, Cambridge, MA; San Francisco Museum of Modern Art, San Francisco, CA; MAMCO, Geneva, Switzerland; Buffalo AKG Art Museum, Buffalo, NY; CNAP, Paris, France; FRAC Île de France, Paris, France; among others.

Joy Episalla (she/they) is a New York-based interdisciplinary artist whose work repositions photography and the moving image into the territory of sculpture. Their queer/feminist perspective is the undertow for expanding possibilities by engaging with the dynamics of transformation, multiplicity and hybridity through the mutability of materials, observation, process, time, movement, seriality and sound. Creating open-ended situations that prompt the viewer to slow down and take in the moment — in all its complexity and seeming contradictions.

Exhibitions and screenings in the US and internationally include MoMA (NYC), Palais de Tokyo (Paris), Eastman Museum (Rochester), Participant Inc. (NYC), ICA (Pennsylvania), Centre Pompidou (Paris), MoMA PS1 (NYC), Victoria and Albert Museum (London), Leslie-Lohman Museum (NYC), Fondation Ricard (Paris), the Wexner (Columbus), Central for Contemporary Art (Brussels), Artist Space (NYC), Phoenix Art Museum (Phoenix), and the International Center for Photography (NYC). Writing about her work has appeared in *The New Yorker*, *BOMB*, the *New York Times*, *Two Coats of Paint*, *Artforum*, *POST Italia*, *Slate*, and *Art in America*. Episalla is a founding member of the queer art collective *fierce pussy*.

Coco Klockner is an artist and writer living and working in Brooklyn. She is the author of the speculative novella *K-Y* (Genderfail Press, 2019), and her essays have appeared in *Texte Zur Kunst*, *Spike Art Magazine*, *Disclaimer/Liquid Architecture*, and *The Whitney Review*. She has had solo exhibitions at *SculptureCenter*, New York; *lower_cavity*, Holyoke, MA; *Silke Lindner*, New York; *Bad Water*, Knoxville, TN; *stop-gap projects*, Columbia, MO; and *The Anderson Gallery*, Richmond, VA.

Liza Lacroix's (b. 1988, Montreal, Canada) work has been shown in various solos and collective exhibitions, at *Le Consortium*, Dijon (2024); *Magenta Plains*, New York (2024); *two seven two*, Toronto (2024); *PEANA*, Mexico City and Monterrey (2024, 2018); *K11 Art Mall*, Shanghai (2023); *Galerie Gisela Capitain*, Cologne (2023); *M23*, New York (2018); *AC Repair*, Toronto (2016); and *Popps Packing*, Hamtramck (2015). Her first solo institutional exhibition in Europe was in 2024, at the *Neue Galerie Gladbeck* in Germany. In September 2025, *Galerie Chantal Crousel* presented Liza Lacroix's first solo exhibition in Paris with an entirely new body of work. Liza Lacroix has participated in artist residency programs in Detroit, London, New Mexico, Oaxaca and Italy. She has published three books: *Liza Lacroix: The Wrong Man*. (published by *Ligature Press*, 2022); *You're Laughing. I love you*. (Published by *Galerie Gisela Capitain*, 2023) and most recently, *One. Two. Three. [...] Twenty-Six*. (co-published by *Ligature Press* and *Neue Galerie Gladbeck* on the occasion of her solo exhibition, 2024). Her work is permanently held in the collections of the *Detroit Institute of Art*, Detroit, USA, *Institute of Contemporary Art*, Miami, USA, *Sammlung Scharpff-Striebig*, Bonn, Germany, *Elgiz Museum*, Istanbul, Turkey, *Aishti Foundation*, Jal El Dib, Lebanon and *Astrup Fernley Museum*, Oslo, Norway.

Vijay Masharani (b. 1995, Bay Area, CA) is an artist and writer. He received his MA in Race, Ethnicity, and Postcolonial Studies from University College London in 2022, completing his thesis on W. E. B. Du Bois' last works under the tutelage of Paul Gilroy. He attended the *Skowhegan School of Painting and Sculpture* in 2023. He had his

first institutional solo exhibition, Big Casino at Kunsthalle Zürich, in early 2025. He has published writing in Parapraxis, e-flux, BOMB, Momus, X—TRA, and elsewhere, and continues to boycott artforum. He is represented by Clima, Milan.

Nick Mauss is an artist whose work connects drawing, gesture, and implications of space with writing, performance, and display. His exhibition *Transmissions* (2018) at the Whitney Museum of American Art catalyzed a new poetics of the archive and historiography through highly innovative work with dancers, curators, art historians, conservators, artworks, collectors, librarians, artists, costume makers, and exhibition designers--where the entire infrastructure of making exhibitions was treated through the lens of performance.

Recent exhibitions include *The Pulverized Poem*, Foro Buonaparte, Milan (2025), *Close-Fitting Night*, Galerie Chantal Crousel (2024), *Bizarre Silks, Private Imaginings and Narrative Facts*, etc. at Kunsthalle Basel (2020); and *Intricate Others* at Fundação de Serralves, Porto (2017). Mauss has intervened in exhibitions including *Transcorporealities* at Museum Ludwig, Cologne (2019), *Florine Stettheimer* at the Lenbachhaus, Munich (2014), and *Designing Dreams: a Celebration of Léon Bakst* (2016) and *Christian Bérard: Eccentrique Bébé* (2022) at the Nouveau Musée National de Monaco. Mauss is the co-author, with Angela Miller, of *Body Language: The Queer Staged Photographs of George Platt Lynes and PaJaMa*, published by University of California Press in 2023. A volume of his selected writings on art, cinema, performance, and fashion, titled *Dispersed Events*, was published by After 8 Books Paris in 2024.

Michael Queenland (b. 1970, Pasadena, CA) currently lives and works in Los Angeles. In 2016, Queenland received the Rome Prize and was a fellow at the American Academy in Rome from 2016–2017. Solo exhibitions include *Rudy's Ramp of Reminders 2012/2022*, Visual Arts Center, Austin, Texas, USA, 2022; *Rudy's Ramp of Reminders*, The Santa Monica Museum of Art (now ICA-LA), 2012; *The M.O.R.L., LA><ART*, Los Angeles, 2007; *Michael Queenland: Photographs, Sculptures and Shaker Classics*, Institute of Contemporary Art at Maine College of Art and The Massachusetts College of Art, 2005. Selected group exhibitions include *Foundations of the Museum*, Museum of Contemporary Art, Los Angeles, 2019; *Searching the Sky for Rain*, Sculpture Center, Long Island City, New York, USA, 2019, *Made In LA*, Hammer Museum, Los Angeles, 2018; *Stories of Almost Everyone*, Hammer Museum, Los Angeles, 2017; *The Whitney Biennial*, New York, 2008; *Frequency*, The Studio Museum in Harlem, New York, 2005.

Benny's Video is a nomadic curatorial project conceived and operated by Craig Jun Li since March 2025. The current programming is generously hosted in the studio space of artist Grant Mooney.

All inquiries to bennysvideoprojectspace@gmail.com