

**NEW**  
**235 BOWERY**  
**NEW YORK NY**  
**10002 USA**  
**MUSEUM**

## **New Museum Presents the First Full Retrospective in New York of Faith Ringgold**

**Retrospective Is Joined by the First Solo Exhibition in the U.S. of  
Artist Daniel Lie, Presented in Museum's Lobby Gallery**



**New York, NY...**From February 17 to June 5, 2022, the New Museum presents the first full retrospective in New York of the art of Faith Ringgold (b. 1930, New York, NY). Bringing together over fifty years of work, **"Faith Ringgold: American People"** provides the most comprehensive assessment to date of Ringgold's impactful vision. Her role as an artist, author, educator, and organizer has made her a key figure whose work links the multi-disciplinary achievements of the Harlem Renaissance to the political art of young Black artists working today. During the 1960s, Ringgold created some of the most

indelible art of the civil rights era by melding her own unique style of figurative painting with a bold, transformative approach to the language of protest. In subsequent decades, she challenged accepted hierarchies of art and craft through her experimental quilt paintings and undertook a deeply studied reimagining of art history to produce narratives that bear witness to the complexity of the American experience.

This exhibition features works from across Ringgold's best-known series, tracking the development of her figurative style and thematic vision as they evolved and expanded to meet the urgency of the political and social changes taking place in America during her lifetime. The first section of the exhibition provides an extensive look at Ringgold's early paintings, including the *American People* and *Black Light* series. Using what the artist described as a "super-realist" visual language, Ringgold captured the racial and gender divisions in 1960s American society with searing insight. Her three large-scale "murals"—including the celebrated *American People Series #20: Die* (1967), recently juxtaposed with Pablo Picasso's *Les Femmes d'Alger* at The Museum of Modern Art and *American People Series #18: The Flag is Bleeding*, which was recently acquired by the National Gallery of Art—are being shown together for the first time in New York since 1984. They are presented alongside her iconic political posters, which advocated for collective causes like support for the Black Panther Party and freeing activist Angela Davis, and photographs and ephemera related to Ringgold's extensive activist pursuits. Ringgold's 1971 mural painting, *For the Women's House*, created for the women's prison at Rikers Island will also be on view.

The exhibition also examines Ringgold's embrace of non-Western and American craft traditions, including her performance objects and soft sculptures. A large selection of her early unstretched canvases adorned with sewn fabric borders, inspired by Tibetan *thangkas*, is also being displayed. These works demonstrate Ringgold's attempts to transcend a predominately white art historical tradition to find forms more suitable for the radical exploration of gender and racial identity that her work would go on to enact. Although lesser known within Ringgold's oeuvre, these canvases led directly to the creation of her celebrated story quilt paintings of the 1980s and 1990s.

Ringgold's story quilts are some of the most influential artworks of the past fifty years. Drawing on both personal autobiography and collective histories, the story quilts point to larger social conditions and cultural transformations—from the Harlem Renaissance to the realities of Ringgold's life as a working mother, artist, and activist. This retrospective includes a wide range of Ringgold's quilts, including formative pieces created with her mother, important early series like *The Bitter Nest* and *Change*, selections from other notable bodies of work including *The American Collection* and *Coming to Jones Road*, and, in a landmark display, the first complete presentation of her series, *The French Collection*, in nearly twenty-five years. Together, these story quilts position the artist's own personal and professional biography in dialogue with key moments in art history and in the expansive narrative of the American experience across the twentieth century, reimagining both the birth of this country and the myths of modernity as polyphonic narratives of emancipation and resistance.

This exhibition continues Ringgold's long history with the New Museum. She has participated in the notable exhibitions "**The Decade Show**" (1990) and "**A Labor of Love**" (1996); and in 1998 was the subject of the celebrated solo exhibition titled "**Dancing at the Louvre: Faith Ringgold's French Collection and Other Story Quilts.**"

The exhibition catalogue, co-published with Phaidon, is the most significant collection of scholarship on Ringgold's work to date, with contributions by curators, writers, and artists across generations, including Amiri Baraka, Diedrick Brackens, LeRonn Brooks, Julia Bryan-Wilson, Jordan Casteel, Bridget Cooks, Massimiliano Gioni, Mark Godfrey, Lucy Lippard, Tschabalala Self, Michele Wallace, and Zoé Whitley. This fully illustrated publication focuses on all aspects of Ringgold's career—the range of contributors speaks to the wide variety of audiences her work has reached over the past fifty years. Long overdue, this retrospective provides a timely opportunity to appreciate a critical voice in the history of American art.

In summer 2022, "Faith Ringgold: American People" will make its West Coast debut at the de Young museum.

"Faith Ringgold: American People" is curated by Massimiliano Gioni, *Edlis Neeson Artistic Director*, and Gary Carrion-Murayari, Kraus Family Curator, with Madeline Weisburg, Curatorial Assistant.



### **"Daniel Lie: Unnamed Entities"**

From February 17 to June 5, 2022, the New Museum presents *Unnamed Entities*, a new commission by Indonesian-Brazilian artist **Daniel Lie** (b. 1988, São Paulo, Brazil). "Daniel Lie: Unnamed Entities" is the artist's first solo exhibition in the United States.

Since 2010, Lie has been using organic materials to create largescale pieces that simultaneously grow and decay. *Unnamed Entities* (2022) is an expansive installation created specifically for the Museum's Lobby Gallery. The work incorporates traditional terracotta ceramic vases, jute hemp fabric, natural fiber ropes, straw hay bales, mud with spores and seeds, and thousands of cut flowers. These materials will evolve and transmute throughout the exhibition as they rot, mold, sprout, and change shapes and hues in unpredictable ways. Lie understands their works as living entities endowed with awareness and agency, and considers the process of rotting as a way to complicate the binary opposition between life and death.

Building on legacies of migration and queer studies, Lie's work demonstrates how abjection can be a tool of subversion and expansion. Their practice celebrates natural cycles of transformation and the many interdependent exchanges that structure ecosystems. A fundamental aspect of Daniel Lie's practice is their desire to develop works which de-center human agency and subjectivity. Working in collaboration with forces they term "other-than-human beings," such as bacteria, fungi, plants, animals, minerals, spirits, and ancestors, Lie creates site- and time-specific works that can be experienced through multisensory channels. By giving visibility to materials that transmute, decay, and evolve, Lie's ecosystems highlight the intimate yet expansive coexistences among diverse beings, acknowledging our shared and continuous participation in the processes of living, dying, and rotting. *Unnamed Entities* provides a space for meditation about time and exalts experiences of surviving, remembering, and mourning.

"Daniel Lie: Unnamed Entities" is curated by Bernardo Mosqueira, ISLAA Curatorial Fellow, New Museum.

**Daniel Lie** (b. 1988, São Paulo) lives and works in Berlin. They have had recent solo exhibitions at Kunstlerhaus Bethanien, Berlin, Germany (2021); Casa do Povo, São Paulo, Brazil (2019); Jupiter Artland, Edinburgh, Scotland (2019); Performeum/ Vienna Festwochen, Vienna, Austria (2017); Change - Change, Budapest, Hungary (2016); Kampnagel, Hamburg, Germany (2016); and Centro Cultural São Paulo, São Paulo, Brazil (2015). Their work has been included in group exhibitions at numerous venues, including Museu de Arte Moderna, Rio de Janeiro, Brazil (2021); Atonal Festival, Berlin, Germany (2021); Berlinische Galerie, Berlin, Germany (2021); Solar dos Abacaxis, Rio de Janeiro, Brazil (2020); Cemeti Institute for Art and Society, Yogyakarta, Indonesia (2020); Valongo Festival, Santos, Brazil (2019); Osage Foundation, Hong Kong (2018); 14th Yogyakarta Biennale, Yogyakarta, Indonesia (2017); Frestas - Art Triennial, Sorocaba, Brazil (2017); MuseumsQuartier, Vienna, Austria (2017); Centro Cultural do Banco do Brasil, Brazil (2021, 2016); and 340 Arte Pará, Belém do Pará, Brazil (2016).

**Screen Series: Patricia Domínguez**

Joining these exhibitions is "Screen Series: Patricia Domínguez," presenting three recent video works by the Chilean artist Patricia Domínguez that bring together the artist's experimental research on ethnobotany, curative practices, mysticism, and the corporatization of wellbeing. Curated by Madeline Weisburg, Curatorial Assistant.

**PROGRAMMING**

**Ringgold Reading Room:** Throughout the exhibition, the New Museum's 7<sup>th</sup> floor will host the Faith Ringgold Reading Room, a space for families and visitors of all ages to enjoy Ringgold's beloved, award-winning children's books.

**Instagram Live Tour with Gary Carrion-Murayari**

**Wednesday, February 23, 2 p.m. ET**

Gary Carrion-Murayari, Kraus Family Curator, and Andrew Westover, Keith Haring Director of Education and Public Engagement, host an Instagram Live tour in the galleries of "[Faith Ringgold: American People](#)."

**On Faith: Harlem**

**Monday, February 28 at 6:30 p.m. ET**

This panel explores the enduring influence of Harlem on Faith Ringgold's life and work and the equally important impact she has had on the creative community there over the past several decades. Panelists, including Director of Sugar Hill Children's Museum of Art and Storytelling Rob Fields, artist Nari Ward, and writer and professor Sharifa Rhodes-Pitts, consider Ringgold's creative practice and vision in relation to the neighborhood where she was born and raised. This program is moderated by exhibition co-curator, Gary Carrion-Murayari, and co-presented with Cooper Union, with support from Phaidon Press.

**Tour and Workshop for Educators**

**Saturday, March 5, 11 a.m. EST**

This professional development program for educators encourages inquiry-based methods that support close observation and critical thinking for teaching and learning. The tour and workshop engage Ringgold's art and life as an activist, educator, author, and radical innovator who foregrounds personal and collective liberation.

**Live Virtual Tours: "Faith Ringgold: American People"**

**Wednesday, March 9 at 4 p.m. EST**

**Wednesday, April 13, at 3 p.m. EST**

**Wednesday, May 11, 12 p.m. EST**

**Wednesday, June 1, at 11 a.m. EST**

Join us for a live, forty-five-minute virtual tour and discussion bringing people together for close looking and conversations focused on the exhibition. Teaching Fellow Sumeja Tulic will share exclusive digital content that introduces themes and artworks, behind-the-scenes insights, and questions for consideration related to the exhibition.

### **On Faith: Matrilineal Art Histories**

**Saturday, March 12, 1 p.m. EST**

In celebration of Women's History month, this panel discussion will explore Faith Ringgold's enduring impact and the feminist values that ground her practice. Moderated by art historian, curator, and educator Susan Cahan, this panel features noted writers and scholars Julia Bryan-Wilson, Joan Kee, and Michele Wallace, who will consider how Ringgold's art and activism sustains and extends matrilineal art histories, within the United States and beyond.

### **Family Day: Quilting Stories**

**Saturday, May 7 at 10AM, 12PM, 2PM**

Families will explore Faith Ringgold's art with a 20-minute participatory gallery experience led by a teaching artist followed by art making in the Ringgold Reading Room. After looking at how Faith Ringgold brings together diverse cultural traditions and combines visual art, writing, and craft to uniquely tell collective and personal histories, families will experiment with materials to create stories that are important to them.

### **On Faith: Artists on Faith Ringgold's Influence**

**Wednesday, May 25, 7:00 p.m.**

Featuring artists Diedrick Brackens, Tomashi Jackson, and Tschabalala Self, and moderated by writer, curator and catalogue contributor LeRonn Brooks, this panel will consider how Ringgold's creative practice has impacted artists over the years, and today.

---

#### **ABOUT NEW MUSEUM**

The New Museum is the only museum in New York City exclusively devoted to contemporary art. Founded in 1977, the New Museum is a center for exhibitions, information, and documentation about living artists from around the world. From its beginnings as a one-room office on Hudson Street to the inauguration of its first freestanding building on the Bowery designed by SANAA in 2007, the New Museum continues to be a place of experimentation and a hub of new art and new ideas.

---

#### **SUPPORT for "FAITH RINGGOLD: AMERICAN PEOPLE"**

Lead support for this exhibition is provided by:



Major support for this exhibition is provided by:

**The Andy Warhol Foundation for the Visual Arts**

**Agnes Gund**

**Tschabalala Self**

Generous support for this exhibition is provided by:

Ed Bradley Family Foundation

National Endowment for the Arts

Oprah Winfrey Charitable Foundation

Adam Lindemann  
Glenstone  
Kathleen O'Grady / The O'Grady Foundation  
The Robert Lehman Foundation  
Laura Skoler  
Laurie M. Tisch Illumination Fund  
Kurt N. and Katherine L. Simon – Goldman Sachs Gives

We gratefully acknowledge the Artistic Director's Circle of the New Museum: Dakis Joannou, *Co-Chair*, Eugenio Lopez, *Co-Chair*, Gael Neeson, *Co-Chair*, Shane Akeroyd, Pietro Beccari, J. Tomilson and Janine Hill, Richard Mumby, Holly Peterson, Elham and Tony Salamé, and Beth Swofford.

Additional support is provided by Dorian Bergen, Noel Kirnon, Klimt Charitable Foundation, Miyoung Lee and Neil Simpkins, and Pippy Houldsworth.

Education and community programs are supported, in part, by the American Chai Trust.

Special thanks to the Artemis Council of the New Museum.

Thanks to ACA Galleries, New York.

Support for the accompanying publication has been provided by the J. McSweeney and G. Mills Publications Fund at the New Museum.

#### **SUPPORT for "DANIEL LIE: UNNAMED ENTITIES"**

Lead support is provided by Christina Hribar.

Support for this exhibition is provided by the Toby Devan Lewis Emerging Artists Exhibitions Fund.

Artist commissions are generously supported by the Neeson / Edlis Artist Commissions Fund.

Additional support provided by the Morton Neumann Family Foundation, Cleusa Garfinkel, and Georgiana Rothier and Bernardo Faria.

We gratefully acknowledge the Producers Council of the New Museum.

Thanks to Barbara Wien Galerie, Berlin and Casa Triângulo, São Paulo.

---

#### **PRESS CONTACTS:**

Paul Jackson, Director of Communications and Marketing  
[press@newmuseum.org](mailto:press@newmuseum.org)  
Andrea Schwan, Andrea Schwan Inc.  
917.371.5023  
[info@andreaschwan.com](mailto:info@andreaschwan.com)

---

Image (above): Faith Ringgold, *American People Series #18: The Flag Is Bleeding*, 1967. Oil on canvas, 72 x 96 in. (182.9 x 243.8 cm). National Gallery of Art, Washington, Patrons' Permanent Fund and Gift of Glenstone Foundation (2021.28.1). © Faith Ringgold / ARS, NY and DACS, London, courtesy ACA Galleries, New York 2022  
Image (below): Daniel Lie, *Non-Negotiable Condition*, 2021. Installation view: Berlin Atonal, Berlin. Photo: Daniel Lie.