

# FUTURE FOSSILS

**GALLERY COPY**

**CONTENT NOTE**

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This exhibition contains representations of weapons, a video of firearms being discharged, a noose, and reproductions of hands displaying a raised middle finger.

A preview of the objects mentioned above is included in this binder.

For additional information, we invite you to speak with museum staff.

## **AI WEIWEI**

Born in 1957 in Beijing, China; lives in Montemor-o-Novo, Portugal

Ai Weiwei, a Chinese-born activist artist, uses the middle finger, a symbol of extreme disrespect, as a key element of his work. Since 1995, he has taken photos of himself in front of famous landmarks worldwide, always with his middle finger raised in the picture. These glass sculptures of his signature pose were made with expert glassblowers on the island of Burano in Venice, Italy. Through these works, Ai encourages us to challenge authority, fight for free speech, and support the power of the people and democracy.



*Study of Perspective in Glass*, 2018  
Glass; Edition of 100

Courtesy Lisson Gallery London, New York, Los Angeles,  
Shanghai, Beijing

## **SANFORD BIGGERS**

Born in 1970 in Los Angeles, California; lives in New York, New York

Moved by the constant reports of police violence against African Americans, Sanford Biggers started his BAM series. He took African sculptures from his personal collection, coated them in wax, and then took them to a shooting range. There, the artist shot at them, a process he calls “sculpting ballistically.” Afterwards, Biggers cast the disfigured sculptures in bronze. Through this process, the artist honored the victims, whose names appear in the titles of the works. Nearby videos, displayed in adjacent spaces, show the loud, jarring sounds and disturbing images of the shooting.



*BAM (for Walter)*, 2016  
Bronze with black patina  
and HD video(00:59)

Courtesy of the artist and Marianne Boesky Gallery, New  
York, Aspen

## **REYNIER LEYVA NOVO**

Born in 1983 in Havana, Cuba; lives in Houston, Texas

Reynier Leyva Novo blends myth and history in *The Desire to Die for Others*. He casts weapons used by Cuban leaders in their long military and political struggles in clear resin. Pistols and machetes are tools that were used to shape and define the history of Cuba.

Each revolutionary leader included here has achieved heroic status. Their choice of weapon is also historic.



*The Desire to Die for Others (El deseo de morir por otros)*, 2012

Cast in polyester resin from original objects

Courtesy of the artist and Lisa Sette Gallery, Phoenix



This exhibition contains multiple objects by artist **Reynier Leyva Novo**, each described below.

Machete Quintín Bandera  
Collins No. 87, 19th century

This machete belonged to Division General José Quintino Bandera Betancourt (Quintín Bandera).

Revolver Carlos Manuel de Céspedes  
Le fa Cheux, 19th century

This revolver belonged to the President of the Republic of Cuba in Arms, Carlos Manuel de Céspedes. With this revolver he fired three times when he encountered the Spanish troops at Yara, the day after the start of the Ten Years' War in Cuba, 1868.

Revolver Calixto García Iñiguez  
Smith & Wesson, 19th century

This revolver belonged to Major General Calixto García Iñiguez.

Revolver José Martí  
Colt Frontier, 19th century

This revolver was a gift from Panchito Gómez Toro to José Martí in the United States. It is known as the Cold "Frontier" or "Peacemaker."

Bullet Francisco (Panchito) Gómez Toro  
Cuba, 19th century

This bullet hit Panchito Gómez Toro in the chest. It was found during the disinterment of his corpse.

## **STUDIO DRIFT (FOUNDED 2007)**

Lonneke Gordijn

Born in 1980 in Netherlands; lives in Amsterdam, Netherlands

Ralph Nauta

Born in 1978 in United Kingdom; lives in Amsterdam, Netherlands

In their Materialism series, Studio Drift breaks down everyday objects into the raw materials from which they were made. The size of each cube represents the percentage of material used in the original object. This prompts viewers to think about the basic “building blocks” of our culture. Studio Drift doesn’t stop at everyday objects; they also deconstruct symbols of violence, like firearms. The pared-down cubes representing assault weapons look nothing like their original forms, yet we are all too familiar with them given the role they play in mass shootings.



*Materialism M16 + bullet, 2019*

Aluminum, glass fiber, steel, stainless steel, carbon steel, anodize coating, phosphate coating, chrome bullet, smokeless powder, brass, lead, tracer compounds, cupronickel, nickel, lead styphnate, paper; Edition of 5

Courtesy of the artists and Pace Gallery, New York, London, Hong Kong, Seoul, Geneva, Los Angeles, Tokyo

## **NARI WARD**

Born in 1963 in St. Andrew, Jamaica; lives in New York, New York

Many of the works in this exhibition hold within them dichotomies of ruin and preservation, extinction and existence, past and future. Nari Ward's *Swing Low* is no exception. Here the car tire suspended by its coiled noose-like rope speaks more of lynchings than of child's play. The parts of shoes that peek out from the tire offer a counterpart to the sneakers that get slung over wires in urban neighborhoods. Instead of the mobility and freedom usually associated with cars, shoes, and walking, here the messages are more complex and darker in tone. In 2010 Ward made this work using an actual car tire and shoe parts. He then made this editioned cast version in 2015. The melancholy melody of the spiritual for which it was named metaphorically continues to echo.



*Swing Low*, 2015  
Bronze, rope

Courtesy of the artist and Lehmann Maupin, New York, Seoul, and London, and Galleria Continua, San Gimignano, Beijing, Moulins, Havana, Rome, São Paulo, Paris