

alternative medicine

Healing remedies for harmful times



EXHIBITION GUIDE

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HEALING REMEDIES FOR HARMFUL TIMES

Barton Lidicé Beneš

Susan Chen

Jess T. Dugan

Hugh Hayden

Beverly Fishman

Jeana Eve Klein

Carolyn Lazard

An-My Lê

Frank C. Moore

Michele Pred

Jaune Quick-to-See Smith & Neal Ambrose-Smith

Luis Sahagún

Rudy Shepherd

Jean Shin

Duane Slick

Renée Stout

Fred Tomaselli

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HEALING REMEDIES FOR HARMFUL TIMES

When was the last time you took an aspirin? A sleep aid? A vitamin or supplement? For many of us, pills are so routine they barely register. We carry them in bags and briefcases, store them in bathroom cabinets and desk drawers, and buy them in pharmacies that now double as walk-in clinics.

The word pharmacy comes from the Greek *pharmakon*, a term that can mean both remedy and poison. This duality lies at the heart of modern medicine. While pharmaceutical companies often promise simple solutions, healing is rarely simple. Medicine can save lives, but misused—or separated from care—it can also cause harm.

Feminist ethics of care remind us that healing depends on attentiveness, time, and relational labor—much of it historically carried out by women and workers of color, and routinely undervalued. Yet in an insurance-driven healthcare system, these slower circuits of care are often bypassed in favor of the quick fix: the pill.

By playing with scale, multiplying and dividing forms, and rethinking pills, prescriptions, and healthcare environments, the artists presented here reveal systems of power, value, and exclusion. The works in *Alternative Medicine* also inspire new narratives of healing—stories of hope, self-care, and community support. Looking beyond the prescription pad, the artists imagine slow, interdependent networks of care that seek to repair not only bodies, but also the relationships that bind us together.

Carolyn Lazard (American, b. 1987)

CRIP TIME, 2018

High-definition video (color, sound)

Duration 10 min.

Courtesy of the Artist and Trautwein Herleth, Berlin



CRIP TIME is a single-shot video focused on the artist's hands as they methodically fill an assortment of brightly colored, well-used pill boxes. The unedited footage unfolds in real time, emphasizing the slow, repetitive, and ongoing labor required to complete this mundane yet necessary act for someone with chronic illness. The title refers to a concept from disability studies about the way disabled and chronically ill people experience time in a non-linear way, often requiring more time for tasks, and facing unpredictable time shifts due to their bodies as well as physical and societal barriers. *CRIP TIME* reframes the need for extra time not as a failure, but as a valid reality for many.



Carolyn Lazard (American, b. 1987) earned a BA from Bard College and an MFA from the University of Pennsylvania. Their primary medium is iteration. Their practice remembers the generative incapacity of debility. Lazard's work has been widely exhibited internationally including at the Museum Für Moderne Kunst, Frankfurt, Germany; Museum of Modern Art, New York, NY; Museum Ludwig, Cologne, Germany; Walker Art Center, Minneapolis, MN; and the Museum of Contemporary Art, Los Angeles, CA. Their work was included in the Whitney Biennial (2019 and 2024) and the Venice Biennale (2022). Lazard is the recipient of numerous awards and honors including a Disability Futures Fellow (2020), United States Artists Fellow (2021), and Macarthur "Genius" Grant (2023). Lazard is currently based in Philadelphia and New York.

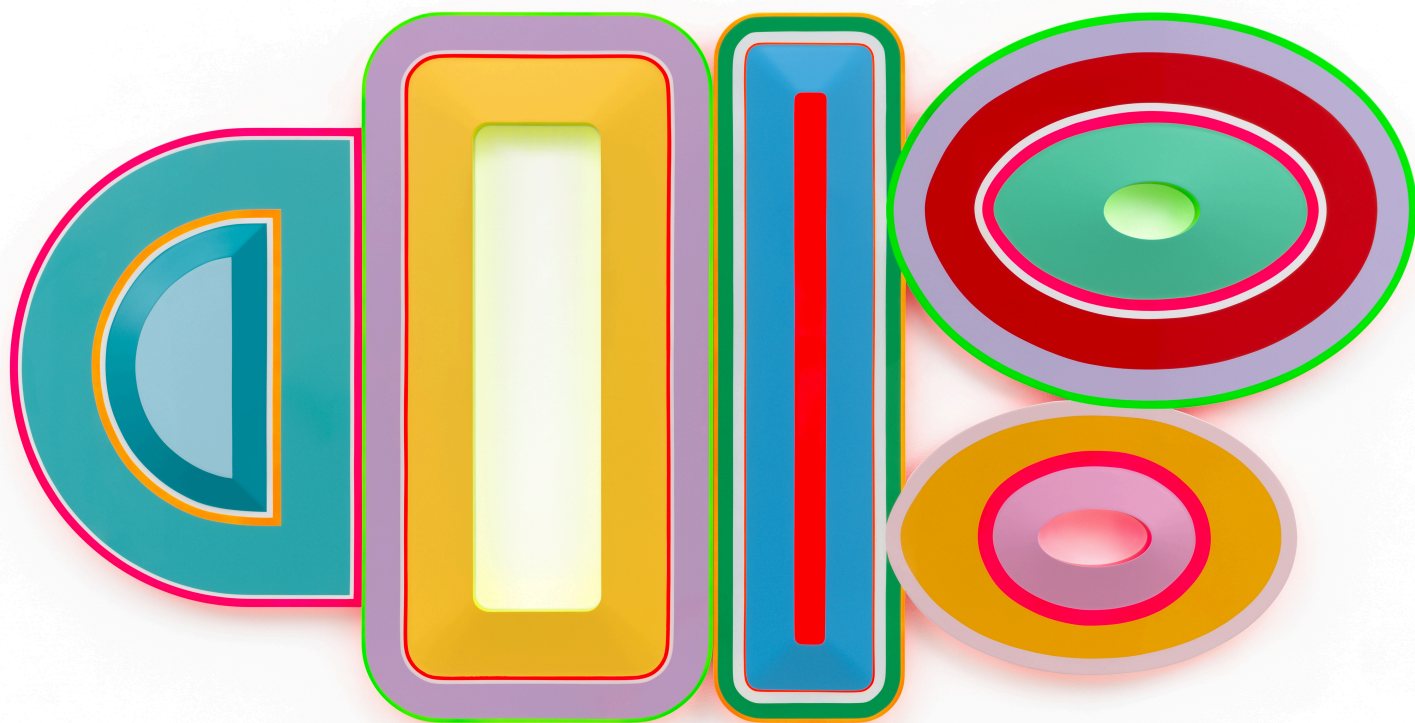
Beverly Fishman (American, b. 1955)

Polypharmacy: Positive Outcomes, 2025

Urethane paint on wood

44.50 x 89 in.

Courtesy of Miles McEnery Gallery, New York, NY, and SOCO Gallery, Charlotte, NC



Beverly Fishman transforms the shapes of pharmaceutical pills into large-scale abstraction. Rendered in high-gloss industrial paint developed for the automotive industry, the surface is both seductive and unsettling.

The title introduces polypharmacy, the practice of taking multiple medications at once. The subtitle—Positive Outcomes—raises a question rather than offering reassurance. Do these forms suggest care and hope, or dependency and excess? As your reflection appears in the glossy surface, Fishman invites you to consider your own relationship to pharmaceuticals and the promises they make.

Beverly Fishman (American, b. 1955) received her Bachelor of Fine Arts in 1977 from Philadelphia College of Art and her Master of Fine Arts degree in 1980 from Yale University. Fishman's work is inspired by and critiques the pharmaceutical industry. Her large-scale paintings and sculptures often resemble prescription pills in neon, eye-catching shapes and colors. Fishman's work has been shown internationally, with recent solo exhibitions at Miles McEnery Gallery, New York, NY; Kotaro Nukaga, Tokyo, Japan; Jessica Silverman Gallery, San Francisco, CA; The Contemporary Dayton, OH; and Eli and Edythe Broad Art Museum, East Lansing, MI, among others. Fishman is the recipient of numerous awards and honors including Anonymous Was A Woman Award; Hassam, Speicher, Betts, and Symons Purchase Award, American Academy of Arts and Letters; Inductee, National Academy of Design; John Simon Guggenheim Memorial Foundation Fellowship; Louis Comfort Tiffany Foundation Award; Artist Space Exhibition Grant; and NEA Fellowship Grant. Her work is included in many public collections including The Mint Museum, Charlotte, NC; Chrysler Museum of Art, Norfolk, VA; Columbus Museum of Art, OH; Cranbrook Art Museum, Bloomfield Hills, MI; Detroit Institute of Arts, MI; Discovery Museum, Bridgeport, CT; Housatonic Museum of Art, Bridgeport, CT; Eli and Edythe Broad Museum at Michigan State University, East Lansing, MI; Mattatuck Museum, Waterbury, CT; Pérez Art Museum Miami, Miami, FL; Nerman Museum of Contemporary Art, Overland Park, KS; Stamford Museum & Nature Center, CT; Toledo Museum of Art, OH; and Weatherspoon Art Museum, Greensboro, NC. Fishman currently lives in Detroit, MI.

Hugh Hayden (American, b. 1983)

Fairy Tale, 2023

24K yellow gold, Descovy pills

1/2 x 1 1/4 x 1 in.

Courtesy of the Artist and Lisson Gallery, New York, NY



In *Fairy Tale*, traditional diamonds or gemstones are absent on two interlocking 24-karat gold Tiffany rings. Instead, the prongs hold pills used for HIV treatment and prevention (PrEP). The rings are transformed from symbols of romance into emblems of survival, care, and medical progress. The title alludes to a reclamation of the slur “fairy” and suggests that happily ever after for the LGBTQIA+ community is made possible, at least in part, by the development and availability of this medication.

Hugh Hayden (American, b. 1983)

Force Field, 2024

Descovy, Propecia, Zyrtec pills, and graphite

Convert to in: 30.5 x 40.6 x 7.6 cm

Collection of Sean and Valerie Greenbaum



Force Field is a self-portrait of Hayden, “a middle-aged, queer man.” Composed of the pills he takes daily—an antihistamine, hair-loss treatment, and HIV preventative—arranged into an image of the Texas state flag, where the artist was born.

Hugh Hayden (American, b. 1983) earned a Bachelor of Architecture from Cornell University and an MFA from Columbia University. His work has been the subject of numerous exhibitions in the United States and abroad. Recent public art installations including those at Boston Public Art Triennial's Lot Lab, MA; deCordova Sculpture Park and Museum, Lincoln, MA; Madison Square Park Conservancy, New York, NY; North Carolina Museum of Art, Raleigh, NC; and Dumbarton Oaks Gardens, Washington, D.C. His work has been featured in solo exhibitions at the Frye Art Museum, Seattle, WA; Rose Art Museum, Waltham, MA; Nasher Sculpture Center, Dallas, TX; Lisson Gallery, New York, NY; Laumeier Sculpture Park, St. Louis, MO; Institute of Contemporary Art, Miami, FL; Blaffer Art Museum, Houston, TX; Princeton University Art Museum, NJ; and White Columns, New York, NY, among others. Group exhibitions include at Clark Art Institute, Williamstown, MA; Lisson Gallery, London, UK; Sharjah Biennial 16, Sharjah Art Foundation, UAE; Cooper Hewitt, Smithsonian Design Museum, New York, NY; The Aldrich Contemporary Art Museum, Ridgefield, CT; San Francisco Museum of Modern Art, San Francisco, CA; Frederik Meijer Gardens & Sculpture Park, Grand Rapids, MI; and 'NGV Triennial', National Gallery of Victoria, Melbourne, Australia. He is the recipient of numerous residencies including at Glenfiddich, Dufftown, Scotland; Abrons Art Center; Socrates Sculpture Park; and Lower Manhattan Cultural Council. Hayden's work is part of many important collections including Metropolitan Museum of Art, New York, NY; Los Angeles County Museum of Art, CA; The Studio Museum in Harlem, New York, NY; Whitney Museum of American Art, New York, NY; Smart Museum, Chicago, IL; Dallas Museum of Art, Dallas, TX; Speed Art Museum, Louisville, KY; Tank Shanghai, Shanghai, China; X Museum, Beijing, China; and Dib Bangkok Museum of Contemporary Art, Bangkok, Thailand.

Jeana Eva Klein (American, b. 1975)

\$121.25 (*Four Hundred and Eighty-Five French Knots*), from *French Knots for Trade Project*, 2014-2015

485 hand-stitched French knots on cotton with artist-altered frame
4 x 3 in.

Collection of the Van Every/Smith Galleries, Gallery Purchase



For Jeana Eve Klein, embroidering French knots is a meditative act. While her hands work mechanically, her mind moves freely. As she notes, "The knots I make are absolutely, completely, entirely and only themselves and only about themselves. They are freed from the weight of imagery. Their existence is self-referential. I make them as a physical embodiment of my own questions about the value of making itself."

Klein's work visualizes the passage of time, while engaging questions of economics and value. Klein asks, "How is the value of an idea quantified? What really is the true value of a French knot?" In order to value her work, the artist titles and prices her works according to the number of knots it contains. The artist valued this work, with its four hundred and eighty-five knots at \$121.25. In order to acquire the work, the artist requested that amount be donated in her name to Planned Parenthood.

Klein's work transforms an act of private making into a political and public statement about value, care, and responsibility, especially in 2019, when the Galleries purchased the work, a time marked by heightened scrutiny of Planned Parenthood. Long the target of calls for defunding by anti-abortion advocates, Planned Parenthood's primary services include STI and STD testing and treatment, contraception, and cancer screening and prevention, often for uninsured patients.

Jeana Eve Klein (American b. 1975) earned an undergraduate degree from North Carolina State University and an MFA from Arizona State University. Her work has been exhibited internationally, including recent solo exhibitions at William King Museum, Abingdon, VA; Jasper Arts Center, Jasper, IN; Rehoboth Art League, Rehoboth, DE; College of Lake County, Grayslake, IL; and Cary Arts Center, NC. Images of her work have appeared in *American Craft* and several volumes of *Surface Design Journal*. She has been the lucky recipient of one Foundations Fellows grant, two University Research Grants, and many Undergraduate Research Assistantships, all generously supported by Appalachian State University. She is a 2014 recipient of a Craft Artist Fellowship from the North Carolina Arts Council.

Luis Sahagún (Mexican-American, b. 1982)

Instructions for Soul Searching, 2026

Documentation from previous performance

18.25x 24.25 in. each

Photography: David Sackett



Instructions for Soul Searching: Facing the South, is a ceremonial performance grounded in *Curanderismo*. Framed as a series of actions and spoken instructions, the work operates as an enacted ceremony of soul retrieval. Through the performance, Sahagún asks: What does it mean to search for our souls in the current moment? What medicine helps us return to the soul we've left behind?

At the center of the performance is an altar that functions as a mobile botanica, a healing space offering ancestral remedies for spiritual illnesses such as fright (*susto*) and soul loss. The altar contains sacred plants and materials including handmade *agua florida* prepared specifically for this performance as a cleansing agent for the energetic body.

Davidson College students from Sahagún's *Curanderx Aesthetics* class participated in the performance, helping to activate a metaphysical portal. The portal is opened through Indigenous sound technologies which function as navigational instruments, clearing pathways and calling guidance as the body moves according to the directional wisdom of the *Mexica* and *Yucatec* medicine wheel. Facing South, Sahagún summons his *Nahual*—his guardian animal—and searches for his soul.

Luis Sahagún (Mexican, b. 1982) is an interdisciplinary artist whose practice weaves Mexican craft and *Curanderismo* to reimagine ancestral rituals as transformative acts of healing. He received a BFA from Southern Illinois University–Carbondale and an MFA from Northern Illinois University. He has exhibited globally at institutions including the Museum of Contemporary Art Chicago, IL; Ogden Contemporary, Roswell Museum of Art Center, DePaul Art Museum, Freeport Art Museum, Charlie James Gallery, the Chicago Cultural Center, IL; the University of Chicago, IL; ArtFields, Lake City, SC; Arvika Konsthall, Sweden, the National Museum of Mexican Art, Chicago; Latchkey Gallery (NYC), and the University of Virginia, among others. Art fair presentations include NADA New York, Felix Los Angeles, EXPO Chicago, Untitled Miami, and Phillips Auction in New York. Sahagún has participated in residencies at Roswell Artist-in-Residence Program, the Sally and Don Lucas Artists Residency at Montalvo Arts Center, Saratoga, CA; the Chicago Artists Coalition BOLT Residency, IL; the Critical Race Studies Residency at Michigan State University; WNC Artist-in-Residence at the Center for Craft, Asheville, NC; and Surf Point Residency, ME. Upcoming, Sahagún will be an artist-in-residence at Penland School of Craft for three years. He has received numerous awards and honors, including the Exceptional Research and Creative Accomplishment Award and a Faculty Study Research Grant from Davidson College; United States Artist Fellowship; Center for Craft Community Vitality Award; and Creative Capital Shortlist recognition. Sahagún's work and voice have been featured in *Artforum*, *Hyperallergic*, *The Los Angeles Times*, *Chicago Tribune*, *MundoFOX*, NBC, Univision, NPR (WBEZ), and The Latinx Project (NYU). Sahagún's work is held in the permanent collections of the Detroit Institute of Arts, Fidelity, AltaMed, and the Anderson Museum of Contemporary Art, as well as private collections including Amir Shariat, the Alex Ko Collection, and the Beth Rudin DeWoody Collection. He currently lives in Cornelius, NC, and is a Visiting Professor of Drawing and Sculpture at Davidson College.

Jess T. Dugan (American, b. 1986)

Letter to My Daughter, 2023

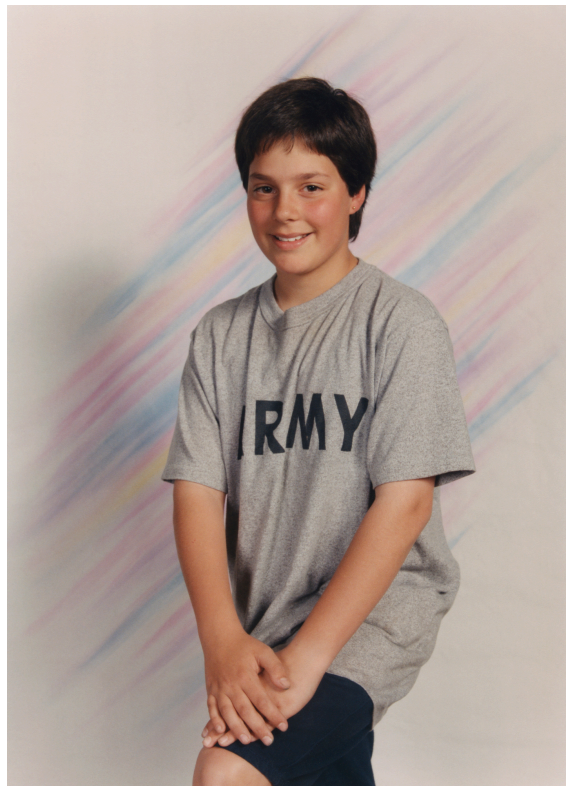
Video, RT: 16 minutes

Courtesy of the Artist



Letter to My Daughter is an autobiographical video directed to my five-year-old daughter, Elinor, about my journey to become a parent and my experiences throughout the first five years of her life. The audio soundtrack is my voice reading a letter to Elinor, and the images are from my personal archive and include snapshots, ultrasound images, and photographs from *Family Pictures*. The letter is highly personal and addresses a variety of topics, including my expectations around parenthood, the long and circuitous journey of trying to have a child with both known and anonymous sperm donors, the experiences of miscarriage and loss, and my adjustment to parenthood as a queer and nonbinary person. Perhaps most importantly, it tries to put into words the intensity of love between a parent and child as well as the significant personal growth parenthood both inspires and requires.

Letter to My Daughter is part of my larger exploration of family. It is in dialogue with my 2017 video, *Letter to My Father*, which explores my estranged relationship with my father, as well as my long-term series of photographs *Family Pictures* (2012-present), which focuses on the intimacy of familial relationships, aging, and the passage of time through an extended look at three generations of my family.





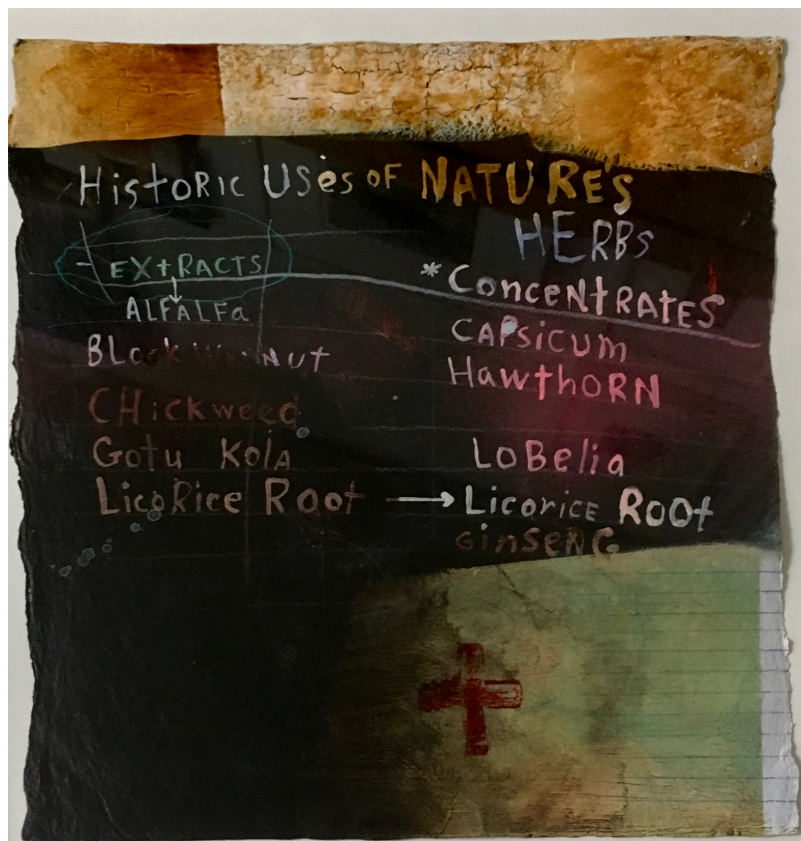
Jess T. Dugan (American, b. 1986) is an artist and writer whose work explores the complexities of personhood, relationships, desire, love, and family. While their practice is centered around photography, it also includes writing, video, sound, drawing, and installation. Their work is informed by their own life experiences, including their identity as a queer and nonbinary person, and reflects a deep belief in the importance of representation and the transformative power of storytelling. Their work has been exhibited internationally and is in the permanent collections of over 60 museums. They are the recipient of numerous awards and honors, including a Pollock-Krasner Foundation Grant, an ICP Infinity Award, and an LGBT Artist Champion of Change award from the Obama White House. Their books include *Love Pictures*, a survey book made in collaboration with Charlotte Cotton (Radius Books, 2026); *Look at me like you love me* (MACK, 2022); *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults* (Kehrer Verlag, 2018), and *Every Breath We Drew* (Daylight Books, 2015). They currently live and work in St. Louis, MO.

Renée Stout (American, b. 1958)

The Alchemy of Healing (1), 2019

Acrylic and mixed media on handmade paper
20 x 19 in.

Courtesy of the Artist



Renée Stout brings together traditional healing practices—herbs, home remedies, talismans, and written cures—to ask how healing works, and for whom.

Her work draws on the experiences of diasporic Black communities across the North Atlantic world, from West Africa to the Caribbean and the United States. Forced migration—most notably through the transatlantic slave trade—fractured lives, yet also carried knowledge forward. Ritual, memory, and belief traveled with people and took new forms.

Familiar symbols, such as the heart or blood, appear alongside less legible texts and remedies drawn from multiple traditions. Healing here is not only physical. Stout asks how ancestral knowledge and beauty are used to address historical harms that persist across generations, and how communities continue to sustain themselves through care.

Renée Stout (American, b. 1958)

The Alchemy of Healing (2), 2019

6-color lithograph with additional elements hand-done by the artist
34 x 44 in.

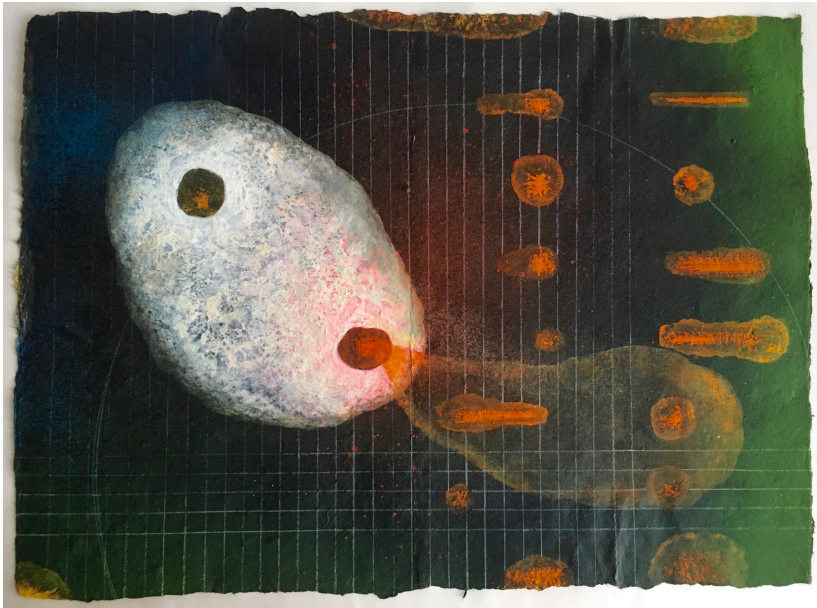
Courtesy of the Artist



The Way We Heal, 2019

Acrylic and mixed media on handmade paper

19 x 22 in.



The Way We Heal, 2019

Renée Stout (American, b. 1958) received her BFA from Carnegie Mellon University in 1980. She is a mixed media artist, with inspirations gleaned from contemporary social and political events, the African diaspora, daily urban life, and the spiritual realm. Recently, her work has been exhibited at the Kreeger Museum, Washington, D.C.; the Cooper Hewitt, Smithsonian Design Museum, New York, NY; the African American Museum, Philadelphia, PA; the Pennsylvania Academy of Fine Arts in Philadelphia, PA; the Minneapolis Institute of Art, MN; and the Contemporary Art Museum, Houston, TX. Stout's work is included in the permanent collections of important institutions such as the National Gallery of Art, Washington, D.C.; Metropolitan Museum of Art, New York, NY; Smithsonian American Art Museum, Washington, D.C.; Nasher Museum of Art, Durham, NC; High Museum, Atlanta, GA; Hirshhorn Museum, Washington, D.C.; Baltimore Museum of Art, MD; Dallas Museum of Art, TX; Cleveland Museum of Art, OH; Virginia Museum of Fine Arts, Richmond, VA; Saint Louis Museum of Art, MO; Detroit Institute of Arts, MI; and Museum of Fine Arts Houston, TX; among others. Stout has been honored with many prestigious awards and grants including recipient of the Adolph & Esther Gottlieb Foundation Award and the Virginia A. Groot Foundation Award (2nd place), and the Women's Caucus for Art Lifetime Achievement Award, as well as the Anonymous Was a Woman Award, Pollock Krasner Foundation Award, Joan Mitchell Painter and Sculptor's Grant Award, Louis Comfort Tiffany Foundation Award, among others. Stout lives in Washington, D.C.

Jean Shin (South Korean, b. 1971)

Chemical Balance IV, 2017

Used prescription bottles collected from nursing homes, hospitals, and individuals

46 x 24 x 24 in.

Chemical Balance V, 2017

Used prescription bottles collected from nursing homes, hospitals, and individuals

36 x 12 x 12 in.

Courtesy of the Artist



To create her *Chemical Balance* series, Shin collected thousands of empty prescription pill bottles from nursing homes, pharmacies, and individuals' medicine cabinets, composing a group portrait of our society's chemical intake. Shin's series speaks to the over-consumption of prescription drugs and our bodies' dependency on these medications. The structures radiate with an intense orange glow, suggesting that issues of health reach far beyond the physical.

Jean Shin (American, b. Seoul, South Korea, 1971) earned a B.F.A in Painting and an M.S. in Art History and Criticism from the Pratt Institute. Her work consists of complex, expansive, and often public sculptures, typically constructed from found materials. Her work has been widely exhibited including in solo exhibitions at the Dorsky Museum, New York, NY; Amon Carter Museum of American Art, Fort Worth, TX; Philadelphia Contemporary, PA; Laumeier Sculpture Park, St. Louis, MO; Olana State Historic Site, Hudson, NY; Asian Art Museum, San Francisco, CA; The Winter Garden, Brookfield Place, NYC, NY; Storm King Art Center, NY; Sarasota Art Museum, FL; Philadelphia Museum of Art, Philadelphia, PA; Jule Collins Smith Museum of Fine Art, AL; Crow Collection of Asian Art, Dallas, TX; Korean Cultural Center, Los Angeles, CA; DeCordova Museum and Sculpture Park, Lincoln, MA; Pratt Institute, Brooklyn, NY; Smithsonian American Art Museum, Washington, D.C.; Frederieke Taylor Gallery, New York City; Galerie Eric Dupont, Paris; University Art Museum, Albany, NY; and Museum of Modern Art, New York City, among others. Permanent public art commissions include those at the World Trade Center and the Brooklyn Public Library. Shin has been the recipient of many prestigious awards, including, most recently, the Pollock-Krasner Foundation Grant, the Lower Manhattan Cultural Council's (LMCC) Michael Richards Award in Visual Art, and the New York Flux Factory Honoree at their Annual Gala.

Barton Lidicé Beneš (American, 1942-2012)

Talisman, 1996

Three necklaces composed of Y9C 100m9 Retrovir capsules with various found "good luck" pieces (a crucifix, a money-covered wishbone, Egyptian amulets, and various beads) on white woven paper support sheets

16 x 15.25 x 2 in. each

Collection of John R. Burger



Much of Barton Lidicé Beneš's work speaks to the complexities of the HIV/AIDS crisis following its emergence in the 1980s. His Talisman pieces juxtapose AZT tablets with various found objects, including a crucifix, money-covered wishbone, Egyptian amulets, and found beads. When AZT first entered the market, it was described by the New York Times in 1989 as "the most expensive prescription drug in history." By presenting life-saving medication as a talisman or good-luck charm, Beneš highlights the tension between medical treatment and uncertainty, where in many cases, survival depends not only on access to care, including cost, but also on hope, chance, and the limits of medicine itself.



Barton Lidicé Beneš (American, 1942-2012) was an artist born in Westwood, New Jersey, and lived in New York. He often used unconventional materials in his work, such as cremation ashes, shells, his own HIV+ blood, currency, and shredded money. In the 1980s, he first came to prominence with his constructions of shredded money and later with arrangements of relics from Ancient Egypt to Hollywood. In his series that traveled across Europe, *Lethal Weapons*, Beneš chronicled his HIV+ status with his blood, confronting the AIDs crisis head-on. He has also featured in numerous documentaries about art, AIDs, and gay history, as part of the forefront of New York's post-Stonewall era burgeoning gay scene. Beneš' work continues to serve as a symbol of resistance and has been exhibited nationally and internationally at the Cleveland Museum of Art, Cleveland, OH; North Dakota Museum of Art, Grand Forks, ND; Katonah Museum of Art, Westchester, NY; The New York Public Library, New York, NY; The Aldrich Contemporary Art Museum, Ridgefield, CT; The Centre Pompidou, Paris, France; Borås Konstmuseum, Borås, Sweden; and Old Town Hall, Prague, Czech Republic. His work is in the permanent collections of The Art Institute of Chicago, The Smithsonian, The U.S. Mint, and the North Dakota Museum of Art. Beneš is represented by Pavel Zoubok Gallery in New York.

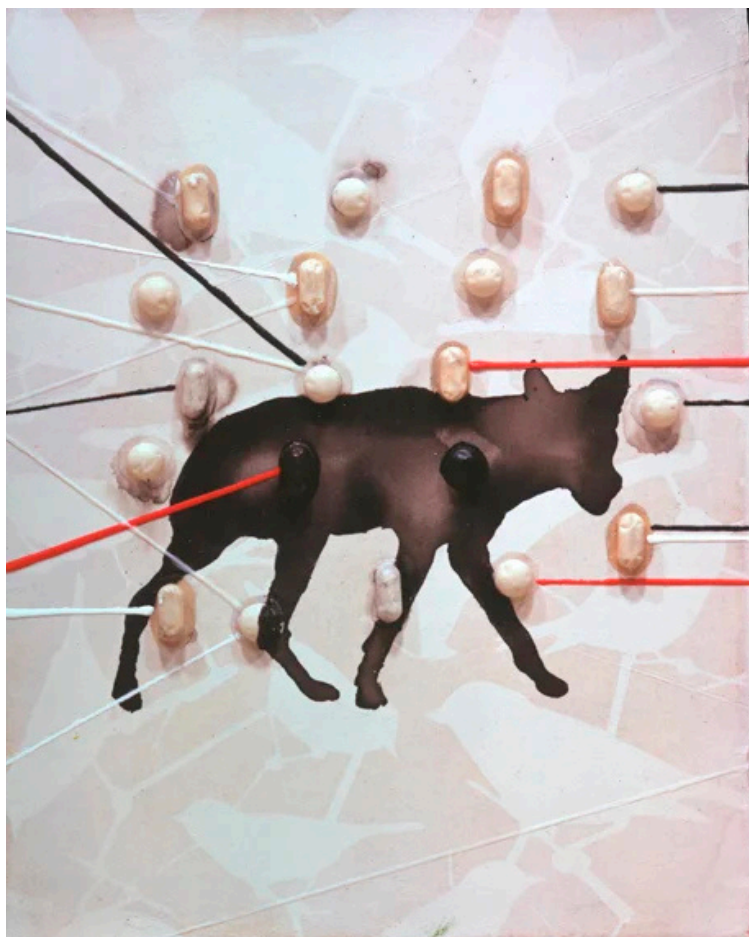
Duane Slick (American, b. 1961)

Coyote and Drugs, 2007

Acrylic on Linen

13 x 10 in.

Courtesy of the Artist



Duane Slick often uses the coyote as a guide or trickster figure—a presence that resists fixed meaning. An artist of Meskwaki and Ho-Chunk descent, Slick turns to the coyote as a figure that unsettles clear boundaries and fixed viewpoints, a strategy often used in anti-colonial imagery.

Here, the coyote appears alongside delicate birds, all linked by fine white lines that suggest interconnection. The surface echoes the blister packs of over-the-counter allergy medicine, referencing a period of medical vulnerability in the artist's life. Healing emerges not as a solution, but as a journey—one that reveals frailty, attentiveness, and connection to the surrounding world.

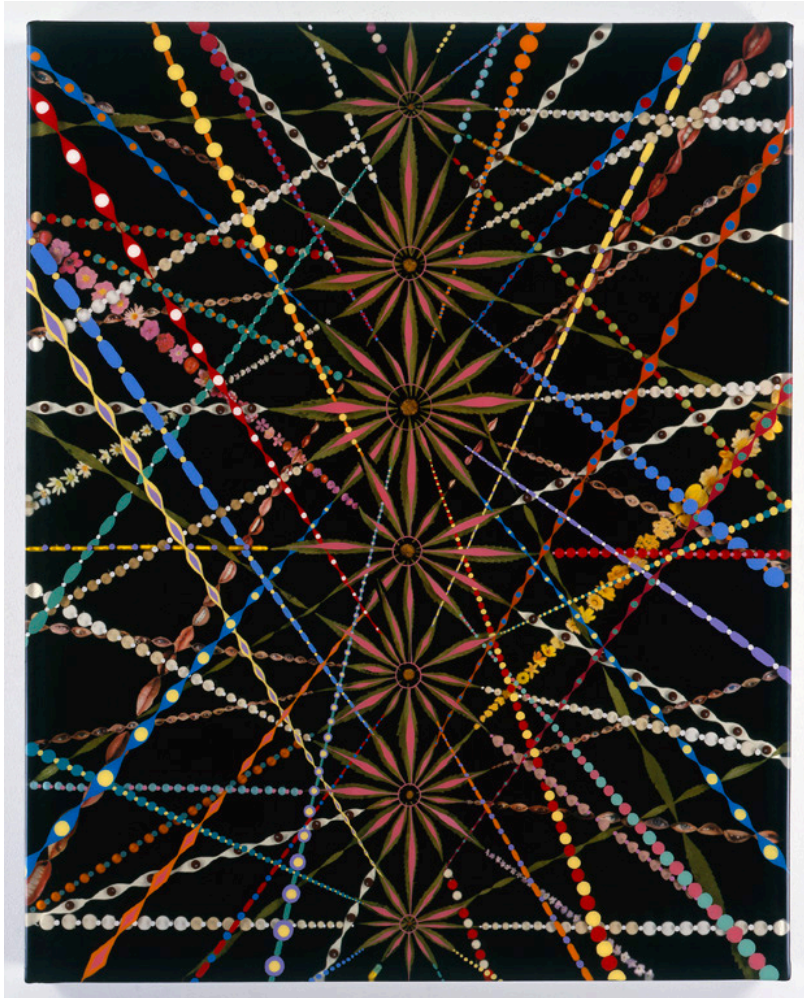
Duane Slick (Meskwaki, b. 1961, Waterloo, IA) received his BFA from the University of Northern Iowa and his MFA from the University of California-Davis. He is a painter, storyteller, and educator whose work explores spiritual, rather than physical, matters. Slick's work has been widely exhibited including at the Albert Merola Gallery, Provincetown, MA; RK Projects, New York, NY; University of Northern Iowa, Cedar Falls, IA; Bannister Gallery, Rhode Island College, Providence, RI; Neilson Gallery, Boston, MA; Gregory Lind Gallery, San Francisco, CA; and Jan Cicero Gallery, Chicago, IL, among others. Slick has received various grants and fellowships, including an Eiteljorg Fellowship for Native American Art; a Fellowship at the School for Advanced Research in Santa Fe, NM; a Joan Mitchell Foundation Grant; a Rockefeller Foundation Grant; and a Robert Motherwell Fellowship at the Fine Arts Work Center, Provincetown, MA. Slick's work is included in the collections of the National Museum of the American Indian, New York, NY; Eiteljorg Museum, Indianapolis, IN; De Cordova Museum in Lincoln, MA; Smithsonian Institution, Washington, D.C.; Milwaukee Art Museum, WI; and the C.N. Gorman Museum, University of California, Davis. Slick has lectured at academic institutions across the United States and taught at the Institute of American Indian Arts in Santa Fe, New Mexico. In 1995, Slick began teaching painting and printmaking at the Rhode Island School of Design. He is currently represented by the Albert Merola Gallery, Provincetown, MA.

Fred Tomaselli (American, b. 1956)

Radiating Column, 2000

Pills, leaves, mushrooms, photo collage, acrylic, and resin on wood panel
24 x 30 in.

Courtesy of the Artist and James Cohan Gallery, New York, NY



Fred Tomaselli creates dense, luminous images that draw on the visual language of star maps and night skies. Across these works, he uses repeated forms—pills, plant imagery, and chemical references—to build visual systems that invite both wonder and unease.

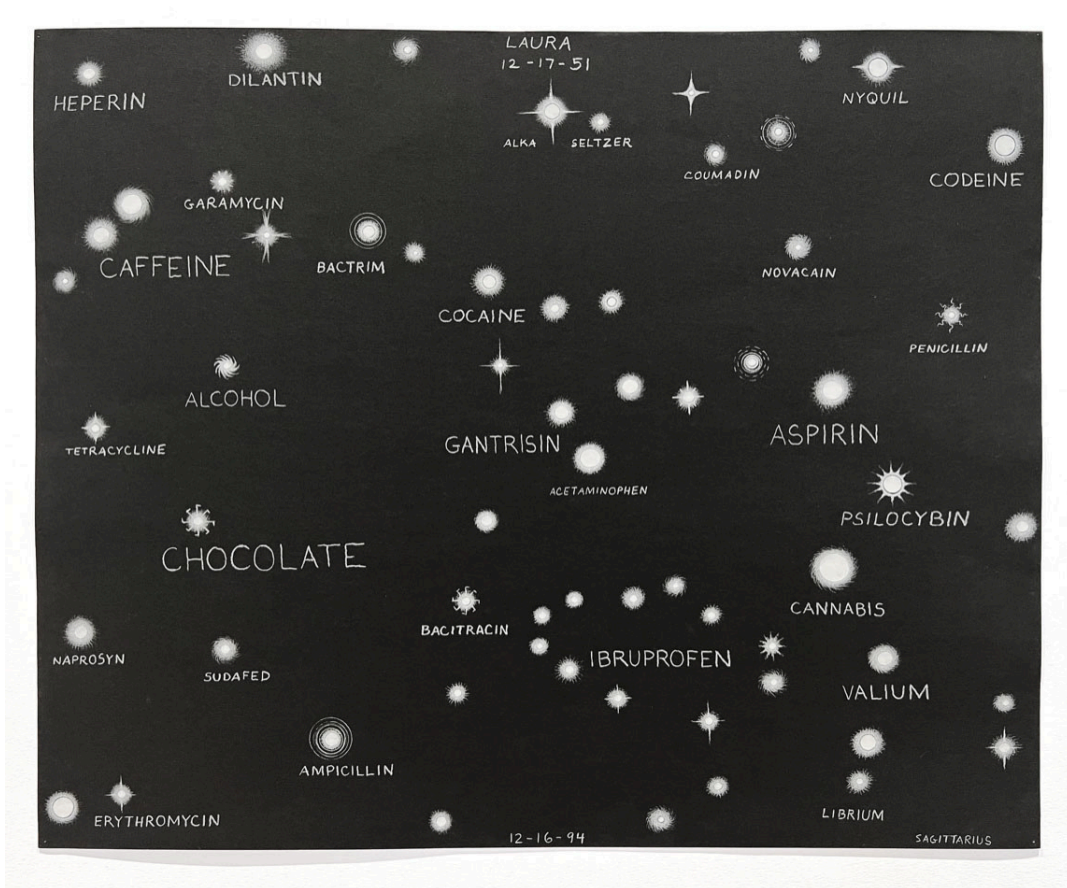
In *Radiating Column*, bead-like strands of pills align into a vertical formation set against a cosmic field, forming a radiant column that suggests order, accumulation, and intensity.

Fred Tomaselli (American, b. 1956)

Portrait of Laura, 1994

Prismacolor and gouache on paper

20 x 23.5 in.



Tomaselli's *Portrait of Laura* takes the form of a night sky, where star-like constellations are labeled with the names of chemical substances—pharmaceutical, legal, and illicit—organized around a central date that appears to mark a birth.

Do Tomaselli's images describe individuals, or the substances that shape their lives? Tomaselli leaves viewers navigating a space where care, chemistry, identity, and uncertainty remain tightly entangled.

Fred Tomaselli (American, b. 1956) earned their B.A. from California State University in 1982. Raised in California but based in Brooklyn, he is a multimedia artist whose maximalist approach typically involves combining a collage of unorthodox materials, covered in epoxy resin. His solo exhibitions have been presented internationally, including at the Laguna Art Museum, Laguna Beach, CA; the Joslyn Art Museum, Omaha, NE; Oceanside Museum of Art, Oceanside, CA; Toledo Museum of Art, Toledo, OH; Albright-Knox Gallery of Art, Buffalo, NY; Site Santa Fe, NM; Palm Beach ICA, FL; and Whitney Museum of American Art, NYC, NY. His work has been held in the collections of the Museum of Modern Art, NYC, NY; Whitney Museum of American Art, NYC, NY; Metropolitan Museum of Art, NYC, NY; Brooklyn Museum, NY; Albright Knox Art Gallery, Buffalo, NY; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; San Diego Museum of Contemporary Art, CA; San Francisco Museum of Modern Art, CA; Los Angeles County Museum of Art, CA; Museum of Contemporary Art, Los Angeles, CA; the Orange County Museum of Art, Santa Ana, CA; and many others. He has been the recipient of many awards, including the Asher B. Durand Award for Distinction as a Brooklyn Artist, the Aspen Award for Art, the Joan Mitchell Grant, the Art Commission Award for Excellence in Design, and a Percent for Art Public art commission in New York (1990).

Frank C. Moore (American, 1953-2002)

Beacon III, 2001

Oil on canvas over featherboard

72 x 96 in.

Collection of Joy of Giving Something, Inc.



Frank C. Moore was diagnosed with HIV in 1987, at a moment when treatment options were limited and often toxic. In *Beacon*, a figure lies adrift at sea, suspended between vulnerability and intervention.

A lighthouse cuts through the darkness, its beams shaped like a double helix, evoking scientific knowledge and the promise of medical progress. Below, sea creatures offer pills and glowing injections, hovering between care and threat. The body appears exposed, monitored, and waiting.

Does the beacon guide the figure toward healing, or does it simply illuminate the difficulty of choosing among uncertain cures? Moore leaves that question unresolved, reflecting what it meant to live as a gay man with HIV in a moment of government neglect and cultural stigma, when illness, sexuality, care, and desire were inseparable—and often faced alone.

Frank C. Moore (American, 1953-2002) received a BFA in art and psychology from Yale University in 1975. Working primarily with paint, Moore's work, following an HIV diagnosis in 1987, increasingly centered upon issues related to AIDS, homosexuality, healthcare, bioethics, and environmental degradation. Moore's first solo exhibition took place in 1983 at the Clocktower, Tribeca, NY. Moore's work has been exhibited widely both in the United States and internationally, including several times at Sperone Westwater Gallery, New York, NY where he was represented, the 1995 Whitney Biennial, Whitney Museum of American Art, New York, NY; MoMA P.S. 1, New York, NY; The Drawing Center, New York, NY; Artists Space, New York; Parrish Art Museum, Southampton, NY; Bass Museum of Art, Miami; and additional museums in England, France, Italy, and Japan. A retrospective spanning Moore's career, *Toxic Beauty: The Art of Frank Moore* was mounted in 2012 at New York University's Grey Art Gallery and Fales Library. Moore's work is included in various public and private collections, including the Buffalo AKG, NY; Blanton Museum of Art, University of Texas at Austin, TX; Orlando Museum of Art, FL; Museum of Modern Art, New York, NY; New York Public Library, NY; Yale University Art Gallery, New Haven, CT; and the Whitney Museum of American Art, New York, NY, among others.

An-My Lê (Vietnamese-American, b. 1960)

U.S.N.S. Comfort, Verrazano Bridge, Brooklyn, New York, 2020

Inkjet print

16 x 19 in.

Gallery Purchase, Collection of the Van Every/Smith Galleries



An-My Lê took this photograph on March 30, 2020, as the U.S.N.S. Comfort arrived in New York to aid city hospitals bombarded by the COVID-19 pandemic. This was not the first time Lê photographed the ship (or its sister ship, U.S.N.S. Mercy). Between 2004 and 2013, the artist traveled across the globe with the U.S. Navy to document military activities, and photographed the Comfort during its relief mission to Haiti following the 2010 earthquake.

The 1,000-bed ship was commissioned to ease pressure on hospitals in New York, then the epicenter of the COVID-19 virus, only to be decommissioned in early June after having served just 182 patients. Stark white against the Manhattan shore, the Comfort ultimately served more as a symbol of relief and security. Its presence also focused attention on ethics and government responsibility in a time of crisis.

The artist sold editions of the photograph through Marian Goodman Gallery to raise funds for NYC Health + Hospitals (New York City Health and Hospitals Corporation), the largest municipal health system in the U.S.

An-My Lê (Vietnamese-American, b. 1960) received her BAS from Stanford University in 1981 and her MFA from Yale University School of Art in 1993. Her work centers on the impact of war on both culture and the environment, often portrayed through photography. Her work has been featured in numerous solo exhibitions including at Baltimore Museum of Art, MD; Sheldon Art Museum, Lincoln, NE; Marian Goodman Gallery, Paris, France; Carnegie Museum of Art, Pittsburgh, PA; Hasselblad Foundation, Gothenburg, Sweden; San Francisco Museum of Modern Art, CA; Marian Goodman Gallery, New York, NY; and Museum of Modern Art, New York, NY, among others. Group exhibitions include those at Whitney Museum of American Art, New York, NY; Spirit House, the Cantor Arts Center at Stanford University, Stanford, CA; Getty Center, Los Angeles, CA; High Museum of Art, Atlanta, GA; The Museum of Contemporary Photography, Chicago, IL; Sprengel Museum, Hannover, Germany; National Museum of Modern and Contemporary Art, Seoul, South Korea (and traveling); and Minneapolis Institute of Art, Minneapolis, MN. She is the recipient of numerous prestigious awards and honors including the MacArthur “Genius” Foundation Fellowship (2012), Louis Comfort Tiffany Foundation Award (2009), and Guggenheim Memorial Foundation Fellowship (1997). Her work can be found in many collections including San Francisco Museum of Modern Art, CA; Art Institute of Chicago, IL; Museum of Fine Arts, Houston, TX; Dallas Museum of Art, TX; Philadelphia Museum of Art, PA; St. Louis Art Museum, MO; Los Angeles County Museum of Art, CA; The Smithsonian National Museum of Asian Art, Washington D.C.; Palm Springs Art Museum, CA; Museum Ludwig, Cologne, Germany; Bibliothèque Nationale, Paris, France; Queensland Art Gallery, Australia, and in New York, NY at Museum of Modern Art, The Metropolitan Museum of Art, Solomon R. Guggenheim Museum, and The Whitney Museum of American Art, among many other institutions internationally.

Jaune Quick-to-See Smith (American, 1940-2025) and Neal Ambrose-Smith (American, b. 1966)

Warrior for the 21st Century, 1999

Electrical motor, metal box and mechanical timer, metal chains, steel, hardware, acrylic sheet, Salish Kootenai College T-shirt, deck of cards, copy of Hellgate Treaty, fry bread, beaded cuffs, cotton gloves, aspirin, bottle of echinacea, plastic sewn with sinew (with Salish Kootenai Health Department Reservation Snag Bag, condoms, sage, red ochre), cassette tapes (Black Lodge's "The People Dance" and Star Blanket Jr.'s "Get up and Dance! Pow-Wow Songs Recorded Live"), wooden crate, and CD player with sound 115 x 60 x 24 in.

Courtesy of Garth Greenan Gallery, New York, NY



This kinetic sculpture brings together medicine, food, music, treaty text, and everyday objects—materials shaped by Indigenous histories of care and constraint.

Echinacea points to plant knowledge long used by Native healers, while aspirin signals Western pharmaceutical systems. Fry bread recalls the conditions of forced relocation and government rationing under settler colonialism. Rather than depicting a warrior defined by conquest, the artists propose a cultural warrior grounded in survivance—a term that describes cultural survival through adaptation, continuity, and resistance.

Here, care, maintenance, and repair are not passive acts. They become active strategies for living and continuing Indigenous presence into the present.

Jaune Quick-to-See Smith (Confederated Salish and Kootenai Nation, 1940-2025) received an Associate of Arts Degree from Olympic College in Bremerton, Washington in 1960, a BA in Art Education from Framingham State College in 1976, and an MA in Art from the University of New Mexico in 1980. She has self-proclaimed that she is a cultural arts worker focusing on tribal politics, human rights, and environmental issues as the base of her work. Much of her work consists of abstract paintings and prints that combine humor with said complex topics. Smith's work has been shown nationally with over 100 solo exhibitions during her 40-year career. She curated over 30 exhibitions of Indigenous artists and has lectured at over 200 universities, museums, and conferences globally. She also participated in several collaborative public art works including at the Great Hall of the Denver Airport, Yerba Buena Park, San Francisco, CA; and in West Seattle, WA. Smith is the recipient of numerous prestigious awards and honors including the Academy of Arts and Letters Purchase Award, NY (1987); the Joan Mitchell Foundation Painters Grant (1996); the Women's Caucus for the Arts Lifetime Achievement (1997); the College Art Association Women's Award (2002); Governor's Outstanding New Mexico Woman's Award (2005); New Mexico Governor's Award for Excellence in the Arts 2005; Art Table Artist Honoree, NY (2011); Visionary Woman Award (2011), Moore College, Philadelphia PA; Elected to National Academy of Art, NY (2011); Living Artist of Distinction Award, Georgia O'Keeffe Museum (2012); Switzer Distinguished Artist (2012); NAEA Ziegfeld Lecture Award (2014); The Woodson Foundation Lifetime Achievement Award (2015); honorary doctorates: Minneapolis College of Art and Design (1992); Pennsylvania Academy of Fine Arts (1998); Massachusetts College of Art (2003); University of New Mexico, Albuquerque (2009). Her work is in the collections of the Museum of Modern Art, Quito, Ecuador; the Museum of Mankind, Vienna, Austria; The Walker, Minneapolis, MN; Smithsonian American Art Museum, Washington DC; the Museum of Modern Art, New York, NY; the Brooklyn Museum, NY; The Metropolitan Museum of Art, New York, NY; The Whitney Museum of American Art, New York, NY; and the Victoria and Albert Museum, London, UK.

Neal Ambrose-Smith (American, b. 1966), the son of Jaune Quick-to-See Smith, received his BA from the University of Northern Colorado in 1989 and MFA from the University of New Mexico in 2009. He is a descendant of the Confederate Salish and Kootenai Nation. He is known for his maximalism through painting and sculpture, reflecting on culture, politics, and society.

Smith's work has been shown in many significant museums nationally and internationally, including the New York Public Library, NY; Smithsonian National Museum of the American Indian, Washington, D.C.; Galerie municipale d'art contemporain, Chamalières, France; Hongik University, Seoul, Korea, along with many others. Smith collaborated with his mother on several projects starting in the 1990s. He is also known for his app, Artist Ideas, which provides artists with 100 ideas to create. Currently, he is a Professor at the Institute of American Indian Arts in Santa Fe, New Mexico.

Susan Chen (American, b. 1992)

Plan B: A Discussion, 2024

Oil on linen

76 x 84 in.



Susan Chen has collaborated with over a hundred different individuals in the studio — many of whom are members of the Asian diaspora and beyond. Her paintings explore themes of race, community, immigration, prejudice, identity, family, longing, love, and loss. Deeply curious about her sitters' experiences, she continues to discover painting's magical ability to survey communities and is driven by the political potential of figurative painting to enact social change. In *Plan B: A Discussion*, Chen depicts a group of women around a box of emergency contraception, transforming a private, often stigmatized object into a catalyst for dialogue. Painted from live sittings over several hours with friends, acquaintances, community members, and Planned Parenthood volunteers, the group reflects a range of experiences and perspectives on reproductive choice in the post-Roe era. The painting is rendered in Chen's typical saturated palette and impasto brushwork. The title highlights Chen's interest in discourse: gathering, talking, listening, and being seen are framed as acts of empowerment.

Susan Chen (American, b. 1992)

Vote Plan B, 2024

Ceramic

15 x 11 x 4 in.

Collection of Beth Rudin DeWoody



Here, the focus of Chen's nearby painting—a box of Plan B—is rendered larger-than-life in three dimensions. On June 24, 2022, *Dobbs v. Jackson Women's Health Organization* overturned *Roe v. Wade*, which had provided federal protection for abortion rights for nearly fifty years. As authority returned to individual states to regulate or ban the procedure, Chen's artwork, which includes a small "VOTE" sign, emphasizes the necessity of active participation to protect reproductive rights.

Susan Chen (American, b. Hong Kong 1992) received her BA from Brown University in 2015 and her MFA from Columbia University in 2020. Her work in recent years has centered on community portraiture and conceptual still life, in both painting and ceramics. Her first solo exhibitions were presented with Meredith Rosen Gallery, Night Gallery, and Rachel Uffner Gallery. She is the recipient of numerous awards and fellowships, including a residency at Silver Art Projects, Social Justice & Activism program at the World Trade Center; Hopper Prize Winner (2020); *Forbes* Under 30 North America Honoree (2022); Artsy Vanguard Artist (2022); and a Creative Capital Grant (2025). Her works can be found in the collections of the Brooklyn Museum, Brooklyn, NY; Los Angeles County Museum of Art, Los Angeles, CA; Columbus Museum of Art, Columbus, OH; Museum of Chinese in America, New York, NY; Beth Rudin DeWoody Collection, Palm Beach, FL; Perry and Marty Granoff Center for the Creative Arts, Providence, RI; and the Yuz Museum Shanghai, Shanghai, China. Her work has been featured on the cover of *New York Magazine*, multiple issues of *New American Paintings*, and covered by *The New York Times*, *CNN*, *Hyperallergic*, *Artnet*, *Artsy*, *Cultured Magazine*, PBS, and more.

Rudy Shepherd (American, b. 1975)

Healing Devices, 2025

Glazed ceramics

Variable dimensions

Courtesy of the Artist and Kates-Ferri Projects



Rudy Shepherd's work explores the nature of evil through painting, drawing, and sculpture, often engaging the lives of both perpetrators and victims of crime. Through a series of portraits depicting both, Shepherd examines the complexity of these narratives and the gray areas between innocence and guilt, making no visual distinctions between the two. In tandem with these works, Shepherd has developed two sculptural series conceived as responses to the overwhelming forces of negative energy, both on view as part of this exhibition.

Shepherd's *Black Rock Negative Energy Absorbers* are intended to draw negative energy away from individuals, allowing them to respond to life through more positive aspects of their personality. In March, Shepherd will create a new work on the lawn of the Visual Arts Center, which he will activate through his Induction Ceremony performance on March 27.

Similarly, these small ceramic *Healing Devices* offer a spiritual response to the growing number of problems that feel increasingly difficult to resolve.

Rudy Shepherd (American, n. 1975) received his MFA in Sculpture from the School of Art Institute of Chicago. His work has been presented in solo exhibitions at Aldrich Museum of Contemporary Art, Ridgefield, CT; Latchkey Gallery, New York, NY; Mixed Greens Gallery, New York, NY; Smack Mellon, Brooklyn, NY; Regina Miller Gallery, Carnegie Mellon University, Pittsburgh, PA; and group exhibitions at MOMA P.S.1, Queens, NY; The Studio Museum of Harlem, NY; Bronx Museum of Art, NY; Art in General, Brooklyn, NY; Triple Candie, New York, NY; Socrates Sculpture Park, Queens, NY; Cheekwood Museum of Art, Nashville, TN; Contemporary Museum, Baltimore, MD; Southeastern Center of Contemporary Art, Winston-Salem, NC; Museum of Science and Industry, Chicago, IL; Tart Gallery, San Francisco, CA; Analix Forever Gallery, Geneva, Switzerland, among others. Shepherd has been the recipient of numerous awards and residencies including Artist in Residence at PS1 National/International Studio Program, MOMA P.S.1 Queens, NY; Artist-in-Residence Visual + Harlem, Jacob Lawrence Institute for the Visual Arts, New York, NY; Emerging Artist Fellowship, Socrates Sculpture Park, Queens, NY; Artist-in-Residence, Location One, New York, NY; Process Space Artist in Residence Program Governors Island, Lower Manhattan Cultural Council, New York, NY. He has also displayed public art on the campus of Carnegie Mellon University, Pittsburgh, PA; Penn State University Park, PA; Socrates Sculpture Park, Queens, NY; First Street Green Art Park, New York, NY; Three Rivers Arts Festival, Pittsburgh, PA; and the Studio Museum, Harlem, NY. He is currently represented by Kates-Ferri Projects, NYC, and teaches at Wake Forest University in Winston-Salem, NC.

Michele Pred (Swedish-American, b. 1966)

Misoprostol (Abortion pill), 2024

Inflatable

96 x 96 x 20 in.



Michele Pred's work examines how pharmaceuticals become tools through which women's bodies are regulated, managed, and controlled. In this work, she centers misoprostol, a medication used in obstetric care and widely known as a drug used for medication abortion.

Here, the pill is presented not as a private medical detail, but as a public object shaped by law, ideology, and access. Its meanings shift depending on who is permitted to use it, under what conditions, in which places, and with what consequences.

Pred asks viewers to consider how medicine, often framed as neutral care, can also function as a site of power—where decisions about health become decisions about autonomy, surveillance, and control.

Michele Pred (Swedish-American, b. 1966) earned her BFA from California College of the Arts in Oakland, CA. She is a conceptual artist working primarily in sculpture, assemblage, and performance, intending for her work to reveal the cultural and political meanings of everyday objects. Pred's work has been exhibited at Jack Shainman Gallery as an original member of For Freedoms, an artist-led organization co-founded in 2016 by Hank Willis Thomas and Eric Gottesman that uses art to foster civic engagement, discourse, and direct action in the U.S. She has exhibited her work both nationally and internationally including at the V&A Museum, London, UK; Berkeley Art Museum, Berkeley, CA; Neuberger Museum, White Plains, NY; Bild Museet and Kulturhuset, Sweden; University of Westminster, London, UK; Museum of Craft and Folk Art, San Francisco, CA; University of Technology, Sydney, Australia; Omi International Art Center, Ghent, NY; ASU Museum, Tempe, AZ; Honolulu Museum of Art, HI; and Museum of Design Atlanta, GA, among others. Pred received a Pro-Choice Leadership Award from Personal PAC. Her work is part of the permanent collection at the Berkeley Art Museum, CA; the 21c Museum Hotels; the Fashion Institute of Technology, New York, NY; the Contemporary Museum, Honolulu, HI; and the 9/11 Memorial Museum in New York, NY, among others. Pred's work has been reviewed and featured by The New York Times, The Art Newspaper, Artnet News, ARTnews, Art in America, The Guardian, Ms.Magazine.com, The Los Angeles Times, The International Herald Tribune, WIRED, Vanity Fair Magazine, The Hollywood Reporter, In Style Magazine, American Craft Magazine, Huffington Post, Rachel Maddow, ReadyMade Magazine, TimeOut New York, Travel and Leisure Magazine, Associated Press Television, CBS Evening News with Katie Couric, PBS, CNN, MSNBC, FOX, NBC, ABC, The San Francisco Chronicle, Corriere della Sera (Italy), TV4, and Dagens Nyheter (Sweden). Pred resides in Oakland, California, and is represented by Nancy Hoffman Gallery, New York, NY.

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This exhibition was co-curated by John Corso-Esquivel, Chair & Associate Professor of Art and Lia Rose Newman, Director/Curator of the Van Every/Smith Galleries