

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, Ra-sheedah 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 D1LO

Vitrine (Untitled), 2017-18
Mixed media

Irreversible Entanglements, 2018
Record player, collage

Shadowgrams 2, 2018
Collage

Center of gallery

Spinning Shadows, 2018
Fabric

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 D1LO

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

~~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

~~shadows
trapped in
mirrors~~

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
eurrupcion 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

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The Andy Warhol Foundation for the Visual Arts

