

## OFF PARADISE

*Paint the Protest*

October 27, 2022 – January 27, 2023

Opening Thursday, October 27, 4-8pm



Off Paradise is pleased to present *Paint the Protest*, a group exhibition curated by **Nancy Spector** honoring artists who center cultural dissent in their practices, featuring works by **Andrea Bowers, Raven Chacon, Sharon Hayes, Aaron Huey, Jacqueline Humphries, Francisco Masó, Richard Prince, Dread Scott, Hank Willis Thomas, and Rirkrit Tiravanija.**

*Dear Natacha,*

*I pitched this exhibition to you during a time of deep despair. The social contract I grew up believing in seemed to be shattering around us in myriad ways. Every news report brought accounts of fundamental rights being eroded by a power-hungry political party that feeds on hate, fear, and greed. How else to explain legislation that suppresses the vote or curtails reproductive freedom or makes teaching the history of this country with all its sins and blemishes a crime? How else to explain climate-change denial? Or the epidemic of school shootings? Or the disavowal of truth and the threats to democracy? I kept wondering whether art—which itself has been the target of so-called culture wars—could ever really have an impact on the consciousness of a country or at least critical constituencies that comprise it. I was haunted by the question: was it more important to be in the trenches, literally enacting dissent, than making exhibitions that describe it? I realized, however, that this is not an either/or proposition. Activism can take many forms, evocation and inspiration among them.*

*Art, in its guise as agit-prop, is a call to action against a specific social or political threat, and there is a rich history of this kind of representation. Such art always accompanies people into the street as they march against injustice in the form of banners and signs, amplifying their grievances and demands. Art can also be complex, even obscure, in order to infiltrate and destabilize representational systems that maintain the status quo. At the same time, art can bear witness, documenting crimes against humanity and the necessary actions*

taken to repair those wrongs. But it can also soothe. Art can be a much-needed pause, an invitation for contemplation, a touchstone for pleasure. Even the most ardent activist requires time out to recharge. Paul Chan embraced this truth when he curated a show on bathers and the recuperative power of water as part of an exhibition I once organized called *Artistic License*.

*This exhibition threads a needle between representation and real-world dissent. It features the work of artists who, to borrow a phrase from Richard Prince, "paint the protest." They portray the very language of opposition, the semiotics of rebellion. Their art reminds us of our constitutional right under the first amendment to "peaceably . . . assemble, and to petition the government for a redress of grievances." But it also reveals, especially now, the fragility of that right in the face of a democracy under siege, and its virtual non-existence in other parts of the world. As I write this, in September of 2022, people in Iran are risking arrest or even death to protest the murder of 22-year-old Mahsa Amini, who was taken into custody by the "morality police" for some minor infraction of their dress code for women. And Russian citizens are defying authoritarian law to demonstrate against Vladimir Putin's unprovoked invasion of Ukraine.*

*Paint the Protest is, in the end, an expression of hope. It is a reminder that as the public, in the words of Rebecca Solnit, "we are a civil society, the superpower whose nonviolent means are sometimes, for a shining moment, more powerful than violence, more powerful than regimes and armies." The works in this exhibition reflect that shining moment—the opposite of despair—when a sense of moral outrage and compassion for one another conjoin into a collective demand for equity and truth. While the future is unknowable, we must believe that in our small cultural corner of the planet, art can and will be a beacon for change.*

*With gratitude,  
Nancy*

We are pleased to partner for this exhibition with **Downtown for Democracy**; all proceeds from the sale of their multiples by Paul Chan, Jonathan Horowitz, Marilyn Minter, Arlene Shechet, and Jonas Wood will support their new get-out-the-vote initiative, **Weekly Senator**, a member-based platform that pools small dollar donations, streamlining giving to crucial Senate races.

### Upcoming Programing

- A Conversation on Art and Activism (after the Midterms) with Marilyn Minter, Hank Willis Thomas, and author and film producer Tanya Selvaratnam on Thursday, November 17, 6:30 pm.
- A Performance by Pulitzer-prize winning composer Raven Chacon on Sunday, December 4, 3pm.

See [www.offparadise.com](http://www.offparadise.com) for updates.

Rirkrit Tiravanija's NFT, *untitled 2021 (rich bastards beware)* is on loan from the K21 Collection, courtesy of Kanon, which is made physically possible through the RQDQ borrowing platform and the ERC721Q borrowing protocol developed by Kanon.

Off Paradise is a gallery located on Walker Street founded by Natacha Polaert in the fall of 2019. The name evokes the old neighborhood of Five Points, at the center of which was a small, triangular park, full of hopes and grime, called Paradise Square. It also invokes Paradise Alley, the artists' and poets' colony on the then-godforsaken corner of Avenue A and East 11th Street that is referenced in Jack Kerouac's novel *The Subterraneans*. Off Paradise is a fictional place, right off Paradise, adjacent to it, but not exactly it.

Nancy Spector is a curator, art historian, and author.

We would like to express our sincere gratitude to Marilyn Minter and Gina Nanni at Downtown for Democracy, Michael Bullock at Weekly Senator, Kanon, Matthew Arkell, Olivia DiVecchia, Matt Gaughan, J Grabowski, Diana Murphy, Sutton Murray, Jules Spector, Emily Stevenson, and Leni Wolfenson.



Images: Richard Prince, *Untitled (Protest Painting)*, 1994. Courtesy of Richard Prince Studio; Hank Willis Thomas, *The crossing (yellow & black)*, 2021 © Hank Willis Thomas. Courtesy of the artist and Jack Shainman Gallery, New York; Dread Scott, *On the Impossibility of Freedom in a Country Founded on Slavery and Genocide*, 2014. Courtesy of the artist and Cristin Tierney Gallery, New York; Installation view of Jacqueline Humphries, *Untitled*, 2020, *Untitled*, 2020, and *Untitled*, 2021 at Off Paradise, New York. Courtesy of the artist and Greene Naftali, New York.

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Curated by Nancy Spector

*Clockwise*



### **Sharon Hayes**

*We Won't Go Back, 2022*

Acrylic paint and newsprint (May 2020 – June 2022) on textile  
32 1/8 x 53 1/2 in. (81.5 x 136 cm)

Courtesy of the artist and Tanya Leighton, Berlin and Los Angeles  
SH1264OP



### **Sharon Hayes**

*When Will This End?, 2021*

Acrylic paint and newsprint (May 2020 – February 2021) on textile  
44 1/4 x 40 in. (112.1 x 101.6 cm)

Courtesy of the artist and Tanya Leighton, Berlin and Los Angeles  
SH1265OP



### **Sharon Hayes**

*What Do We Want, 2021*

Acrylic paint and newsprint (May 2020 – February 2021) on textile  
40 x 44 in. (101.6 x 111.8 cm)

Courtesy of the artist and Tanya Leighton, Berlin and Los Angeles  
SH1266OP



**Aaron Huey**

*Currency of Protest*, 2022  
Inkjet prints on seed paper  
Dimensions variable  
Open edition  
Courtesy of the artist  
AH1267OP



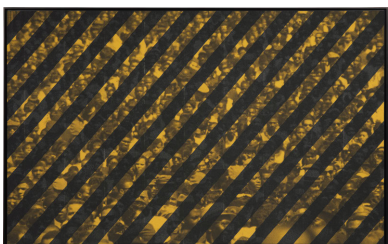
**Francisco Masó**

*Choreography #7*, 2022  
Photographic Installation  
99 ½ x 90 in. (252.73 x 228.6 cm)  
Dimensions variable  
© Francisco Masó. Courtesy of the artist  
FM1268OP



**Hank Willis Thomas**

*One Million Second Chances (The Invisible Men)*, 2018  
Screenprint on retroreflective vinyl, mounted on Dibond  
37 x 54 5/8 in. (93.98 x 138.75 cm)  
© Hank Willis Thomas. Courtesy of the artist  
and Jack Shainman Gallery, New York  
HWT1269OP



**Hank Willis Thomas**

*The crossing (yellow & black)*, 2021  
UV print on anti-slip tape, mounted on Dibond  
36 ¼ x 57 5/8 in. (91.76 x 146.37 cm)  
© Hank Willis Thomas. Courtesy of the artist  
and Jack Shainman Gallery, New York  
HWT1270OP





**Richard Prince**

*Untitled (Protest Painting), 1994*

Acrylic and silkscreen on canvas

38 ½ x 18 ½ inches (97.8 x 47 cm)

Courtesy of Richard Prince Studio

RP1271OP



**Richard Prince**

*Untitled (Protest Painting), 1994*

Acrylic and silkscreen on canvas

41 x 21 in. (104.1 x 53.3 cm)

Courtesy of Richard Prince Studio

RP1272OP



**Richard Prince**

*Untitled (Protest Painting), 1994*

Acrylic on canvas

63 ¼ x 32 in. (160.7 x 81.3 cm)

Courtesy of Richard Prince Studio

RP1273OP



**Rirkrit Tiravanija**

*untitled 2015 (demonstration drawings), 2015*

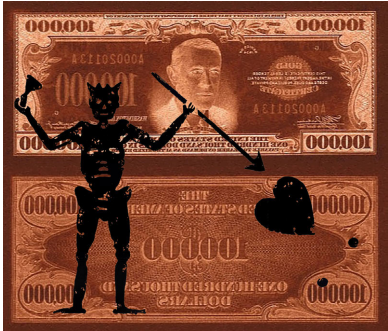
Graphite on paper

A selection of seven from a set of one hundred drawings

8 ½ x 11 in. (21.6 x 27.9 cm) each

Courtesy of the artist and Gladstone Gallery

RT1274OP



**Rirkrit Tiravanija**

*untitled 2021 (rich bastards beware), 2021*

NFT, animated GIF, tokenized edition, 1 of 1 (ERC721)

K21 Collection by Kanon

RT1275OP



**Sharon Hayes**

*Love and Let Love, 2022*

Acrylic paint and newsprint (May 1988 – January 2022) on textile

42 ½ x 36 in. (108 x 93 cm)

Courtesy of the artist and Tanya Leighton, Berlin and Los Angeles

SH1276OP



**Jacqueline Humphries**

*Untitled, 2020*

Oil paint on aqua resin

60 x 30 x 1/2 in. (152.4 x 76.2 x 1.3 cm)

JH1277OP

*Untitled, 2020*

Oil paint on aqua resin

50 x 20 3/8 x 3/4 in. (127 x 51.8 x 1.9 cm)

JH1278OP

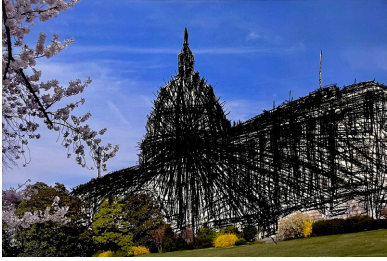
*Untitled, 2021*

Oil and enamel paint on pigmented aqua resin

21 x 14 x 1 ¼ in. (53.3 x 35.6 x 3.2 cm)

JH1279OP

Courtesy of the artist and Greene Naftali, New York



**Dread Scott**

*Obliterated Power (Capitol)*, 2022

Screenprint, archival inkjet print

26 ½ x 40 in. (67.3 x 101.6 cm)

Edition of 14 + 2 AP

Courtesy the artist and Cristin Tierney Gallery, New York

DS1280OP



**Dread Scott**

*Obliterated Power (Supreme Court)*, 2022

Screenprint, archival inkjet print

26 ½ x 40 in. (67.3 x 101.6 cm)

Edition of 14 + 2 AP

Courtesy the artist and Cristin Tierney Gallery, New York

DS1281OP



**Dread Scott**

*On the Impossibility of Freedom in a Country Founded on Slavery and Genocide, Performance Still 2*, 2014

pigment print

22 x 30 in. (55.9 x 76.2 cm)

Edition of 5

Courtesy the artist and Cristin Tierney Gallery, New York

DS1295OP



**Andrea Bowers**

*Transfeminist (TransLatin@ Coalition, Blockade at the Beverly Center, L.A., CA, March 20th, 2015)*, 2016

Graphite on paper

18 ¾ x 25 3/8 in. (47.6 x 64.5 cm)

Courtesy of the artist and Andrew Kreps Gallery, New York

AB1283OP



**Andrea Bowers**

*Demonstrators protest government bail-out, Stock Exchange, Wall Street, September 25, 2008, 2009*

Graphite and colored pencil on paper

24 ¾ x 32 ½ in. (62.9 x 82.6 cm)

Courtesy of the artist and Andrew Kreps Gallery, New York

AB1284OP

**Raven Chacon**

*Silent Choir (Standing Rock)*, 2017-22

Audio recording, 12 min. 8 sec.

Edition of 3 + 3 AP

Courtesy of the artist

RC1285OP



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*Backroom*



**Richard Prince**

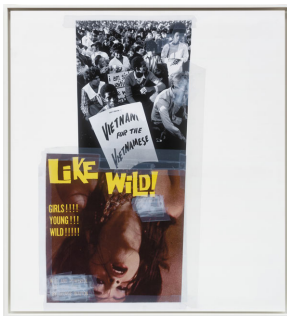
*Untitled (protest), 2014*

Ink jet on paper

24 x 22 in. (61 x 55.9 cm)

Courtesy of Richard Prince Studio

RP1286OP



**Richard Prince**

*Untitled (protest), 2014*

Ink jet on paper

24 x 22 in. (61 x 55.9 cm)

Courtesy of Richard Prince Studio

RP1287OP



**Mitchell Charbonneau**

*America, America, America, 2022*

Painted Bronze

8 x 4 in. (20.32 x 10.16 cm)

Edition of 3 + 2AP

Courtesy of the artist and Off Paradise, New York

MC1288OP



**Maximilian Schubert**

*Untitled, 2021*

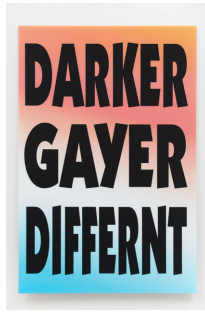
Cast Polyurethane, fiberglass, acrylic and vinyl paints

18 x 14 in. (45.72 x 35.56 cm)

Courtesy of the artist and Off Paradise, New York

MC1164OP

B-side



**Paul Chan**

*DARKER GAYER DIFFERNT*, 2018

Archival inkjet print

36 x 24 in. (91.44 x 60.96 cm)

Edition of 50. Signed, numbered, and dated on verso

Courtesy of the artist and Downtown for Democracy

PC1289OP

\$550.00



**Jonathan Horowitz**

*Moratorium (Gold Rainbow American Flag)*, 2017

Silkscreen on Legion Mirricard gold foil paper

22 5/8 x 28 3/8 in. (57.47 x 72.07 cm)

Edition of 100. Signed, numbered, and dated on verso

Courtesy of the artist and Downtown for Democracy

JH1290OP

\$550.00



**Jonas Wood**

*Vote*, 2018

Screenprint in colours on Coventry Rag paper

15 7/10 x 10 in. (40 x 25.5 cm)

Edition of 300. Signed, numbered, and dated on the front

Courtesy of the artist and Downtown for Democracy

JW1291OP

\$1,500.00



**Arlene Shechet**

*Vote out the Ding Dongs*, 2018

Glazed ceramic, polished bronze, and leather

10 x 4.25 x 4.25 in. (25.4 x 10.80)

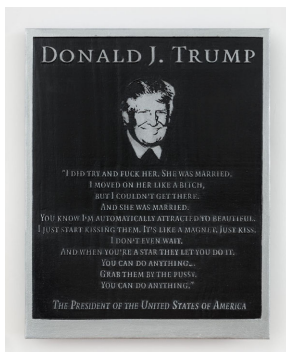
Edition of 50. Signed and numbered

Courtesy of the artist and Downtown for Democracy

AS1292OP

\$550.00

Bathroom



**Marilyn Minter**

*Trump Plaque (Silver)*, 2018

Hydrocal plaster

11 x 14 x 3/4 in. (27.94 x 35.56 x 1.9 cm)

Edition of 100. Signed, numbered, and dated on verso

Courtesy of the artist and Downtown for Democracy

MM1293OP

\$800.00

Downtown for Democracy

Artists Editions

(100% proceeds from the sale of the multiples will support their new get-out-the-vote initiative, *Weekly Senator*)