

**SculptureCenter**  
**March 2–May 12, 2014**

**Rossella Biscotti:**  
**The Undercover Man**

**David Douard:**  
**)juicy o’f the nest.**

**Radamés “Juni” Figueroa:**  
**NAGUABO RAINBOW**  
**DAGUAO ENCHUMBAO**  
**FANGO FIREFLIES**

**Jumana Manna:**  
**Menace of Origins**

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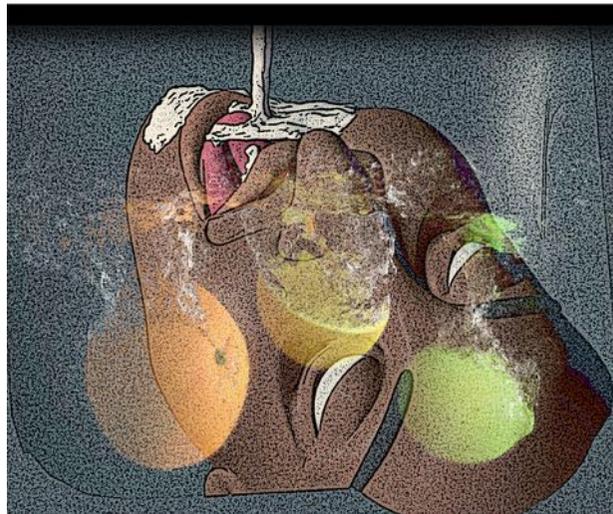
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Top: Rossella Biscotti, *The Undercover Man*, 2008. Video still from film on HD video, 30 min. Image courtesy Wilfried Lentz Rotterdam and prometeo gallery di Ida Pisani.

Bottom: David Douard, *)juicy o'f the nest.*, 2014. Image courtesy the artist and High Art, Paris.



Top: Radamés “Juni” Figueroa, *Tree House – Casa Club*, 2013. Image courtesy the artist.

Bottom: Jumana Manna, *Blessed Blessed Oblivion*, 2010. Video still from HD video, 22 min. Image courtesy the artist.

# Rossella Biscotti: The Undercover Man

- 1 The Mafia Commission is the governing body of the American Mafia, comprising the bosses of the five New York "families" and the Chicago Outfit. The last known meeting of the full Commission was in 1985.
- 2 "Donnie Brasco – Johnny Depp Interview", YouTube video, 3:05 min. Posted by "Buzzati" June 30, 2007.

Italian-born artist Rossella Biscotti looks to historical and contemporary events to construct new narratives and reframe context. Recovering documents, interviewing people, visiting sites, and unpeeling layers of individual and collective memory, she seeks to understand the ways in which past events inhabit and mold our current reality and perception. Her research is marked by a critical distance through which historical actors are treated exactly as such, *actors*—individuals who perform roles that are shaped by the social and political context in which they operate.

SculptureCenter presents the U.S. premiere of Biscotti's film *The Undercover Man*, 2008. Part of a larger project that includes sculptures, photographs, and a publication, the film teases out issues of memory, politics, and official testimony through a portrait of former FBI agent Joseph D. Pistone, aka Donnie Brasco, made with his collaboration. To tell Pistone's story, the artist retrieved thousands of pages of FBI documents through the Freedom of Information Act and conducted research in the National Archives and Records Administration and in the Southern District Court of the United States. Through court records, personal archives, and investigative case files, Biscotti mines New York City history while illuminating how political agency and memory are rehearsed and scripted.

In order to do his job, Pistone assumed a double identity—that of an F.B.I. agent and an operative within the New York Mafia. These roles, as Biscotti's film suggests, are not wholly dissimilar. Armed with a false name and an invented persona, Pistone spent six years (1976–81) infiltrating New York's Bonanno crime family. The undercover operation resulted in the conviction of over 100 “family” members in a series of trials in the U.S. District Court in Manhattan in the 1980s. Since the time of the trials, Pistone has been living with a bounty on his head. And although he is celebrated as a law enforcement legend, he currently lives in hiding, often under assumed names.

New York City of the 1970s and '80s was a different place than it is today. The city was economically stagnant; crime, both organized and otherwise, was part of its fabric. This context gave rise both to the power of the Mafia Commission<sup>1</sup> and that of the hard-boiled Rudolph Giuliani, then a United States Attorney, who forged his tough-guy political reputation through trials in which Pistone was a key witness.

Biscotti's *The Undercover Man* embeds archival recordings, police reports, and surveillance photographs within an obviously manufactured film-noir setting replete with various cinematic tropes and contrivances. This approach complicates agendas and destabilizes any notion of a singular and embodied objective truth. In the film, Biscotti continually presses Pistone in one-on-one interviews that together create a picture of the events and conversations that transpired during the agent's investigation. Playing off interrogation formats, police detective tactics, and the way testimony is presented from the witness stand, Biscotti tests Pistone on details of situations and conversations, focusing on a phone number or a background sound on a tape. Significantly, during the series of trials in Federal District Court, similar testimony by Pistone was admitted despite the lack of corroborating evidence; such testimony is usually inadmissible as hearsay.

In a 1997 interview, Johnny Depp, who played Pistone in the Hollywood film *Donnie Brasco*, said of the FBI agent, “He is like a machine, a machine with very strong emotion.”<sup>2</sup> Actual machines—in the form of a Nagra recorder and a clock marking elapsing seconds—function symbolically in the film and contribute to the dramatic context. Among the sets for *The Undercover Man* is a facsimile of the office at Tampa's Kings Court Bottle Club, a simulated underground casino bar Pistone and his FBI colleagues set up and outfitted with the hidden recording devices used to gather evidence against gangsters lured there by Pistone. In an act of appropriation, Biscotti sets up Pistone to enter *The Undercover Man* through this set that has been staged in a film studio in Rome, the camera angle mimicking the original FBI surveillance footage.

The film noir tone of *The Undercover Man* belies the rigorous research on which it is based and the political implications it harbors. Despite her cover, Biscotti does not allow the film to linger in a nostalgic or romantic past. Retaining the countdown leader, the clapperboard, and the editing time code, which appears in the margins of the finished film, Biscotti reminds us that the film—like the whole operation—is a constructed narrative. —Mary Ceruti



Installation view, *Rossella Biscotti: The Undercover Man*, 2014. Photo: Jason Mandella.



Rossella Biscotti, *The Undercover Man*, 2008. Still from film transferred to HD video, 30 min.  
Image courtesy Wilfried Lentz Rotterdam and prometeo gallery di Ida Pisani.



Rossella Biscotti, *The Undercover Man*, 2008. Still from film transferred to HD video, 30 min.  
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Rossella Biscotti, *The Undercover Man*, 2008. Still from film transferred to HD video, 30 min.  
Image courtesy Wilfried Lentz Rotterdam and prometeo gallery di Ida Pisani.



Rossella Biscotti, *The Undercover Man*, 2008. Reprinted archival FBI photographs with original notations by Joseph D. Pistone, made during the interviews with the artist. Courtesy Wilfried Lentz Rotterdam.

# Checklist of Works in the Exhibition

**The Undercover Man, 2008**

16mm film transfer to HD video

30:00 min

Courtesy Wilfried Lentz Rotterdam  
and prometeo gallery di Ida Pisani

**The Undercover Man, 2008**

Reprinted archival FBI photographs  
with original notations by Joseph D.  
Pistone, made during the interviews  
with the artist.

11.8 in x 13.6 inches

(30 cm x 34.5 cm) each

Courtesy Wilfried Lentz Rotterdam

**The Undercover Man (FBI Documents),**

2007–2009

2012 pages of FBI case files on  
Dominick Napolitano (aka Sonny  
Black), photo of Johnny Depp  
and Joseph D. Pistone sourced from  
the Internet

8.5 x 11 inches (21.5 x 27.9 cm) each

Courtesy Wilfried Lentz Rotterdam

# David Douard: )juicyo’f the nest.

There is dirty stuff lurking underneath our feet, behind walls, and in our computers. It is the product of all of us, repulsive to most and administrated by only a few. We all know it's there, but do we ever really imagine the realm where it is hidden, or has this been fully sublimated? What is our relationship to those dark crevices assiduously maintained by law and order? What chaos would ensue if the underworld actually bubbled up between our toes? Or, with the increasing virtual realms for filth to occupy, which create new forms for its manifestation, perhaps some of it already has.

In his exhibition at SculptureCenter, David Douard imagines this hidden arena so inexorably tied to life, teeming with real and virtual waste, toxins, bacteria, viruses, and everything else unhygienic. Foregoing clear dichotomies, Douard examines the sweetness in the sickening, the repugnant in the saccharine. As noted by the late French psychoanalyst Dominique Laporte in his *History of Shit*, “even the pearl requires the mud that cultivates it.”<sup>1</sup> As Laporte explains, the management of waste was politically tied to the “cleaning-up” of society in seventeenth-century France, extending to language, taste, and behavior. Yet, as he observes, the relationship between filth and purity is completely interdependent—you can't have one without the other. Accordingly, Douard's elaborate and often kinetic sculptures suggest various types of systemization and administration of both the alluring and the unacceptable. In his works, these elements are reconnected in new ways, notably through emotion and poetry.

While waste manifests itself in many ways in Douard's work, another central concern is sweetness—often symbolized by plants, flowers, and fruit—which circles back to decay. The natural sugar found in plants is harvested and turned into the stuff that rots teeth. How does something tied to nature turn us into mad scientists and junkies? How are the things we desire produced, manipulated, and controlled? Why do we want sugar (as we want so many things) and will we do anything to get it? Candy, especially for kids, is often the more exciting replacement for fruit, but with chemical flavoring and synthesized sugar, it can compromise health. In Douard's exhibition, candy becomes fruit. Having the potential to spread, through seeds and their ingestion, fruit can disseminate disease. The fruit in Douard's exhibition is tied to the abstract sewage system (or hospital or teenager's bedroom) he has constructed, and is contaminated with an unknown substance, giving it the capacity to pollute and harm, even while it still tastes good.

In the installation at SculptureCenter, Douard uses fruit and the underground to speak about oppositions: disease and corruption versus regeneration and revolution. The works in the space operate together, feeding off one another. A key element is a fountain sculpture made of the steel grating designed to allow machines to breathe, like the ventilation systems found on computers or on the subway. Here it is turned into a fountain that circulates contaminated water. Nearby, a strange and melancholic video features an animated head drinking what is probably this same water from a faucet, an act that combines necessity with overindulgence.

The systems in Douard's work are technological devices that control and circulate not only water and waste, but also information and knowledge. While managing toxicity, both organic and synthetic, it provides essential resources. Waste is personified and animated, it has a life of its own, it *is* life. Taking a posthumanist position, Douard does not differentiate between infection in human, animal, plant, or technology. It all contains sickness, and sickness is a central feature of the everyday. In his work, Douard suggests that viruses can pass from human to plant to computer to any other system that is susceptible to transmission. Whatever the agent is, it moves from structure to structure to alter the functional integrity of each, and hence the condition and health of the whole.

—Ruba Katrib



Installation view, *David Douard: Juicy o'f the nest.*, 2014. Photo: Jason Mandella.



Installation view, *David Douard: )juicy o'f the nest.*, 2014. Photo: Jason Mandella.



Installation view, David Douard: *Juicy o'f the nest.*, 2014. Photo: Jason Mandella.



Installation view, *David Douard: )juicy o'f the nest.*, 2014. Photo: Jason Mandella.



Installation view, *David Douard: Juicy o'f the nest.*, 2014. Photo: Jason Mandella.

# Checklist of Works in the Exhibition

## **INE' O' ]MY. SWALLO, 2014**

Steel, Plexiglas, latex paint, wood,  
water pump, silicone, electrical wire,  
water, glue, straw, plastic  
Dimensions variable  
Courtesy the artist and High Art, Paris

## **Me o' my, 2014**

HD video (10 min, loop), LCD monitor,  
sound, wood, steel, paper, glue, resin,  
fruit, electrical wire, plastic, chain  
Dimensions variable  
Courtesy the artist and High Art, Paris

## **NESS COMP - ASSION, 2014**

Steel, plaster, paper, wood, motor,  
animal cages, cardboard, paint,  
glue, Xerox prints, resin, plastic,  
cotton, shoes  
Dimensions variable  
Courtesy the artist and High Art, Paris

## **Sanity's 1, 2014**

Laser prints, wood, glue, paper, nails,  
cardboard, cotton, straw, paint, fruit,  
electrical wire  
36 x 48.5 x 3 inches  
(91.4 x 123.19 x 7.6 cm)  
Courtesy the artist and High Art, Paris

## **Sanity's 2, 2014**

Laser prints, wood, glue, paper, nails,  
cardboard, cotton, straw, paint, fruit,  
electrical wire  
36 x 48.5 x 3 inches  
(91.4 x 123.19 x 7.6 cm)  
Courtesy the artist and High Art, Paris

## **Sanity's 3, 2014**

Laser prints, wood, glue, paper, nails,  
paint, fruit, electrical wire  
36 x 48.5 x 3 inches  
(91.4 x 123.19 x 7.6 cm)  
Courtesy the artist and High Art, Paris

## **Sanity's 4, 2014**

Laser prints, wood, glue, paper, nails,  
paint, fruit, electrical wire  
36 x 48.5 x 3 inches  
(91.4 x 123.19 x 7.6 cm)  
Courtesy the artist and High Art, Paris

## **Thee Glory Shit, 2014**

Steel, plaster, wood, paper, glue,  
Xerox prints, resin, shoes, clothing  
Dimensions variable  
Courtesy the artist and High Art, Paris

## **Untitled, 2014**

Digital print, paper, glue  
47 x 29 inches (119.4 x 73.7 cm)  
Courtesy the artist and High Art, Paris

## **Untitled, 2014**

HD video animation, sound  
4:30 min, loop  
Courtesy the artist and High Art, Paris

**Radamés “Juni” Figueroa:  
NAGUABO RAINBOW  
DAGUAO ENCHUMBAO  
FANGO FIREFLIES**

Tropical rainforests are comprised of multiple tiers of energy and expenditure. Entering the forest, it may seem dark, hot, and lethargic. But look down and you will see countless fungi, insects, and snakes moving through the underbrush, at various speeds. Look up and you will see more insects and snakes, but also monkeys, jaguars, and birds. Look even higher and you will see a bright sky through the canopy, and a whole new array of plant species, insects, and birds.

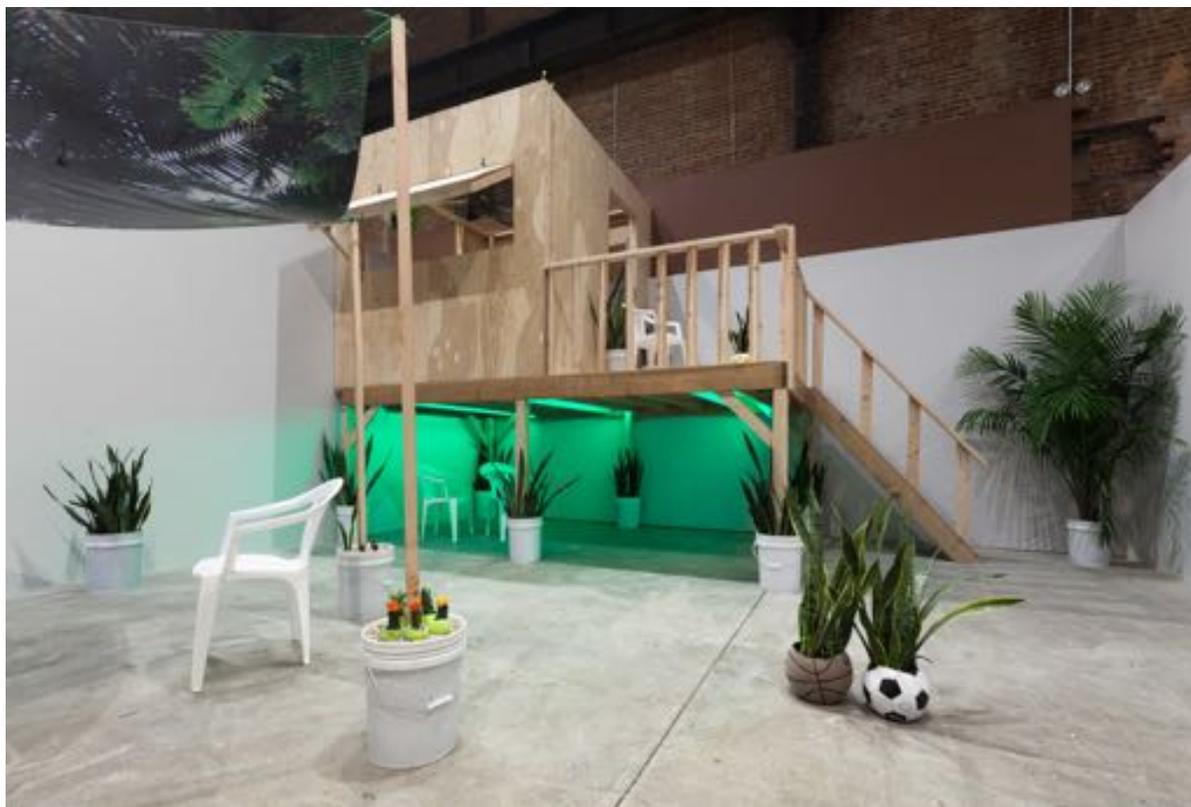
For his exhibition at SculptureCenter, Puerto Rican artist Radamés “Juni” Figueroa furthers his investigation of the tropics—not only the rainforests but also the cities they encompass—as sites associated with a particular vernacular. From this exploration he has derived the concept of the “tropical readymade,” a sculptural practice that speaks to a specific materiality emerging from equatorial environments. Combining elements from the jungle with details from amateur urban architecture, Figueroa enacts the principles of spontaneity and adaptation that have inspired his projects at various locations on his home island.

Along with providing a conceptually layered experience in the exhibition, Figueroa also offers a multilevel physical construction: a tree house he built in the Naguabo forest in P.R. translated to SculptureCenter’s urban context. Within and around the tree house are canopies made with screen-painted patterns of tree leaves, animated by sounds recorded in the forest. Assuming various vantage points, participants in this interactive sculpture become aware of being above or below. By harnessing verticality, Figueroa refers to the shifting micro/macro experience of the rainforest, and compares it with a similar phenomenon in the city. He incorporates concrete buckets for foundational support into the tree house structure, emulating adaptations that reflect the ingenuity of individuals and communities in Puerto Rico. Representing a widespread practice, these improvisations tend to be idiosyncratic and highly local, emerging outside the prescribed patterns of consumer culture.

Once Figueroa’s structures have been built, visitors are invited to enter them, whether for a drink or a rest. The welcoming gesture in the gallery speaks to the original purpose of these constructions, whether they be tents or tree houses: though they are sculptural forms, they do not lose their utility and conviviality.

Among the “tropical readymades” that Figueroa incorporates into his installations are old soccer balls and shoes with plants growing out of them. In the tropics, new relationships quickly emerge between items discarded outdoors and the vegetation that overtakes them. Trash is constantly integrated into a landscape where everything grows. As objects evoking a particular geographical locale, Figueroa’s readymades are embedded in a set of relations that influence their reception as objects. Their “biography” is not universal or neutral, but indicative of their place of origin.

Guided by notions of adaptation and growth, Figueroa has developed a unique visual language for his works that cite interventions in urban and natural environments. He brings a self-deprecating humor to the creation of objects that reflect his own lifestyle, home, and community. Acknowledging his identity within his works, Figueroa celebrates the very stereotypes his culturally specific materials may evoke. His hospitable spaces invite visitors not to tour an exotic place or unfamiliar worldview, but to become aware of their own adaptability, receptiveness, and sense of perspective. —Ruba Katrib



Installation view, *Radamés "Juni" Figueroa: NAGUABO RAINBOW, DAGUAO ENCHUMBAO, FANGO FIREFLIES*, 2014.  
Photo: Jason Mandella.



Installation view, *Radamés "Juni" Figueroa: NAGUABO RAINBOW, DAGUAO ENCHUMBAO, FANGO FIREFLIES*, 2014.  
Photo: Jason Mandella.



Installation view, *Radamés "Juni" Figueroa: NAGUABO RAINBOW, DAGUAO ENCHUMBADO, FANGO FIREFLIES, 2014.*  
Photo: Jason Mandella.



Installation view, *Radamés "Juni" Figueroa: NAGUABO RAINBOW, DAGUAO ENCHUMBAO, FANGO FIREFLIES*, 2014.  
Photo: Jason Mandella.



Installation view, *Radamés "Juni" Figueroa: NAGUABO RAINBOW, DAGUAO ENCHUMBAO, FANGO FIREFLIES*, 2014.  
Photo: Jason Mandella.

# Checklist of Works in the Exhibition

**Rainbow Eucalyptus**, 2014

Series of 6 paintings  
Acrylic on canvas  
16 x 20 x 2 inches  
(40.6 x 50.8 x 5 cm)  
Courtesy the artist

**Rainbow Eucalyptus Rooftop**, 2014

Cardboard, acrylic paint  
16 x 25 feet (4.8 x 7.6 m)  
Courtesy the artist

**Tree House Club House – Naguabo  
Enchumbao**, 2014

Wood, printed tarp, rope, nets, lights,  
utility buckets, soil, plants, sound  
Dimensions variable  
Courtesy the artist

**Tropical Readymade (Backpack)**, 2014

Backpack, soil, rocks, plants  
Dimensions variable  
Courtesy the artist

**Tropical Readymade (Basketball)**,  
2014

Basketball, soil, rocks, plants  
Dimensions variable  
Courtesy the artist

**Tropical Readymade (Coconuts)**,  
2014

Coconuts, soil, rocks, plants  
Dimensions variable  
Courtesy the artist

**Tropical Readymade (Large Soccer Ball)**,  
2014

Soccer ball, soil, rocks, plants  
Dimensions variable  
Courtesy the artist

**Tropical Readymade (Small Soccer Ball)**,  
2014

Soccer ball, soil, rocks, plants  
Dimensions variable  
Courtesy the artist

**Tropical Readymade (Tennis Balls)**,  
2014

Tennis balls, soil, rocks, plants  
Dimensions variable  
Courtesy the artist

**Untitled**, 2014

Wood, printed tent, plastic buckets,  
soil, cement, rocks, rope, plastic  
chairs, plants  
Dimensions variable  
Courtesy the artist

# Jumana Manna: Menace of Origins

1 For more information on Silwan and the privatization of land through the efforts of the archaeological company Elad and the Israeli government, see Meron Rapoport, "Shady Dealings in Silwan," *Ir Amim* online, January 5, 2009, accessed February 24, 2014.

A group of young men hang around the confined spaces they have carved out for themselves in East Jerusalem, specifically the contested neighborhood of Silwan. In their cars, the barbershop, the autobody shop, and the gym, they primp and pose. Ahmad, the central figure in *Blessed Blessed Oblivion*, 2010, leads us through the places where he feels most at home, offering us glimpses of his daily life as a petty criminal. Proud, yet conflicted, he is adorned with gold chains and buffed by pumping iron; exemplifying a macho camp explored in a different context by experimental filmmaker Kenneth Anger in his *Scorpio Rising* (1963). But the flamboyant performances of masculinity we witness in Manna's video are linked to a particular geopolitical crisis: the work asks not only how identity is related to gender, but also how it is tied to biographical and national origins. In the opening scene, Ahmad interrupts his crude mockery of an imagined lustful mother to recite a poem by Abd al-Rahim Mahmoud written in the 1930s as an early literary expression of Palestinian resistance.

Taking a pseudo-documentary approach, Manna includes her own voice and hence her position as a woman speaking to male subjects. By insinuating herself, Manna becomes an essential foil in the narrative. The men appear to have something to prove to her, as well as to the camera. Though the piece does not purport to present an "authentic" portrayal of men in East Jerusalem, as a performance it speaks volumes.

Manna's exhibition at SculptureCenter also includes sculptures that are focused on the role and meaning of Silwan's material culture. Objects, materials, and forms inspired by both ancient and contemporary Arab houses in the district—steps, porches, seating—connect the ancient past to the present. A repeated motif is Jerusalem stone, so ubiquitous that it is considered symbolic of Jerusalem and an essential element of the city's beauty. Although centuries have passed, the material of the stone remains integral to daily life. In Silwan, much of the stone is now breaking, and fragments are being replaced with nonconforming pieces, creating a new architectural patchwork. While many of the materials found in the community have stayed the same, their value changes over time with shifts of context and agenda. Addressing the past's complicated relationship to the fragmented cultural present, Manna cements pieces of cheap stone veneer into block formations, placed together with contemporary objects that resemble relics.

Manna's reference to archaeological finds in her sculptures made with egg cartons and plaster along with "new" artifacts such as junkyard metal raises the specter of a local dig that has forced many people out of their homes, exacerbating the sensitivity of Silwan's contested situation.<sup>1</sup> Ahmad's minor offenses—smoking hashish and shady dealings—pale in comparison with both the overarching political tension and the disruption caused by the relatively young archaeological industry, which, like nation building, can be instrumental in the construction of borders. The notion of ownership in this context is painfully complex—who do these materials, objects, and histories belong to, and what does their recovery, or looting, mean? Furthermore, how are private and public spaces created and delineated through these materials, objects, and histories? Linking the relics to consumer items that are coveted today—watches or car parts—Manna further questions the instrumentalization of goods and the political power they confer on whoever controls them. —Ruba Katrib



Installation view, *Jumana Manna: Menace of Origins*, 2014. Photo: Jason Mandella.



Installation view, *Jumana Manna: Menace of Origins*, 2014. Photo: Jason Mandella.



Installation view, *Jumana Manna: Menace of Origins*, 2014. Photo: Jason Mandella.



Installation view, *Jumana Manna: Menace of Origins*, 2014. Photo: Jason Mandella.



Installation view, *Jumana Manna: Menace of Origins*, 2014. Photo: Jason Mandella.

# Checklist of Works in the Exhibition

## **Al-Kazakhani Tombstones I-V, 2010**

Bronze casts of tombstones  
Dimensions variable  
Courtesy the artist

## **Arc, 2014**

Plaster, burlap, paper, glaze  
Dimensions variable  
Courtesy the artist

## **Base, 2014**

Egg cartons, plaster, wax  
23 x 23 x 8 inches  
(58.4 x 58.4 x 20.3 cm)  
Courtesy the artist

## **Base, 2014**

Egg cartons, plaster, wax  
18 x 18 x 8 inches  
(45.7 x 45.7 x 20.3 cm)  
Courtesy the artist

## **Base, 2014**

Egg cartons, plaster, wax  
18 x 18 x 8 inches  
(45.7 x 45.7 x 20.3 cm)  
Courtesy the artist

## **Blessed Blessed Oblivion, 2010**

HD video  
22:00 min.  
Courtesy the artist

## **Captain Charles Warren or Claude R. Conder's Neck, 2014**

Egg cartons, plaster, burlap, wax  
74 x 18 x 18 inches  
(188 x 45.7 x 45.7 cm)  
Courtesy the artist

## **Formless Machines, 2014**

Plexiglas box, seatbelts  
39.5 x 6 x 6 x 7.87 x 7 x 13 x 31.5 x  
11.8 x 15.75 x 21.65 inches  
(100 x 15 x 15 x 20 x 18 x 33 x 80 x  
30 x 40 x 55 cm)  
Courtesy the artist

## **Kollek, Olmert, Lupolianski and Barkat's Picnic in Silwan, 2014**

Egg cartons, plaster, burlap, wax,  
scrap metal, watch  
Dimensions variable  
Courtesy the artist

## **Lord Kirchner's Neck, 2014**

Egg cartons, plaster, burlap, wax  
48 x 18 x 18 inches  
(121.9 x 45.7 x 45.7 cm)  
Courtesy the artist

## **Palms, 2014**

Plexiglas box, scrap metal  
31.5 x 17.7 x 10.6 x 12.6 x 15 x 11.8 x  
15.7 x 22.4 x 8.7 inches  
(80 x 45 x 27 x 32 x 38 x 30 x 40 x  
57 x 22 cm)  
Courtesy the artist

## **Roman or Byzantine Coin, 2014**

Egg cartons, plaster, wax  
12 x 12 x 4 inches  
(30.5 x 30.5 x 10 cm)  
Courtesy the artist

## **Soiled Stucco, Wall Section, Buffed Cream Surface, 2014**

Egg cartons, plaster, burlap, wax  
Dimensions variable  
Courtesy the artist

## **The Custodian of Absentee Property (Ministry of Finance), 2014**

Egg cartons, plaster, burlap, wax  
14.25 x 82 x 6 inches  
(36.2 x 208.3 x 15.2 cm)  
Courtesy the artist

## **Torso, 2014**

Plaster, burlap, glaze  
48 x 64 x 4 inches  
(121.9 x 162.6 x 10.2 cm)  
Courtesy the artist

## **Tribute to Uthayna al-Ali, 2014**

Plexiglas box, seatbelts, watches,  
iPod Touch, HD video (Pinky,  
in collaboration with Richard  
Alexandersson, 2010)  
4 x 27.5 x 6.7 x 9.9 x 47.2 x 9.8 x  
19.7 x 19.7 inches  
(10 x 70 x 17 x 25 x 120 x 25 x  
50 x 50 cm)  
Courtesy the artist

## **Unlicensed Porch Al-Bustan, 2014**

Limestone, mortar, wood, concrete  
Dimensions variable  
Courtesy the artist

## **Unlicensed Porch Issawiye, 2014**

Limestone, mortar, wood, concrete  
Dimensions variable  
Courtesy the artist

## **Unlicensed Porch Jabal al-Mukaber, 2014**

Limestone, mortar, wood, concrete  
Dimensions variable  
Courtesy the artist

## **Unlicensed Porch Wadi Hilweh, 2014**

Limestone, mortar, wood, concrete  
Dimensions variable  
Courtesy the artist

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Kiersten Lukason, Installer

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