# The Kitchen

Center for video, music, dance, performance, film, and literature



Camae Ayewa /Moor Mother Analog Fluids of Sonic Black Holes February 21-March 17, 2018

Winner of The Kitchen's inaugural Emerging Artist Award, Camae Ayewa/ Moor Mother presents an exhibition and performances showcasing the creative process of her second solo album, *Analog Fluids of Sonic Black Holes*, and its instrumental accompaniment, *Sublime Methods of Spiritual Machines*, using soundscape installation, film, collage, and poetry. Investigating the idea that every shadow has a history, the artist speaks about ancestral temporality and the embodiment of what remains and lingers: what takes shape and holds in the shadows of the physical world.

\*I remember when I got the call that I was The Kitchen's emerging artist and I would be receiving this award. I was in Zurich and I had just checked into my hotel. I was greeted at the airport with a photo of Billie Holiday with the word "mother," and I knew it was going to be a magical day. When I got the call, I was in disbelief because I had been creating in the underground / DIY scene for a decade trying to escape a jaded reality of conforming and following what everyone else was doing, and focusing on community with Black Quantum Futurism, work mainly dealing with marginalized communities, which can bring you to a point of feeling unvalued and unsupported with the lack of artists' funding and performance spaces disappearing.

I continue to believe that we can create a future that we all have been waiting for with sound, film, collages, visual art, and other mediums of radical thought and vision.

I am forever thankful to be able to share my process of creation with the world. It has been a dream of mine to have a solo exhibition of the thoughts behind making my 2nd solo record.

I would like to thank The Kitchen and Laurie Anderson for believing and pushing the boundaries of what and who an artist can be. I would also like to thank the Rockers Philly project, Black Quantum Futurism, Rasheedah Phillips, Bob Sweeney, Adrien Jackson, Jared Jackson, Irreversible Entanglements, S1 Portland, Carmella Farahbakhsh, Lumi Tan, and Tim Griffin for all your support.

—Camae Ayewa/Moor Mother

### **CHECKLIST**

### Front Gallery

The Motionless Present 1, 2018 Video, 2:35 min.
Directed by D1L0

Vitrine (Untitled), 2017-18 Mixed media

## **Main Gallery Clockwise**

Shadowgrams 1, 2018 Collage

Shadowgrams Text, 2018

Synth Altar, 2018 Collage, synthesizers, and found objects

Stills from *Time Float*, 2018 Photos by Jared Jackson

Analogue, 2018 Video Installation, 1 min.

The Motionless Present 3, 2018 Video, 4:28 min.
Directed by D1L0

Resurrections of Potter's Fields, 2018 Video, 2:09 min.

The Motionless Present, 2018 Record player, collage

Shadowgrams Text, 2018

Sublime Methods of Spiritual Machines, 2018
Analog listening station

*Irreversible Entanglements*, 2018 Record player, collage

Shadowgrams 2, 2018 Collage

### **Center of gallery**

Spinning Shadows, 2018 Fabric

# spinning shadows

The stories take shape and hold a lustful wake of lovely ghosts Discussing the beauty of death And it's illusion of

# shadows are holes in the light

i am my fathers song Low hum Down in the bottom Of what's left

# objects shadow the black hole

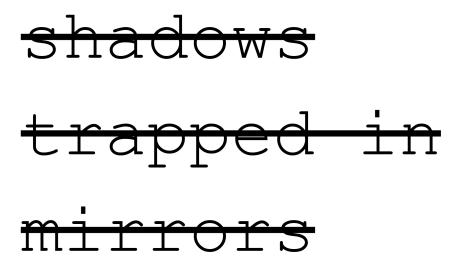
believe me when I tell you. A lie is a pie baking mystifying preserves branch to apple

# every shadow has a history

I am looking after us alla us those hiding inside hiding Outside self

# you have to interact with light to make a shadow

Was it a dream to love again traveling downward spiral of broken time clocking space



Does it grow again
The truth wet like dew
In our mouths

when did we stop being nature

# light polluting the shadows

everyday it happens and the weight of it suffocates existence

# black holes have histories which undergo changes

You understand nothing but map me inside your museum of masters Plantation of guilt

### the blacker than black effect

what's worst man you or me I mean like who got it bad so bad yo like damn yo like wtf

# we are not

# talking about the same future never

The doomsday clock moved for the first time in years all because I went to Tasmania to find out that Australia was America tomorrow. Without fire and brimstone

# Questions the hands ask

pineapples and hog maws jail cell phone calls overalls worked flaws

damn i'm on the next one verbal injection look in the mirror everyone's related from jefferson to smith and wesson

who dem curse and bring destruction eurruption for nothing just blood and oil claim to soil claim to employ you

go head be rude
cause one day
ya might find ya self
dead on the tube
idiot box hollywood clocks
that hypnotise
government actors
you locked in for that
prime time
horse shit or is it bullshit
with a side of eggs running
and you running for more

you waiting for answers from questions your not asking and it's taxing to say the least my ascent need room for speech i jeweled the leech ain't no blood left but it ain't bleek and they ain't unique stuck up eating veal cheeks ass face looking like butt cheeks i chill and let the rust speak then send a fleet of shadows to seek retribution

my contribution to this shit is fuck everybody

and i'm not mad i love everybody but some of y'all are machines with 12 gauge shottys

everyday a woman dies buried under lies of he won't kill me

yes he will with cold steel hot over fire

who to blame which system

shadow system

Annual program support provided by Lambent Foundation Fund of Tides Foundation, The Andy Warhol Foundation for the Visual Arts, and Howard Gilman Foundation; and in part by public funds from New York City Department of Cultural Affairs in partnership with the City Council and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

The Andy Warhol Foundation for the Visual Arts







