



Mafe Izaguirre, *Machine II / The Emotion Machine*, 2018

[MOVE SEMANTICS]: RULES OF UNFOLDING

March 27-May 1, 2021

Arakawa + Gins / Reversible Destiny Foundation

Martin Byrne

Sky Cubacub / Rebirth Garments

Scarlet Dame

Kelly Fritsch & Aimi Hamraie / Crip Technoscience Manifesto

Shaina Garfield

Mafe Izaguirre

New York Mycological Society

Alán Peláez López

Constanza Piña

Quimera Rosa

Sunaura Taylor

A project facilitated by **Elæ Moss** and **Jeff Kasper**

Virtual Opening: Wednesday, March 31 @ 7:30 PM EST – **Welcome to [Move Semantics] Lab:** Exhibition Orientation co-hosted by Elæ Moss and Jeff Kasper, with featured artists **Mafe Izaguirre, Shaina Garfield** and **Constanza Piña**, sharing a ritual with her electrotextile prehispanic *Khipu* project from Mexico City. This event will include live captioning and live ASL interpreting by Billy Sanders. [Register via Zoom.](#)

Visitor Info: Wednesday - Saturday 12-6 PM EST, by appointment. See **Access Information** below for additional provisions and details. <http://projectspace-efanyc.org/reservations>.

EFA Project Space, The Elizabeth Foundation for the Arts, [323 West 39th Street, 2nd Floor, NYC, 10018](#)
Gallery Hours: Wed-Sat, 12 pm–6 pm, by appointment – [efaproject.space/reservations](#)
www.projectspace-efanyc.org | projectspace@efanyc.org | 212-563-5855 ext 244

EFA Project Space is elated to present **[Move Semantics]: Rules of Unfolding**, organized by **Elæ Moss** and **Jeff Kasper**, with work by **Arakawa + Gins / Reversible Destiny Foundation, Martin Byrne, Sky Cubacub / Rebirth Garments, Scarlet Dame, Kelly Fritsch & Aimi Hamraie / Crip Technoscience Manifesto, Shaina Garfield, Mafe Izaguirre, New York Mycological Society, Alán Peláez López, Constanza Piña, Quimera Rosa, and Sunaura Taylor.**

[Move Semantics]: Rules of Unfolding troubles the speculative potentialities of organisms and intelligences across systems—seeking out and proposing strategic futures while reflexively considering the formation of the site of this inquiry itself. The exhibition reimagines EFA Project Space as a laboratory, troubling these conceptual possibilities as a shared frame for translating and forecasting the intersecting roles of biome, body, built environment, media, and machine. These themes extend into the gallery experience as well as into virtual events taking place online assembled as the **Move Semantics Lab**.

Taking its name from a feature in programming language that allows you to create an efficient workaround to counter the detritus of “temporary objects,” (here, redundant code), the exhibition turns a critical eye on the invented, temporary semantic objects of human experience, proposing a breakdown of the structures both material and ontological that prevent the collective building of reparative, just, biophilic futures.

In keeping with EFA’s 2021 season, and reflecting on Project Space’s history of process-based exhibition-making, led by artists, *[MS]:RU* asks: “what are the BRIGHT FUTURES for the intersectional body?” Furthermore, how must our practices, our institutions, our networks, our spaces, and our infrastructures *radically change* in order to survive, live together, communicate, and plant (or provide) the seeds to ensure a future beyond the Capitalocene?

As a key feature of the exhibition, the **Move Semantics Lab** bridges physical and virtual space, with a core intention of re-imagining curatorial, institutional, and archival possibilities for public activation and futurecasting. *[MS]:RU* will continue to evolve in virtual space over the course of the exhibition and beyond. Here, the curators offer further reconsideration and re/presentation of the Lab's strategies in the framework of the public health crisis transforming our landscape, speculating on the adaptive evolution offered to culture work by this profound moment. A **Screening Room** (also presented online) rounds out the lab's offerings, with video content from exhibition participants running in a durational program throughout the exhibit.

EXHIBITION EVENTS

The **Move Semantics Lab** presents a series of weekly events in conjunction with the on site exhibition at EFA Project Space. Co-hosted by the curators, these virtual events provide a guided "tour" through *[MS]:RU*'s central themes, in conversation with featured artists and their projects. Additional artist-led workshops and programs along these themes will be offered weekly. All events have live captioning, see below for events with ASL.

- **Wednesday, March 31 @ 7:30 PM EST – Re/orientation Roundtables Week 1: Welcome to Move Semantics Lab:** Series / Exhibit Orientation, with special guests **Mafe Izaguirre** and **Shaina Garfield**. Event will feature live captioning and ASL translation by **Billy Sanders**. [Register via Zoom.](#)
- **Wednesday, April 7 @ 7:30 PM EST – Re/orientation Roundtables Week 2: Allies Chat: Engaging with Plant, Animal, Fungi, Media, and Machine,** with **Constanza Piña** and **Scarlet Dame**, featuring the work of **Quimera Rosa** and the Crip Technoscience Manifesto, and **Tom Bigelow**, chapter president of the New York Mycological Society, introducing us to the local mycelial specimen collection on loan for our archive. [Register via Zoom.](#)
- **Friday, April 9 @ 7:30 PM EST – Deep Meditation: The Mirror.** Mafe Izaguirre performs an intimate meditation with her *Sensitive Machines*. This deep meditation will be broadcasted and recorded via Zoom. A 30 minutes sharing session with the artist will take place after the meditation. [Register via Zoom.](#)
- **Sunday, April 11 @ 2 PM EST – Talking Bird.** The New York-based Venezuelan poet **Enrique Enriquez**, will *talk bird* with Izaguirre's *Sensitive Machines*. This poetic encounter between Enrique and the *Machines* will be broadcasted and recorded via Zoom. [Register via Zoom.](#)
- **Wednesday, April 14 @ 7:30 PM EST – Re/orientation Roundtables Week 3: Bodies Chat: Troubling speculative possibilities for crip/trans/cyborg/human+ futures,** with **Alán Peláez López**, **Sky Cubacub** (Rebirth Garments), **Sunaura Taylor**, and **Kelly Fritsch & Aimi Hamraie** (of the Crip Technoscience Manifesto). Event will feature live captioning and ASL translation by **Billy Sanders**. [Register via Zoom.](#)

- **Sunday, April 18 @ 4 PM EST – The World Won't End: writing alternative futures & refusing apocalypse**, with **Alán Peláez López**. [Co-presented with [Liminal Lab](#)] This writing workshop and dialogue serves as a communal attempt to think of futures otherwise that don't revolve around land violence & land-based catastrophe. Together, we'll discuss futures-in-the-present that children, elders, trans kin, and community members who have been targeted by the state have imagined in their day-to-day lives that we may have missed or glided over. [Register via Zoom](#).
- **Wednesday, April 21 @ 7:30 PM EST – Re/orientation Roundtables Week 4: Sites Chat: Working in and through the built environment, in and beyond the Capitalocene**, with **ST Luk** from the Reversible Destiny Foundation and **Martin Byrne**. [Register via Zoom](#).
- **Sunday, April 25 @ 2 PM EST – Macrame Memorial**, with **Shaina Garfield** [Co-presented with [Liminal Lab](#)] The Macrame Memorial is an at-home ritual where you are invited to weave your own personal wall hanging. Each knot tied coincides with a provided prompt, such as "as you tie this knot, speak about a memory where your loved one made you laugh" or "as you tie this knot, tell yourself 'Whatever I am feeling in the moment is okay.'" By the time you complete the wall hanging, you will have told the story of your grief and honored the deceased. Supplies needed: Macrame rope, Total about 80 feet (suggested 5mm thick), OR one old t-shirt*, Wooden dowel, stick**, or rod 1 foot long (suggested about 1/4 inch diameter), Scissors, Tape measure or yardstick. [Register via Zoom](#).
- **Wednesday, April 28 @ 7:30 PM EST – Re/orientation Roundtables Week 5: Sedimentation:** Closing walkthrough, chat, and invitation for ongoing public engagement. Event will feature live captioning and ASL translation by Billy Sanders. [Register via Zoom](#).

For the full schedule of public events and event details, visit: efaproject.space/msru

For full participant and curator bios, visit: efaproject.space/msru-artist-and-curator-bios

A NOTE FROM THE CURATORS

Process-based exhibitions often show the result of process-oriented *work*, complete and on display. Building on EFA Project Space's history of innovative exhibition making through process-based conceits and constructions, we sought to reverse engineer this strategy, and endeavored to open up our collaborators' processes, illustrating *how* they engage with our key themes and questions, as well as the connecting lines between these artists' manifold practices. In *Move Semantics*, The visitor / audience is understood as collaborator, invited to not only consider these works but offered frameworks via which they might embark on their own investigations and explorations, both via the works on site, a published *Field Guide* co-produced with exhibition artists, and via virtual programs and the exhibition archive.

[*Move Semantics*]: *Rules of Unfolding* connects through three main themes: *allies*, *bodies*, and *sites*. Demonstrating speculative thinking across media and discipline, these practitioners deftly

eschew easy labels, exemplifying the kind of plasticity of mind and praxis that is and will be essential as we break down and rebuild our ways of thinking, making, and doing towards post-capitalocene futures.

When we speak of “allies,” we nod to the nonhuman creatures (and things) with which we share the planet—plants, fungi, animals, and machines. We also include here “media,” and “materials”; these are things offering other *intelligences*, strategies of their own, and we seek to negotiate and interpolate with questions of their *agency* now and in the future. Almost every one of our artists could be understood as being in conversation with *allies* in some way, but exemplifying explorations of their future role are the work of **Mafe Izaguirre**, **Constanza Piña**, **Scarlet Dame**, and **Quimera Rosa**.

Mafe Izaguirre’s *Sensitive Machine* explores a speculative, hybrid spirituality, opening up channels for post-human communication across human and machine intelligence. Her cybernetic sculpture mimics human consciousness, responsive to the viewer. For *[MS]:RU*, Izaguirre offers a new, site-specific hybrid spiritual system, premiering in conjunction with two livestreamed performance pieces, *The Mirror*, a deep meditation led by the artist on April 9th, and *Talking Bird*, a collaboration with New York based Venezuelan Poet Enrique Enriquez, on April 11th.

Constanza Piña offers R&D media and installation documentation from her ongoing *Khipu* Prehispanic Electrotextile Computer project, which is installed in Mexico City and livestreamed into *[MS]:RU*, at once collapsing and expanding the way we understand the immediacy or locality of exhibition “space.” Pages from an expanded edition of project text, documentation, and research materials scroll as a durational component in the gallery space. *KHIPU*’s handspun copper and alpaca fibers use an inca coding system to encode information about the classification of the main stars of Bootes, a moon phase calendar, a total solar eclipse, two earthquakes, and the sun and moon’s position in relation to the artists’ births.

Also mining the possibilities for the post-human are **Scarlet Dame**’s ongoing experiments with synthetic identity. Using the development of AI as fulcrum, Dame explores algorithms functioning as “a form of collective unconscious that condenses a space of big data previously relegated to massive distributed processing systems into cogent and succinct symbolic output through the production of a form of human readable thought,” working with learning models based on recurrent neural networks. Dame links these processes to her own evolution, using journal entries made during her gender transition as input language for training.

Pushing the boundaries of gender identity and collaborative intermediation with plant and machine allies, the artists behind **Quimera Rosa** share work from their *Trans*Plant* project, where they seek to produce non-natural cyborg identities from a transdisciplinary perspective. Particularly interested in the articulation between art, science and technology and their functions in the production of subjectivities, Quimera Rosa focuses on the creation of transdisciplinary projects and performances, the elaboration of electronic devices that work with body practices,

and biohacking experiments. They assume Donna Haraway's notion of cyborg, defining it as: "chimeras, theorized and fabricated hybrids of machine and organism."

Other artists in the exhibition trouble our understanding and approach to inhabiting and performing human *bodies*: bringing together investigations around disability and illness, queer, trans, and nonbinary gender, and the performance of identity within and against normative formations.

Sky Cubacub, a non-binary Filipinx artist, brings us a selection of works from their queercrip, radical visibility oriented *Rebirth Garments* wearables project, alongside portraits of intersectional bodies dressed in these pieces. *Rebirth Garments* exist in the world at the intersection of craft, social justice, and commerce, "resisting society's desire to render [certain bodies] invisible," collectively refusing to assimilate. The pieces selected for *[MS]:RU* demonstrate this line's speculative approach to identity and presentation.

Calling attention to the "powerful, messy, non-innocent, contradictory, and nevertheless crucial work... of critique, alteration, and reinvention of our material-discursive world" necessary to bring disabled people into the designer role for future-building are **Kelly Fritsch and Aimi Hamraie**, whose *Crip Technoscience Manifesto* is presented across accessible media: in Braille, scrolling video, in audio, and in accessible text, both sited in the gallery and online.

Afro-Indigenous poet and installation artist **Alán Peláez López** offers us *Historia Futura / Future Story*, a new text written for *[MS]:RU* in Spanish and English, envisioning the creation stories of a world without borders: perhaps these words themselves hold within their lines the "[q]uiet, quiet tunes with instructions of how to offer and accept care."

Shaina Garfield's *Leaves With You* makes our transition from *bodies* into *sites* (in collaboration with allies) a literal one: Garfield's biodegradable macrame coffin marks the center of the project space, documenting and confronting death and dying as passage, ritual and a vital part of our ecosystem's life cycle. Visitors are invited to engage with the macrame memorial project on site, through a workshop on April 25th, and via virtual extension, holding durational space throughout the exhibit for public healing and ceremony around collective grief, so omnipresent at this time.

Scholar and artist **Sunaura Taylor's** new project investigating *Disabled Ecologies*, posited as "the webs of disability that are created, spatially, temporally, and across species boundaries, when ecosystems are contaminated, depleted, and profoundly altered" is presented in *[MS]:RU* as project text, research documentation, and drawings by Taylor.

Research and speculative design proposals from **Martin Byrne** explore the scenario spaces at the intersection of modern infrastructure, emerging technology, and novel forms of wilderness. The artist-architect considers his work a process of examination, exploring "how deviance, novelty, and malfunction may lead to techno-social change." Installed are selections from Byrne's *Feral Architecture*, *The Geryon Matter*, *Another Danse Macabre*, and *The Death of Architecture*. **For the **Patternist** project, originally developed at the Strelka Institute, Byrne and team proposed a "shifting alter-landscape, transposing and transmutating everyday city passageways," superimposing augmented urban reality landforms via mobile gameplay, where users interface in real space-time with an imagined speculative future narrative around cryptographic transmissions from the "Patternist Observation Mission."

In collaboration with the **Reversible Destiny Foundation**, *[MS]:RU* invites visitors into the working environment of **Arakawa & Gins**, with an installation of posters, texts, schematics, renderings, photos, and other documentation of their many years of visionary practice that makes reference to their studio (and home) at 124 West Houston Street. Together, Arakawa & Gins developed the philosophy of “procedural architecture,” famously proclaiming “we have decided not to die,” and proposing myriad ways in which the built environment might help the human *organism that persons* escape being lulled into complacency by architecture’s banal and predatory forms.

Shots of Arakawa & Gins’ studio show us the world from which dynamic minds drew inspiration: floor to ceiling bookcases, work surfaces and walls overflow with books, papers, work, art, and all types of materials in conversation with their practice. In the *[MS]:RU* laboratory, the same is true: the studio wall abuts our **Archive**, where local fungi specimens from the **New York Mycological Society**, texts, plant matter, and other media from our collaborating artists invite visitors both to the project space and online to engage with document as ally, within and beyond the exhibition’s bounds.

PRESS INQUIRIES

Judy Giera, Program Manager
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EFA Project Space, launched in September 2008 as a program of **The Elizabeth Foundation for the Arts**, is a collaborative, cross-disciplinary arts venue founded on the belief that art is directly connected to the individuals who produce it, the communities that arise because of it, and to everyday life; and that by providing an arena for exploring these connections, we empower artists to forge new partnerships and encourage the expansion of ideas.

The Elizabeth Foundation for the Arts (EFA) is a 501(c)(3) public charity. Through its three core programs, **EFA Studios**, **EFA Project Space**, and **EFA Robert Blackburn Printmaking Workshop**, EFA is dedicated to providing artists across all disciplines with space, tools and a cooperative forum for the development of individual practice. EFA is a catalyst for cultural growth, stimulating new interactions between artists, creative communities, and the public. www.efanyc.org EFA Project Space has received public funding from the New York City Department of Cultural Affairs in Partnership with the City Council, The Andy Warhol Foundation for the Visual Arts, the Shelley & Donald Rubin Foundation, and the National Endowment for the Arts, the Lower Manhattan Cultural Council, as well as from generous individuals in our community. EFA Project Space's SHIFT: A Residency for Arts Workers is supported by the Stavros Niarchos Foundation (SNF).

ABOUT BRIGHT FUTURES

Project Space’s 2021 programming season is dedicated to *Bright Futures*, envisioning a radical push for transparency, equality, and justice through exhibitions and artist projects that grapple with key political and social issues including racial capitalism, digital surveillance, mobility and access, gender, toxic masculinity, transition, multi-species repair, and ecological crisis. After a year of forced reckoning with America’s broken healthcare systems, the plague of systemic racism and violence, and deep class and gender divides, Bright Futures will connect the work of artists and communities that are united in sparking action and dialogue for changemaking.

Taking a prompt from the conceptual frameworks of artist (and Project Space advisor) Lukaza Branfman-Verissimo, Bright Futures counters the current mood of political, social, and ecological despair. Expanding outward from Project Space's renewed mission, the 2021 season will spotlight art that is community-based and future-looking, revealing contemporary practices that engage with technology and society, politics and poetics, and fuse belief and praxis in the promise of a better world.

ACCESS INFORMATION AND COVID-19

Online reservations are required in advance of your visit, via efaproject.space/reservations. Reservation slots of 30 minutes each can be made for parties of up to 3 people at a time. *Note that masks are required to view the exhibition and must be worn at all times.*

EFA Project Space is located on the second floor of 323 West 39th Street. It is accessible via an elevator (whose door width is 32" and car width is 65") or two flights of stairs. At the building's ground-level front desk, you will be asked to sign in with your name but not to provide ID.

The exhibition is free. Chairs with backs are available to guests upon request by speaking to a gallery attendant. There are two non-gender-segregated bathrooms on the building's third floor, accessible via the elevators, outside the Project Space. The bathrooms are cleaned twice daily. One bathroom is wide and long enough to accommodate a wheelchair; the other cannot. Neither bathroom has grab bars. Though we cannot guarantee a scent-free space, we ask that all guests, who are able, to attend the exhibition fragrance-free, out of consideration for guests with chemical sensitivities. Fragrance-free soap is available in the restrooms on the third floor.

For the health and safety of our staff and the general public, the exhibition is only open by appointment. You can schedule an appointment to visit [here](#), where you will learn more about EFA's Covid-19 safety measures.

Key material and financial support for *Speculations on the Infrared* provided by Peter Blum Gallery, the New York City Department of Cultural Affairs in Partnership with the City Council, and the Andy Warhol Foundation for the Visual Arts.

LAND ACKNOWLEDGEMENT

This is *Lenapehoking*, the Lenape homeland and gathering place for many Indigenous nations and beings. When the unceded earth breaths again, there will be Indigenous lives here, as there are now and have always been. It will still be *Lenapehoking*. We learn from the bedrock and commit to uplifting, honoring, and listening to those who are seen and unseen, present and future.



A Program of The Elizabeth Foundation for the Arts
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