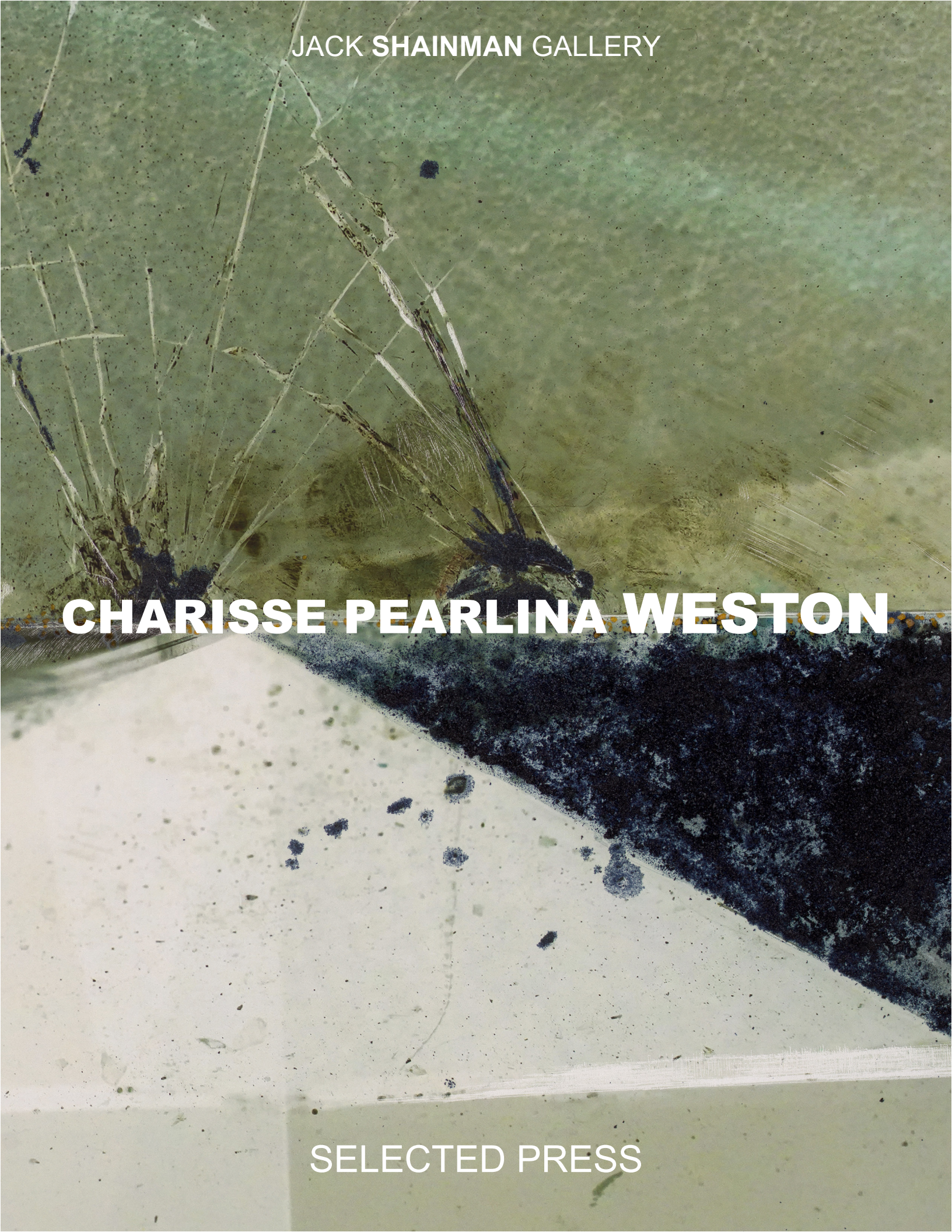
JACK **SHAINMAN** GALLERY



CHARISSE PEARLINA WESTON

SELECTED PRESS

The New York Times

CRITIC'S PICK

Surveillance Never Looked So Good

Charisse Pearlina Weston turns nefarious materials developed to monitor people into precarious, undulating forms.

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By Andrew Russeth

Dec. 14, 2025

Installation view of Charisse Pearlina Weston's exhibition "mis-/mé- (squeeze)." Charisse Pearlina Weston, via Jack Shainman Gallery, New York; Photo by Dan Bradica

How much should an artwork tell you about itself? What does it owe you? These kinds of questions linger in Charisse Pearlina Weston's ambitious exhibition at the Jack Shainman Gallery in Chelsea, her first solo show there. But before all that, some advice: Tread carefully. Weston uses materials like concrete, brick and metal, and wedges and balances glass elements to make abstract sculptures that look startlingly precarious. The wrong step could be disastrous.

One rippled piece of glass — about four feet tall and lustrous, like mother-of-pearl — leans nimbly against a wall. Nearby, wrinkled layers of somewhat-translucent glass are pressed against another wall, perched on a plinth's edge, its crevices seeming to hug a vertical plane of glass that has a smoky reflectiveness. A lead scroll threatens to glide off a low pedestal in another room, as a dense mass of glasses hovers over it, like a protector or pursuer.

Weston, "i belong to the long past that lends color to the vain," 2025, tempered laminate glass, slumped and fused Mirropane, Solexia glass and shattered glass made in collaboration with Robert Weston Sr., cast concrete, bricks. Charisse Pearlina Weston, via Jack Shainman Gallery, New York; Photo by Dan Bradica

Some additional advice: Closely study the show's checklist, which unspools a bit more about what Weston is up to. The listed materials include glass with brand names like Solarcool and Mirropane, which can facilitate privacy and surveillance. (Mirropane is "the ideal choice" for places that "need to be kept under observation or hidden from public scrutiny," its maker says on its website.) Aided by a kiln, Weston fuses and warps this stuff of security checkpoints, corporate offices and interrogation rooms into shapes that suggest moving water or traces of bodies.

For Weston, 37, there is rich metaphorical potential in glass. Before adopting it as her signature material, she was looking for something "to represent both the environment of violence and risk that Black folks live in, but also the ways in which we shape-shift, move beyond that and escape it," she has said. Its "malleability in relationship to Blackness and its ability to maneuver around this environment of violence" is part of its appeal for her.

Weston, "breached, i step outward into some other hell where there is no doubt of a living god housed…," 2025, slumped Mirropane made in collaboration with Robert Weston Sr. Charisse Pearlina Weston, via Jack Shainman Gallery, New York; Photo by Dan Bradica

In Weston's best works, the folds and bends in her industrial ingredients seem to be concealing or safeguarding information, holding things back as they beguile. Different slices of glass act as windows, block sightlines and reflect parts of sculptures, engineering illusions.

It takes time to make sense of these creations, which feel personal and unpredictable, like people. Their often unwieldy titles underscore that: "words beneath the surface misprint the dream i no longer remember" (2025), for one. These names come from poems by Weston, who is both a sculptor and a poet — putting her in the company of Michelangelo and Carl Andre. (Her work also vaguely recalls Christopher Wilmarth, who made glass sculptures inspired by Stéphane Mallarmé.)

Weston, "words beneath the surface misprint the dream i no longer remember," 2025" tempered laminate glass panel, slumped and fused Mirropane, Solexia glass, and shattered glass made in collaboration with Robert Weston Sr., lead embedded with fingerprints. Charisse Pearlina Weston, via Jack Shainman Gallery, New York; Photo by Dan Bradica

Weston minted some pieces in collaboration with her father, Robert Weston Sr., an approach that links her to a number of Black artists who have made remarkable art with a parent, like Faith Ringgold and the great Jacolby Satterwhite. (Ringgold, who died in 2024, is the subject of a heartening survey at the downtown location of Jack Shainman, the gallery showing Weston.)

There is a lot here, including inkjet prints on canvas that depict collaged segments of glass works. Weston has ornamented them with patches of frit, crumbly ceramic bits used to make glass, and she has cut into their surfaces in places. These wall-hung compositions are intricate and eye-catching, and they share some of the inventive opacity of her sculptures, but they are less resolved, not as memorable.

Weston, “else -where.,” 2025, inkjet print on canvas, 220 grit silicone carbide, shattered glass from the after-being of collapse, slumped Mirropane, Solarcool breeze surveillance glass, shattered tempered glass, metal end cap, epoxy, ink, acrylic paint. Charisse Pearlina Weston, via Jack Shainman Gallery, New York; Photo by Dan Bradica

With half as many pieces, this would be a more effective exhibition, but who can blame Weston for taking an everything-and-the-kitchen-and-sink approach? Clearly she has talent to burn, and she is on a tear, after hanging sheets of smoked glass in last year's Whitney Biennial and offering a strong suite of works (understated standing glass, an alluring wall work) at this year's excellent Site Santa Fe International in New Mexico.

One sculpture here is alone worth a trip: "i belong to the long past that lends color to the vain" (2025). Long, dark glass panels form a V atop bricks and cement, cradling a hunk of shimmering glass that could be lumps beneath bedsheets or, from another vantage point, a crashing wave, its image multiplying against nearby surfaces. It has a futuristic sleekness and the undeniable potency of an ancient ruin. Is it a coffin? Maybe a manger? It's smoldering with life.

Charisse Pearlina Weston: mis-/mé- (squeeze)

Through Saturday, Jack Shainman Gallery, 513 West 20th Street, Chelsea; 212-645-1701, jackshainman.com.

Artists

5 Art World Wunderkinds Who Defined 2025

From Chase Hall to Alexandra Metcalf, these are the rising artists who made it big this year.

Katie White (https://news.artnet.com/about/katie-white-1066) December 16, 2025

Some interviews stay with a writer (and reader) long after publication. Recently, we took a look back over the dozens of profiles and interviews of rising artists we've published this year. While there were plenty of fascinating conversations, these five rising artist features defined 2025 for us in a way that is still resonating.

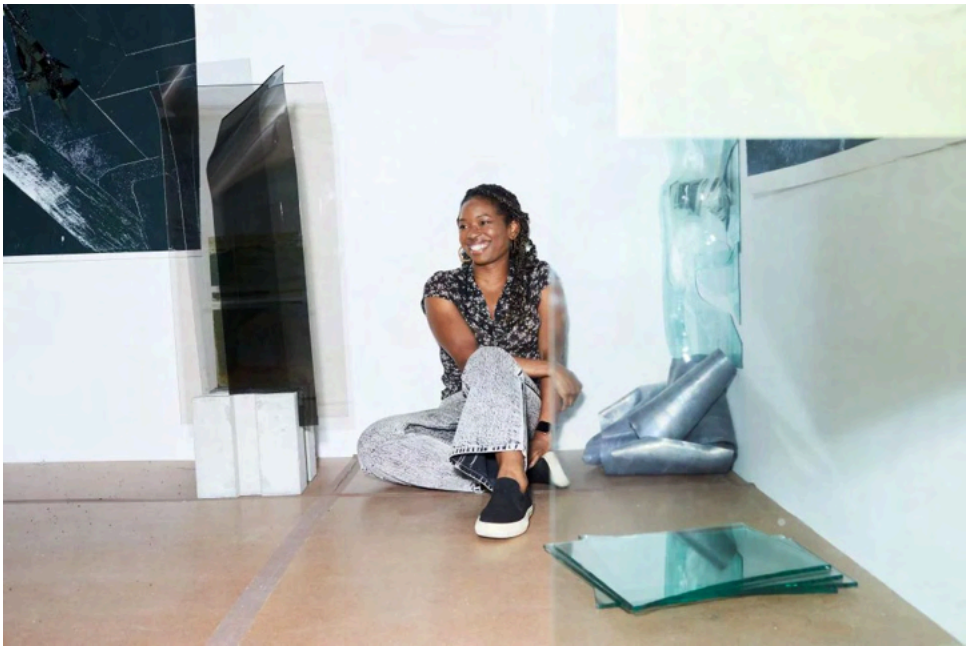
What Sculptor Charisse Pearlina Weston Sees in Shattered Glass
by William Van Meter

Charisse Pearlina Weston. Courtesy of the artist and Jack Shainman Gallery, New York. Photo: Charisse Pearlina Weston

Glass art can have a bit of a fuddy-duddy reputation. Not so in the hands of powerhouse rising artist Charisse Pearlina Weston, whom my colleague William Van Meter profiled last month. The artist, a Houston native now living in Harlem, creates daring compositions of shattered glass, concrete, and other industrial materials. Van Meter had first seen her works in a solo booth with Chicago gallery Patron at Frieze New York in 2024.

Charisse Pearlina Weston, words beneath the surface misprint the dream i no longer remember (2025). © Charisse Pearlina Weston. Photo: Dan Bradica Studio. Courtesy of the artist and Jack Shainman Gallery, New York.

The year since has been a whirlwind for the artist. In April, she was awarded a Guggenheim Fellowship. Her works also earned inclusion in Cecilia Alemani's curation of the Site Santa Fe International (on view until January 2026). Weston also joined the roster at Jack Shainman and, right now, her debut solo exhibition with the gallery, "Mis-/Mé- (Squeeze) (https://jackshainman.com/exhibitions/charisse_pearlina_weston_misme_squeeze)" is currently on view (through December 20). Just a few weeks ago, at Art Basel Miami Beach, both Patron and Jack Shainman presented her works.



Charisse Pearlina Weston. Photo by Lelanie Foster. Courtesy of the Studio Museum in Harlem, Artist in Residence 2022–23.

In this profile, Weston digs into the deep into the forces that shape her work. "A lot of my work has been dealing with exploring the ways ideology works on us and thinking about the interior, essentially psychic life," Weston said. Her works, by medium, are in some ways the products of forces beyond the artist's control. "So even if I have an idea, sometimes when I open the kiln, it's completely different. There's a degree of chance in the work," she said. "The material has these seemingly contradicting qualities—it's fragile, but then it can do harm. It's reflective, but then it has this capacity to obfuscate."

Artists(https://news.artnet.com/art-world/artists)

What Sculptor Charisse Pearlina Weston Sees in Shattered Glass

With a new show at Jack Shainman and a return to Art Basel Miami Beach, Weston's 2025 marks another decisive step in her fast-rising trajectory.

Charisse Pearlina Weston. Courtesy of the artist and Jack Shainman Gallery, New York. Photo: Charisse Pearlina Weston

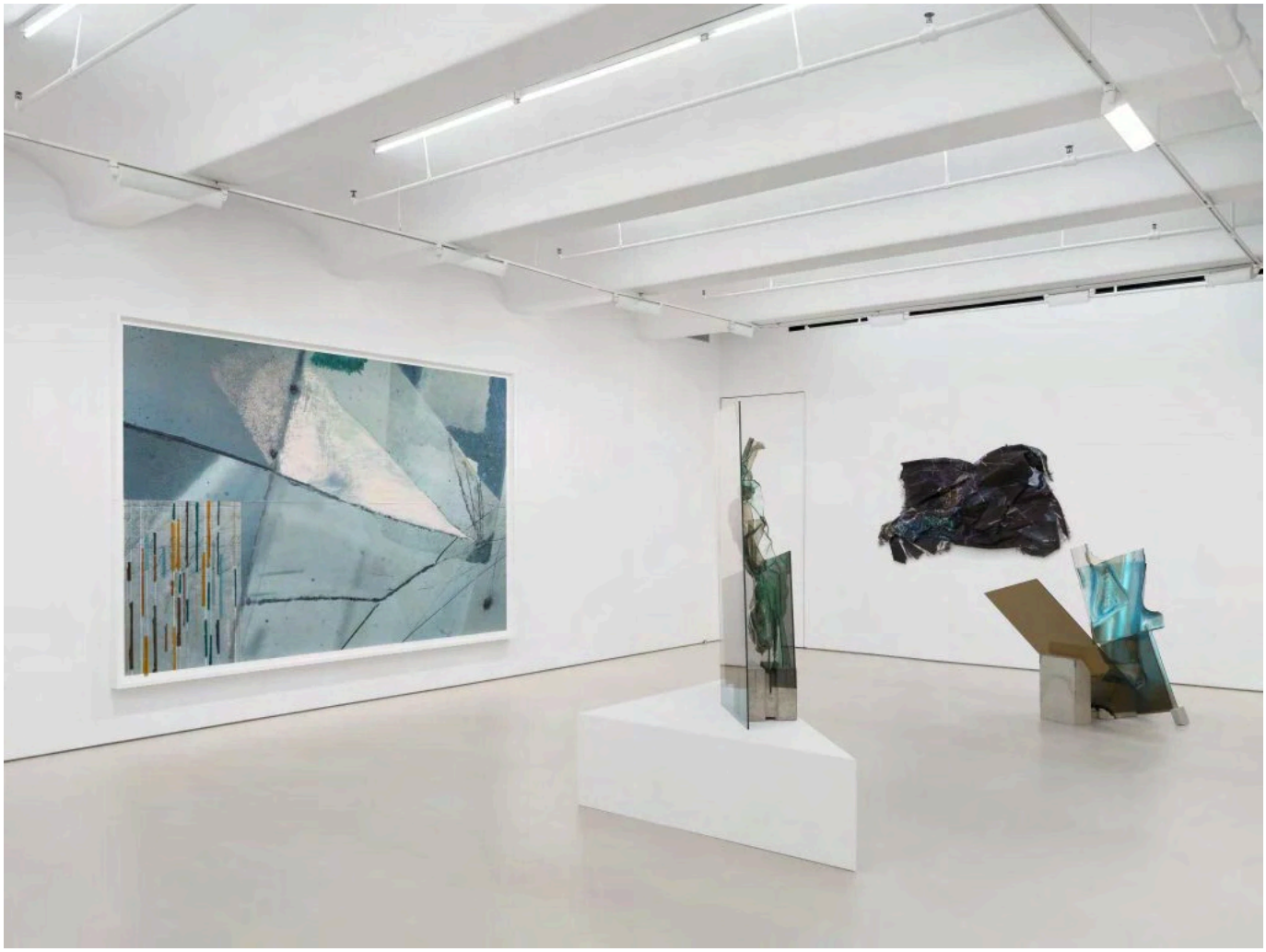
by William Van Meter (https://news.artnet.com/about/william-van-meter-17828) November 18, 2025

In a convention-center setting with a halogen glare, the power of art can often get lost in the art-fair shuffle and sample-sale setup. And then all of a sudden, when you're not expecting it, it can hit you. I first came into contact with the work of Charisse Pearlina Weston (https://www.artnet.com/artists/charisse-pearlina-weston/) at Frieze New York in 2024 where the Chicago gallery Patron gave her a solo presentation. I turned a corner and her abstract sculptures and textured wall pieces stood out like dark stars of shattered glass, concrete, and other industrial materials compared to the other work at the fair. It might have been the least commercial-seeming booth there, but it was the most memorable and beckoning.

Weston's fans, a growing cult, pick up on her magic: transmogrifying hard, harsh materials into something harmonious. Her work, which coalesces serenity from the chaos, not only of the materials but of the modern world swirling around her, has turned her into an ascendant star.

“I hope that it has a sense of urgency in it,” Weston told me about her art. “That’s something that I’m always thinking about in the work, that it needs to feel urgent and alive in some way.”

The artist’s first solo presentation with Jack Shainman gallery, since joining the roster in 2024, is now on view in New York’s Chelsea. “Mis-/mé-(squeeze) (https://jackshainman.com/exhibitions/charisse_pearlina_weston_misme_squeeze),” which runs through December 20, is just the latest achievement in Weston’s explosive trajectory. In April, she was awarded a Guggenheim Fellowship. She also has an installation on view (until January 2026) at this year’s Cecilia Alemani-curated SITE Santa Fe International. Next month, for the second year in a row, Weston will have dual representation at Art Basel Miami Beach, in the booths of Patron and Jack Shainman.



Installation view, Charisse Pearlina Weston, “mis-/mé- (squeeze)” (2025) Jack Shainman Gallery, 513 W 20th Street, New York, NY. Photo: Dan Bradica Studio. © Charisse Pearlina Weston. Courtesy of the artist and Jack Shainman Gallery, New York.

Breaking the Glass Ceiling

You can tell there are a lot of ideas and emotions within Weston’s pieces. Her art functions on many levels; it’s engaging to those who are keyed in to its cerebral qualities, but it also has a visceral aesthetic appeal, a hybrid language of eras, drawing equally from ’80s material grit, early-2000s digital fracture, and a cross-temporal sensibility unmoored from any single decade, a sort of otherworldly crash and resurrection to the casual observer.

Late last month, Weston was walking me through her new exhibition on the eve of her opening at Jack Shainman. “A lot of my work has been dealing with exploring the ways ideology works on us and thinking about the interior, essentially psychic life,” said Weston,

who traded in her usual daytime look of face shield, Teflon apron, and protective gloves for an umber knit dress and black boots. Soft-spoken and thoughtful, she looked much younger than her 37 years.

Glass became Weston's main medium in graduate school. She earned her BA at the University of North Texas before completing an MA at the University of Edinburgh and graduate French studies in Rouen, eventually moving into an MFA at UC Irvine's art program. She completed the Whitney Museum's Independent Study Program in 2020. A Houston native, Weston has lived in New York since 2019 and has traded Flatbush, Brooklyn for Harlem.

Before she found glass, she was a painter, and then focused on installation work (which she is slowly returning to). "I'd been wanting to have a material represent certain aspects of my conceptual framework," she explained. "I was thinking about how to represent both the environment of violence and risk that Black folks live in, but also the ways in which we shapeshift, move beyond that, and escape it."

She added that glass as a material is unpredictable. "So even if I have an idea, sometimes when I open the kiln, it's completely different. There's a degree of chance in the work," she said. "The material has these seemingly contradicting qualities—it's fragile, but then it can do harm. It's reflective, but then it has this capacity to obfuscate."

Charisse Pearlina Weston, *words beneath the surface misprint the dream i no longer remember* (2025). © Charisse Pearlina Weston. Photo: Dan Bradica Studio. Courtesy of the artist and Jack Shainman Gallery, New York.

Scenographies and Poetics

Each sculpture at Jack Shainman incorporates surveillance glass—warped, deformed, bent, and twisted by Weston's various processes. "The show is focused on exploring this idea of squeezing and pressure as a way to think about the ways in which we often see ourselves in places that don't actually represent us," she said. "I'm thinking about that misdirection of identification and how this is a way that ideology essentially squeezes the subject or us to fit certain spaces or certain roles in society."

The artist articulated her feelings unflinchingly in the show's press release: "I have stopped watching the news, and I know many people have too, but still I am ashamed of it—it is, after all, a very poor attempt at hiding from all that is happening and all that most certainly will happen, and I no longer have social media for a similar reason, because I couldn't cope with the ways it would inevitably devour me."

Charisse Pearlina Weston, *i belong to the long past that lends color to the vain* (2025), made in collaboration with Robert Weston Sr. © Charisse Pearlina Weston. Photo: Dan Bradica Studio. Courtesy of the artist and Jack Shainman Gallery, New York.

What unites Weston's various projects is heavy research. The foundational texts for this show were a lot of Samuel Beckett (https://www.artnet.com/artists/samuel-beckett/) and *Desire/Love*, Lauren Berlant's short theoretical book on how these emotions operate as cultural infrastructures. She also maintains a writing practice. "I'm really interested in poetics," she said. Earlier in her career, text appeared directly in her sculptures, with poems discreetly etched into the glass and shifting in and out of legibility. For this show, she moved the text into the titles, which she described as two poems divided across the works.

Weston worked on the current show for a year and a half, including its careful scenography. It was clear to her when she reached the finishing point. "My kiln broke so I couldn't make more work," she said. "But I had gotten to a point where I felt satisfied with the extent to which I kind of explored this idea of squeezing the pressure."

Installation view, Charisse Pearlina Weston, “mis-/mé- (squeeze),” (2025) Jack Shainman Gallery, 513 W 20th Street, New York, NY. Photo: Dan Bradica Studio. © Charisse Pearlina Weston. Courtesy of the artist and Jack Shainman Gallery, New York.

Her interest in poetics is evident in her titling. One sculpture, called *mis-prision (i took to it wrongly grappled it in left instead of right saw it there when it was here and close and nothing),* sits atop a triangular plinth. It is an amalgamation of sharp planes, softened plexiglass, and cold concrete, and stands in front of the almost seven-foot-wide relief *untitled long before the squeeze*.

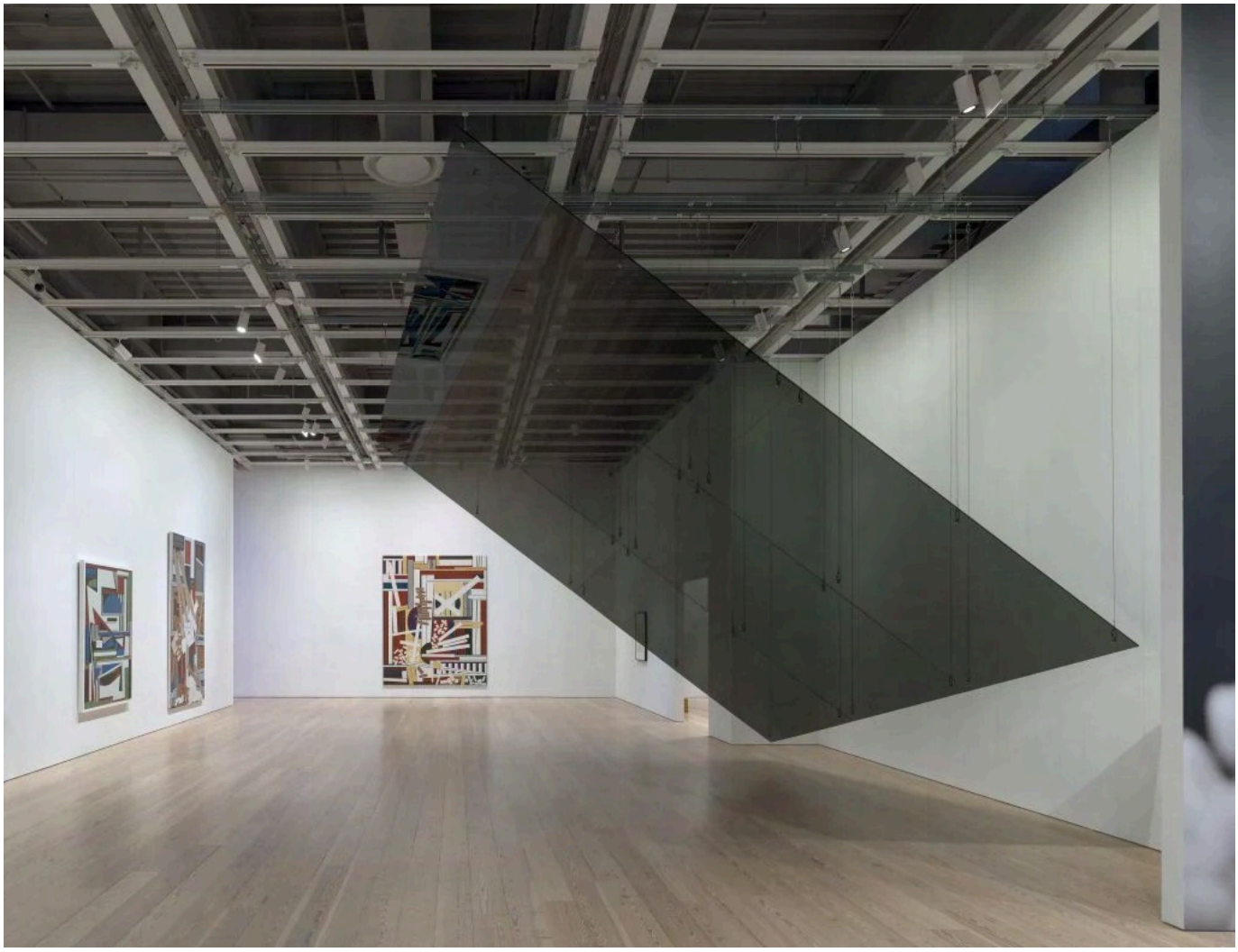
Elsewhere, other wall works begin with photographs of earlier installations—some intact, some collapsed. She manipulates the images, prints them on canvas, and alters the surfaces by cutting into them or adding frit, a crushed-glass material. She also returned to painting in small ways for this show. The result is that a scene emerges only faintly, more suggested than shown.

Charisse Pearlina Weston, *pyrolytic envelop I (into the bright and distributed subject side)* (2024). Sold at Art Basel Miami Beach 2024. Courtesy of Jack Shainman Gallery.

Up Next

Next month marks Weston's return to Art Basel Miami Beach (https://www.artbasel.com/miami-beach). She will have one sculpture with Jack Shainman, five with Patron. "The first time we ever exhibited her work was at Miami Art Basel," Patron co-founder Emanuel Aguilar said. "She debuted there with us. There was a lot of energy from the beginning, it felt symbiotic. People were so curious about her practice just solely on experiencing the work. And then attention sort of just grew from there."

Weston is artistically ambitious, but never expected that to parlay to commercial success.
"The collectors I've talked to, a lot of them are invested in the conceptual aspect of the work," she said. "It's surprising, I always consider my work to be kind of difficult. I never thought about it in someone's house."



Installation view of Whitney Biennial 2024: Even Better Than the Real Thing (Whitney Museum of American Art, New York, March 20–August 11, 2024). From left to right: Mavis Pusey, Dejygea, 1970; Mavis Pusey, Within Manhattan, 1977; Mavis Pusey, Untitled, 1960s; Charisse Pearlina Weston, *un-anterior ellipses as mangled container; or where edges meet to wedge and unmoor (*2024). Photograph by Ron Amstutz.

Yelena Keller, the assistant curator at the Studio Museum in Harlem (https://news.artnet.com/art-world/studio-museum-harlem-reopening-2709803), worked closely with Weston when she was an artist in residence in 2023. “She’s grappling with very real things,” Keller said, “the fragility of existing as a Black person in a world that has consistently thought to constrict them and also thinking deeply about the political landscape, the many ways in which architectures, environments, and policies restrict Black people and Black bodies. All of that is deeply present within her work.”

For many, Weston came on their radar with her standout piece in the 2024 Whitney Biennial.(https://news.artnet.com/art-world/the-whitney-biennial-cant-go-on-like-this-forever-2459278) The minimal sculpture was looming and monumental. The smoked-glass plane sliced through the space. Suspended midair, it appeared both severe and serenely spectral, holding the room in a kind of quiet tension. It perfectly encapsulated her dichotomous practice. She’d captured the calm before the storm, the forming of a wave before a crash.

Charisse Pearlina Weston. Photo by Lelanie Foster. Courtesy of the Studio Museum in Harlem, Artist in Residence 2022–23.

“From a material perspective, the work is incredibly fragile,” Keller said. “It is rendered in ways that are precarious, which I think adds to the challenge of her practice. During our exhibition with her [at PS1] I got to witness people seeing her work for the first time. It was just profoundly beautiful. Glass is something we encounter in our daily lives. To see it molded and sort of folded into ways that are soft, opaque, foreign in so many ways to how we’re used to experiencing it, is really powerful for people. She will continue to push the boundaries of the materials that she’s working with.” Yet what the work holds for Weston runs deeper than form and perception.

An installation is planned for spring 2026 at Patron. Other projects are on the horizon, but details haven’t been released. “I just got my kiln back working,” Weston said. “I’m easing back into work. I’m excited to have the work open to the world because I am very proud of the show.”
Charisse Pearlina Weston’s exhibition “mis-/mé- (squeeze)” is on view at Jack Shainman Gallery (https://jackshainman.com), 513 W 20th Street, New York, through December 20, 2025.

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William Van Meter

Editorial Director, Artnet Studio

(https://news.artnet.com/about/william-van-meter-17828)

Interviews Artists

Charisse Pearlina Weston

By **Brainard Carey** November 22, 2025

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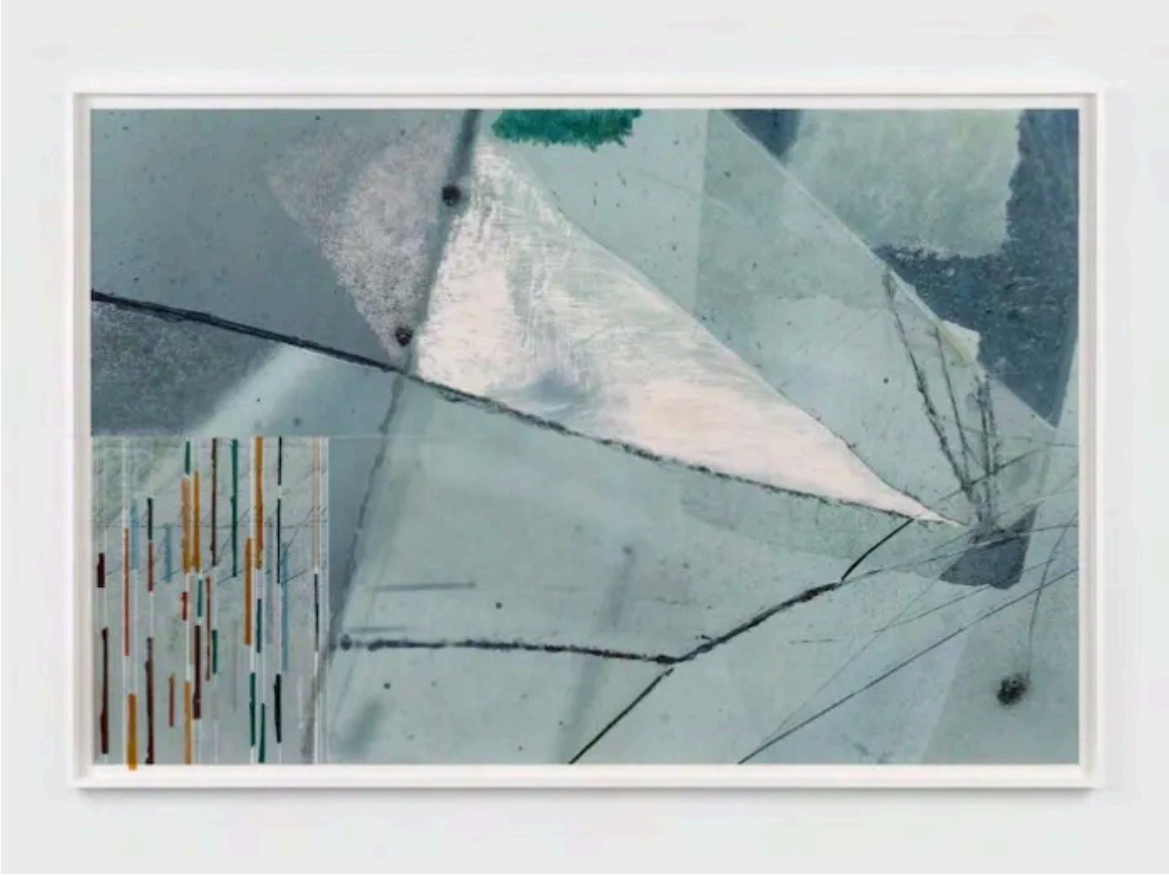
Charisse Pearlina Weston (b. 1988, Houston, TX; based in Brooklyn, NY) is a conceptual artist who works across sculpture, writing, installation, and photography. Utilizing techniques such as concealment, repetition, and enfoldment, her work posits Black interior life as a central site of Black resistance.

Weston often integrates glass into her work due to its inherent nature. Whether it be through photographs, fragments incorporated into a canvas, or an element within a sculpture, the duality of the material speaks to Weston's understanding of Black resistance. Both fragile and susceptible to shatter at the hand of an act of violence, glass is also highly malleable despite that risk. Etched and embedded into the surface of her works are poetic fragments, as well as

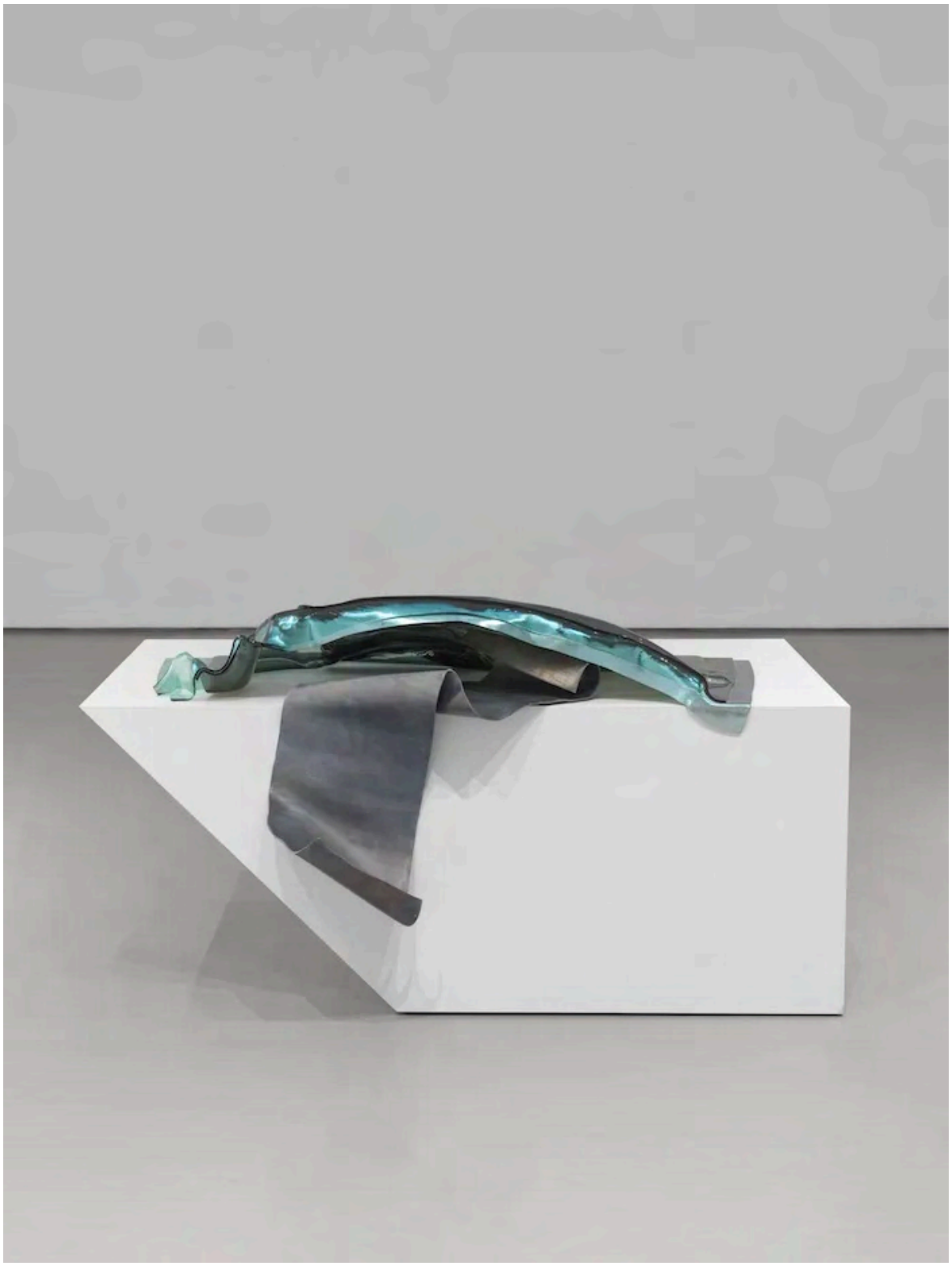
historical and autobiographical images. These intimate moments are often concealed and ensnared through intentional folds, offering a layer of protection and privacy to the object on display.

The artist writes: “Central to the artistic methodology is the reuse and re-articulation of materials.” From photographs of past installations or fragments of discarded glass, Weston formulates “yet another representation of meaning’s capacity to shatter.” For the artist, “these recurrences develop into new forms that represent the ways in which repetition is both a symbol of black cultural production and its reliance on an order of temporal engagement in which the second time encodes an emergent originality.”



Charisse Pearlina Weston, untitled long before the squeeze, 2024 inkjet print on Hahnemühle canvas, matte medium, epoxy, frit, glass 44 x 132 inches (each) 88 x 132 inches (overall, unframed). © Charisse Pearlina Weston. Courtesy of the artist, Jack Shainman Gallery, New York and Patron Gallery, Chicago

Charisse Pearlina Weston III. final test of the prefixal squeeze, 2025 inkjet print on Hahnmühle canvas, oil stick, frit, epoxy, silicon carbide 49 x 74 x 9 inches. © Charisse Pearlina Weston. Courtesy of the artist, Jack Shainman Gallery, New York and Patron Gallery, Chicago



Charisse Pearlina Weston, untitled (after the squeeze and the fuse and the lift), 2025, fused Mirropane, Solarcool breeze surveillance glass, and Solexia glass panels with embedded and oxidized, photographic decal, lead, 26 x 51 1/4 x 28 inches (overall), 33 1/2 x 60 x 40 inches (with pedestal). © Charisse Pearlina Weston. Courtesy of the artist, Jack Shainman Gallery, New York and Patron Gallery, Chicago

THE NEW YORKER

GOINGS ON

DEV HYNES RETURNS AS BLOOD ORANGE

Also: the kamancheh playing of Kayhan Kalhor, Ethan Lipton's surrealist "The Seat of Our Pants," our writers' holiday traditions, and more.

By Sheldon Pearce, Zoë Hopkins, Richard Brody, Marina Harss, Jane Bua, Helen Shaw, Ray Lipstein, Vince Aletti, Charles Bethea, Jessica Winter, Amanda Petrusich, Kyle Chayka, and Anna Russell

November 21, 2025

About Town

Art

In **Charisse Pearlina Weston's** sculptures, sheets of glass are gathered into configurations of intimacy which verge on mutual destruction. Politics and history seethe from the hazardous touch of the meeting points. In the precariousness of Weston's chosen material—and of its arrangement—she finds a metaphor for Black life, its fragile metaphysical surface, the forces that give it form. The sculptures seem to hold their breath as the tenuous question of their future hovers in the air: the image of their shattering under pressure is readily available to the mind's eye, made even more so by regions in several sculptures where glass has already been broken, and put back together again.—*Zoë Hopkins (Jack Shainman; through Dec. 20.)*

The New York Times

The Studio Museum in Harlem's longtime residency program has been pivotal to artists of color. Here, alumni look back on why it was so crucial to them.

By Seph Rodney

Nov. 14, 2025 Updated 11:29 a.m. ET

William Cordova and Sanford Biggers, seated at center, with artists at 17 East 126th Street in Harlem in 2013. via William Cordova

The Studio Museum in Harlem's artist-in-residence program has a storied history. Since its start in 1969, some of the most prominent Black artists working today have held residencies. More than 150 artists have participated in the program, working in media including painting, drawing, sculpture and performance.

The seven-month fellowship was conceived for visual artists of African and Afro-Latin descent. In the 1980s, the museum's director, Mary Schmidt Campbell, formalized the program, standardizing its length and the number of artists.

Three artists are selected each year from a pool of applicants. (In 2020, during the pandemic, four residencies were awarded.) Those selected get studio space in the museum, a stipend of $37,500, along with regular visits with museum staff members and arts professionals from outside the museum.

Since its inception, the program has addressed a gaping deficit in the art scene: a dearth of platforms that support artists of color striving to find their way through a thicket of financial, familial and personal obligations, while making the art that's true to their vision.

On the occasion of the museum's reopening — the residency program remained open while the museum was closed for renovations — The New York Times spoke to alumni. They provide a glimpse of what their experiences were and why this program is critical to Harlem, the New York art scene and the art world. These are edited excerpts from the conversations.

Charisse Pearlina Weston (2022-2023)

"I felt I'm a part of this legacy," said the artist Charisse Pearlina Weston, above. Lelanie Foster

I was commuting from Brooklyn, so the commute was kind of hard — also dealing with the expectation that comes from getting into the program because it has such an amazing history. I feel like every Black artist knows about Studio Museum. They have chosen amazing artists who have gone on to do amazing things.

I think the three of us were balancing what we felt was pressure from other people because it's so competitive to get into the program, and people expect so much. So, it's just trying to live up to the standard that's been set. Maybe that was the most difficult part of it, but I think that, for all of us, it kind of pushed us into showing up in our work and in our practice in a way that I don't think we would have been able to do otherwise.

There were a number of things I tried for the first time that have now shown up in my work. I had a lot of pivotal breakthroughs in my practice, and I think it is because I felt I'm a part of this legacy. Now it's time to do it. Don't hesitate. Experiment. Push the limits. Show up.

Layers of glass, and meaning: Charisse Weston's bold art on display in Chelsea

By Bob Krasner

Posted on November 12, 2025

Photo by Bob Krasner

Charisse Pearlina Weston with a portion of the work titled "I. mis-prision (i took to it wrongly grappled it in left instead of right saw it there when it was here and close and nothing) ". The materials are tempered laminate glass panels, slumped Mirropane, cast concrete, epoxy

If one were to take the art of Charisse Weston at face value, there would be plenty to deal with.

Her sculptures are made of a variety of materials that include, in one piece, an inkjet print on canvas, 220 grit silicone carbide, shattered glass, slumped Mirropane, Solarcool breeze surveillance glass, shattered tempered glass, metal end cap, epoxy, ink and acrylic paint. The glass is sometimes folded in a kiln and combined with the other materials in a way that demands attention (and, it should be noted, a certain caution when examining the fragile results).

The sculptures have, as art advisor and collector Angelica Semmelbauer observes, "a primal monumentality and vulnerability all at once. Like seeing a scarf caught in the wind, but tactile with a rigid geometry that also flows."

But at heart, Weston is a conceptual artist, and each piece has a backstory that is not immediately apparent, although the titles, such as "words beneath the surface misprint the dream I no longer remember," do point towards some hidden meaning.

Gallery owner Jack Shainman, artist Charisse Pearlina Weston gallery director Jaci Auletto

Photo by Bob Krasner

Art collector Jack Lumpkin taking a closer. look at “a misfiled aesthetic ligature touches…,”, comprised of inkjet print on canvas, 220 grit silicone carbide, plastic, crushed tempered glass, epoxy, dust

Photo by Bob Krasner

Artist Charisse Pearlina Weston with her multi-media work at the Jack Shainman Gallery

Photo by Bob Krasner

Associate Director Anna Model (flowered dress) discussing “i belong to the long past that lends color to the vain,” , a work composed of tempered laminate glass, slumped and fused Mirropane, Solexia glass, shattered glass made in collaboration with Robert Weston Sr., cast concrete and bricks

Photo by Bob Krasner

“All the work starts out as research,” Weston explains. “It gives me a foundation. I’m interested in language and the way it reinforces certain systems of oppression. For one piece, I started doing research on Black protest and the way it has been portrayed in the media. I went back to the Watts riots in LA and moved into the present. I used an image of Watts from Life magazine and an image from the Capitol riots, which you are looking at through broken glass. There is text embedded throughout the piece that moves in and out of legibility.”

“The most time-consuming part of each piece is the research”, she notes. “But it’s always about the present. I use the work to cope with the world we are living in.”

Weston began as a painter, but left that behind in grad school. “I started out as a painter, and luckily all those paintings are gone and no one will ever see them,” she laughs.
and its ability to maneuver around this environment of violence.”

Although glass is a large part of her work, she says, "I don't consider myself a glass artist. All of my work has a conceptual base. Layering the glass imparted different symbolic registers of risk, of fragility, of violence. I was interested in those aspects in relation to the things that I was thinking about at the time, which was essentially the ever-present violence towards Black life."

"As I started working with it in the kiln," she continues, "its malleability became a counterweight to that. I started to think about that malleability in relationship to blackness and its ability to maneuver around this environment of violence."

Executive assistant Sophie Lewis (in flowered dress) discussing "Untitled (after the squeeze and the fuse and the lift)", a piece that is made from fused Mirropane, lesd, Solarcool breeze surveillance glass, Solexia glass panels with embedded and oxidized photographic decal

Photo by Bob Krasner

Art advisor/collector Angelica Semmelbauer taking visual no of the piece titled “untitled lon before the squeeze,”, which is comprised of inkjet print on Hahnemühle canvas, matte medium, epoxy, frit and glass

Photo by Bob Krasner

Charisse Pearlina Weston chatting about her work at the opening of her solo show at the Jack Shainman gallery

Photo by Bob Krasner

Photo by Bob Krasner

The artist’s parents checking the details

Photo by Bob Krasner

Weston's ability to manipulate her materials quickly received the attention of art aficionados and gallery owners, including Jack Shainman.

"What especially draws me to Charisse's work is the singular way she approaches her materials," says Shainman. "Her manipulations are so nuanced, done with such elegance and intelligence. But even more so than that, I am compelled by her conceptual approach, which navigates complex and deeply personal themes in a uniquely subtle way. Everything is done with such intentionality and such skill."

For Weston, the goal of her art is "for people to try to sit with some of the questions that are being asked within the work. I know that some people think that art should tell us something or reveal something. I think that our job is to pose and present questions that cannot be asked any other way."

"Even though this work is very much about thinking about blackness", she explains, "I think that thinking about blackness is relevant to everyone, especially in this country. I hope that everyone will try to engage, but certain elements in the works are being removed… you can't see them. Not everyone will entirely grasp it. That is how interiority works- we can never know someone else's interior completely, and that's okay."

Charisse Pearlina Weston's solo show "mis-/mé-(squeeze)" at the Jack Shainman Gallery, 513 West 20th St., runs through Dec. 20. Additional information is available at jackshainman.com and at charisseweston.com.

ELLE DECOR

life + culture

WHAT'S ON OUR CULTURAL CALENDAR THIS NOVEMBER

Our editors' picks for the best design, art, and architecture happenings around.

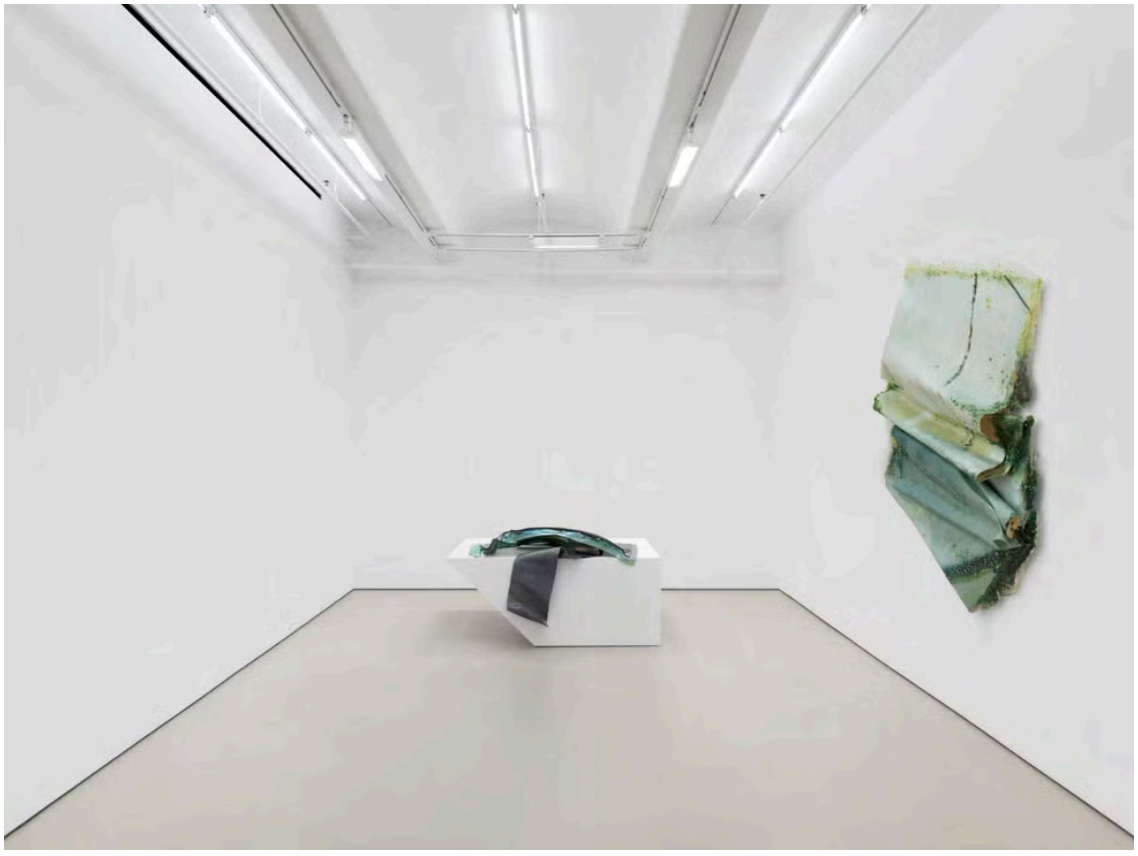
BY CAMILLE OKHIO PUBLISHED: NOV 3, 2025

6 MIN READ

Not much can get you out of a post-summer malaise. Seeing art in person is one trick we recommend. And if you can't get to that museum or gallery, reading about what artists are thinking and doing can have almost the same impact as viewing their work in person. Read on for ELLE Decor's selection of the most interesting exhibitions up this November.

CHARISSE PEARLINA WESTON'S *MIS-/MÉ- (SQUEEZE)* AT JACK SHAINMAN

New York City



Dan Bradica Studio

Installation view, Charisse Pearlina Weston, *mis-/mé- (squeeze)*, 2025, Jack Shainman Gallery

Opacity as protection is a central theme in Charisse Pearlina Weston's first solo show, *mis-/mé- (squeeze)*, at Jack Shainman. The artist and poet works mostly with glass, folding and sandwiching it to create sculptures that mingle viewer with subject or intersect space in distinct, sometimes troubling ways. Their **contribution** to the last Whitney Biennial was suspended above visitors in a contemplative and almost threatening way, like a skylight waiting to fall. *Mis-/mé- (squeeze)* explores pressure, the pressure of surveillance, and the pressure of visibility without a possibility for agency. It also explores recognition and misrecognition: how perception often falls short from fact, as well as the danger an incorrect perception can pose to the Black body. Weston's sculptures bring together spliced and collaged images she has taken and poems she has written, warped under the pressures of bent and molded glass. On view through December 20, 2025. —*C.O.*

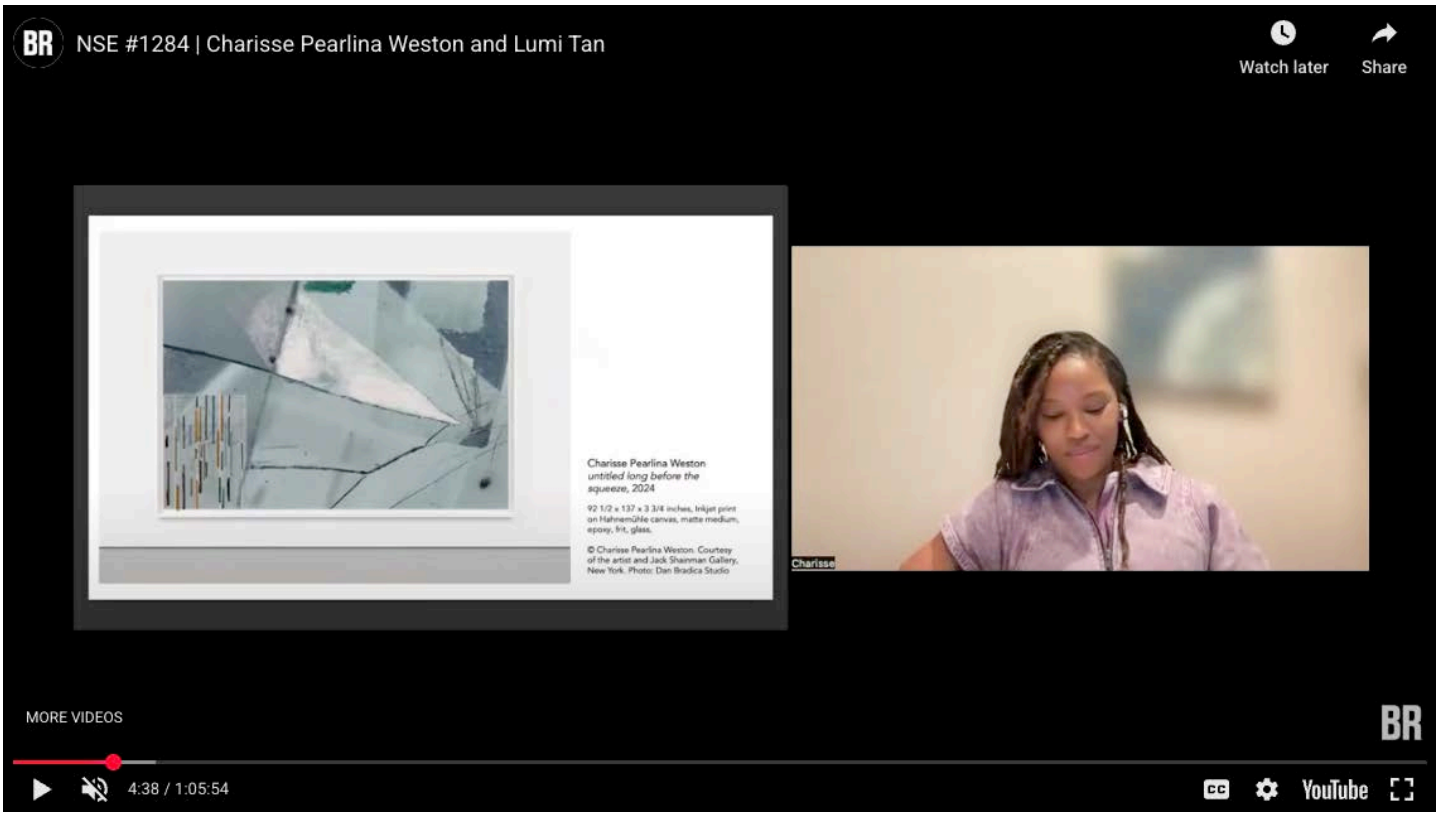
THE BROOKLYN RAIL
CRITICAL PERSPECTIVES ON ARTS, POLITICS, AND CULTURE

EVENTS | THE NEW SOCIAL ENVIRONMENT | #1284

Charisse Pearlina Weston: mis-/mé- (squeeze)

Featuring Weston and Lumi Tan

Monday, November 3, 2025 1 p.m. Eastern / 10 a.m. Pacific



Artist Charisse Pearlina Weston joins curator Lumi Tan for a conversation on Zoom.

IN THIS TALK

Visit *mis-/mé: (squeeze)* on view at Jack Shainman Gallery, New York through December 20, 2025 →

Charisse Pearlina Weston

Charisse Pearlina Weston is a conceptual artist working across sculpture, writing, installation and photography. Through concealment, repetition and enfoldment, she frames Black interior life as a site of resistance. Often using glass for its dual fragility and resilience, Weston embeds poetic, historical and autobiographical fragments within folds that protect and obscure meaning. A Whitney ISP and Studio Museum in Harlem alumna, she holds degrees from the University of North Texas, University of Edinburgh and UC Irvine. Her work has been featured in the 2024 Whitney Biennial and SITE SANTA FE, with recent solos at Queens Museum, Moody Center for the Arts and Moss Arts Center, among other prominent institutions.

Courtesy of the artist and Jack Shainman Gallery, New York. Photo: Charisse Pearlina Weston

Lumi Tan

Lumi Tan is an independent curator and writer based in New York City, specializing in interdisciplinary exhibitions and performances. Current and upcoming projects include those at Doosan Gallery, Seoul; Performance Space New York; and the 2026 Converge45 city-wide exhibition in Portland, Oregon. She has been the curator of the Focus section at Frieze New York since 2024, and from 2022–2024, she was the Curatorial Director of Luna Luna, a revival of the world's first art amusement park created by André Heller in 1987. Tan was Senior Curator at The Kitchen, where over a twelve-year tenure, she organized over 100 exhibitions and performances. Her writing has appeared in *The New York Times*, *Artforum*, *Frieze*, *Mouse, Cura, Art in America,* and many exhibition catalogues and artist monographs.

lumit

Photo by Isabel Asha Penzilien

Don't Miss These 14 Solo Shows (And One Duo) in New York Galleries This Month

The second slate of New York fall shows has arrived, and they explore everything from material excess to spiritual renewal.

WORDS Karly Quadros

DATE November 3, 2025

Charisse Pearlina Weston, *i belong to the long past that lends color to the vain*, 2025. Image courtesy of the artist and Jack Shainman.

“mis-/mé- (squeeze) (https://jackshainman.com/exhibitions/charisse_pearlina_weston_misme_squeeze)” by Charisse Pearlina Weston

Where: Jack Shainman

When: Through December 20

Why It’s Worth a Look: Weston’s glass and concrete sculptures—fused, warped, and compressed—reflect the precarious state of Black life in America. Her latest series explores the complex psychological and emotional effects of the country’s systemic racism. A 2023 *CULTURED* Young Artists alum (https://www.culturedmag.com/article/2023/11/27/conceptual-charisse-pearlina-weston-young-artists/), Weston plumbs the soul of glass to critique anti-Black violence and push for greater intimacies.

Know Before You Go: With her new pieces, Weston manipulates surveillance glass, the light-sensitive material found in police interrogation rooms that disguises a window into a mirror. The pieces don’t just comment on Big Brother’s eye both from the outside and from within—they render it useless.

INTERVIEW (HTTPS://BOMBMAGAZINE.ORG/FORMAT/INTERVIEW/)

Charisse Pearlina Weston by Zoë Hopkins

Using glass sculptures to represent precarity.

JULY 29, 2024

(https://s3.us-east-1.amazonaws.com/bomb-images/_hiresolution/Charisse-Pearlina-Weston-to-lift-the-flesh-of-its-flesh-1.jpg)

Charisse Pearlina Weston, *to lift the flesh of its flesh, the bone of its bone (Brockton Trial Court, June 3, 2020); after collapse*, 2022, slumped and enfolded glass, photographic decal, etched text, lead. Photo by Charisse Pearlina Weston. Courtesy of the artist.

One must move carefully around Charisse Pearlina Weston's work. Made of glass, concrete, and lead, her sculptures require a certain caution and engender an uncomfortable awareness of their instability. For Weston, the fragility of the materials with which she works is a metaphor for the danger of being in the world while Black. Like the constant ruptures and arrests that structure Black life, the sculptures evoke the possibility of a break, of tearing and terror at any moment. These realities are also literally embedded in Weston's work through photographs and textual inscriptions. Archival images and ones from her own life burrow into the folds of her sculptures alongside lines of her poetry. Weston was recently an Artist in Residence (AIR) at the Studio Museum in Harlem and was featured in the 2022–23 Studio Museum AIR show at MoMA PS1 in New York City. Her work *un- (anterior ellipse[s] as mangled container; or where edges meet to wedge and [un]moor)* (2024) is currently on view at the Whitney Biennial (https://whitney.org/exhibitions/2024-biennial).

Zoë Hopkins
First of all, massive congratulations on your recent bevy of awards, the announcement of your gallery representation with Jack Shainman, and of course the Whitney Biennial. There's a whole world of things to celebrate and congratulate you on.

Charisse Pearlina Weston
Thanks. It's been a whirlwind, but more like a quiet whirlwind.

ZH
To get started, I want to ask a question about your Queens Museum exhibition in 2022. You once told me a story about a glass sculpture in that exhibition shattering halfway through the run of the show. That state change feels indicative of the way your work is bound up with unpredictability and risk. What kind of questions do working with glass allow you to express?

CPW
Glass has been an interesting and generative material for me because of its fragility and the danger inherent to its breaking; I'm intrigued by the omnipresence of collapse implicit within its materiality. Even a sculpture with the most stable foundation can falter. The piece you're referring to, *to lift the flesh of its flesh, the bone of its bone (Brockton Trial Court, June 3, 2020); after collapse*, shattered because of an atmospheric shift in the gallery that caused its lead base—which supported a hot-folded pane of glass flanked by another slumped panel with a photograph from one of the 2020 BLM protests affixed to it—to soften and shift under the weight of the glass it held. As a result, the balancing pane fell and shattered. I then reconstructed that component and incorporated the new iteration back into the sculpture alongside the shards of the original pane that had not been disturbed. So, the meaning of the piece—a balancing of a formed, delicate body atop an already compromised foundation against the backdrop of protest—expanded to include not just the possibility of collapse but the actual instance of it through the presence of the shards.

One of the things that attracts me to glass is that its state change can represent the instability of meaning as well as the possibility for a new formation. I think about it in terms of making a way out of no way or conjuring an otherwise, through and in spite of the event of breaking. And then, of

course, I think of the ways that working with these types of materials—lead, glass, and concrete—and contending with their instability and fragility runs counter to the ways we think about artwork as a finished commodity. I like to imagine leaning into these attributes as a quiet resistance to some of the parameters of the art market and to the overarching societal insistence on an irreversible completion that fixes things, people, and meaning in place. It's much harder to own something that shifts form because it risks slipping through your fingers.

(https://s3.us-east-1.amazonaws.com/bomb-images/_hiresolution/Charisse-Pearlina-Weston-to-lift-the-flesh-of-its-flesh-2.jpg)

Charisse Pearlina Weston, *to lift the flesh of its flesh, the bone of its bone (Brockton Trial Court, June 3, 2020); after collapse*, 2022, slumped and enfolded glass, photographic decal, etched text, lead. Photo by Charisse Pearlina Weston. Courtesy of the artist.

ZH

Glass is of course also transparent. Yet in many of your writings and in the conversations I've had with you, words like *opacity* and *withholding* have come up, which is an interesting counterpoint to the material transparency of glass. What does that tension between opacity and transparency yield for your work?

CPW

I've spent the last few years researching the symbolic and material registers of glass in modern and contemporary society. Historically, transparency has been imagined as an aspirational ideal: it is supposedly capable of transforming our world into one without secrets. Transparency renders us, the whole of our interiors, open and legible. At the turn of the twentieth century, in a world still reeling from the aftermath of a world war as it was on the cusp of another, there was this prevalent fantasy that glass, as a new architectural material, could make manifest transparency in the built environment. The hope being that this new architecture would engender a different kind of understanding of each other that would ultimately lead to less war and conflict. Now, we see this is not the case at all; in fact, glass is one of the most important materials in surveillance technologies. This archaic interpretation of transparency benefits only a certain group of people. A lot of the work that I do with glass is about inverting transparency. So, I layer and reuse material and withhold visual access to certain components of the work, creating an architecture of interior life. Édouard Glissant writes about the Western obsession with transparency and unmitigated access that only essentializes the Other. It's a kind of access that masquerades as an intimacy with those around us, but this knowing ultimately functions as a justification for violence that's enacted on other people, as if to say, Because I know you, your desires, your sins, you deserve what I'm giving to you.

"I am thinking of the fold as the instance of the body turning back into itself to repeat itself or an unarticulated part of itself."

— Charisse Pearlina Weston

ZH

Precisely. Glissant also writes about how transparency and globalization occasion a flattening of difference or a universalizing reduction of cultural complexity to smooth, uniform invariability. It's interesting, to that end, that your sculpture so often involves curvature. The glass snakes, twists, and turns. What brought you to that vocabulary of curvilinearity?

CPW

Initially with these curves, I was really interested in enfoldment as a way of creating another kind of interior and a space for concealment. I was contextualizing the fold as a kind of heterotopia, in a way. But recently, I've been thinking of the fold more as a form of repetition, which is already an element of my work. I am thinking of the fold as the instance of the body turning back into itself to repeat itself or an unarticulated part of itself.

(https://s3.us-east-1.amazonaws.com/bomb-images/_hiresolution/Charisse-Pearlina-Weston-of-the-immaterial-black-salt-translucence-3.jpg)

Installation view of Charisse Pearlina Weston, *of the. (immaterial. black salt. translucence)*, 2022, text on vellum, photographic decals on slumped glass, handmade wooden benches from *Black Metropolis*, produced by Robert Weston Sr., dimensions variable. Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York. Photo by Olympia Shannon. Courtesy of the artist.

ZH

Your practice is research-based and archival. I'm curious to know where your research begins?

CPW

I begin my research with a specific question or topic in mind, which inevitably opens out into something else. It's like a spreading vine. For instance, looking at the material history of glass is what led me to looking at surveillance technologies, which led me to the broken windows theory,

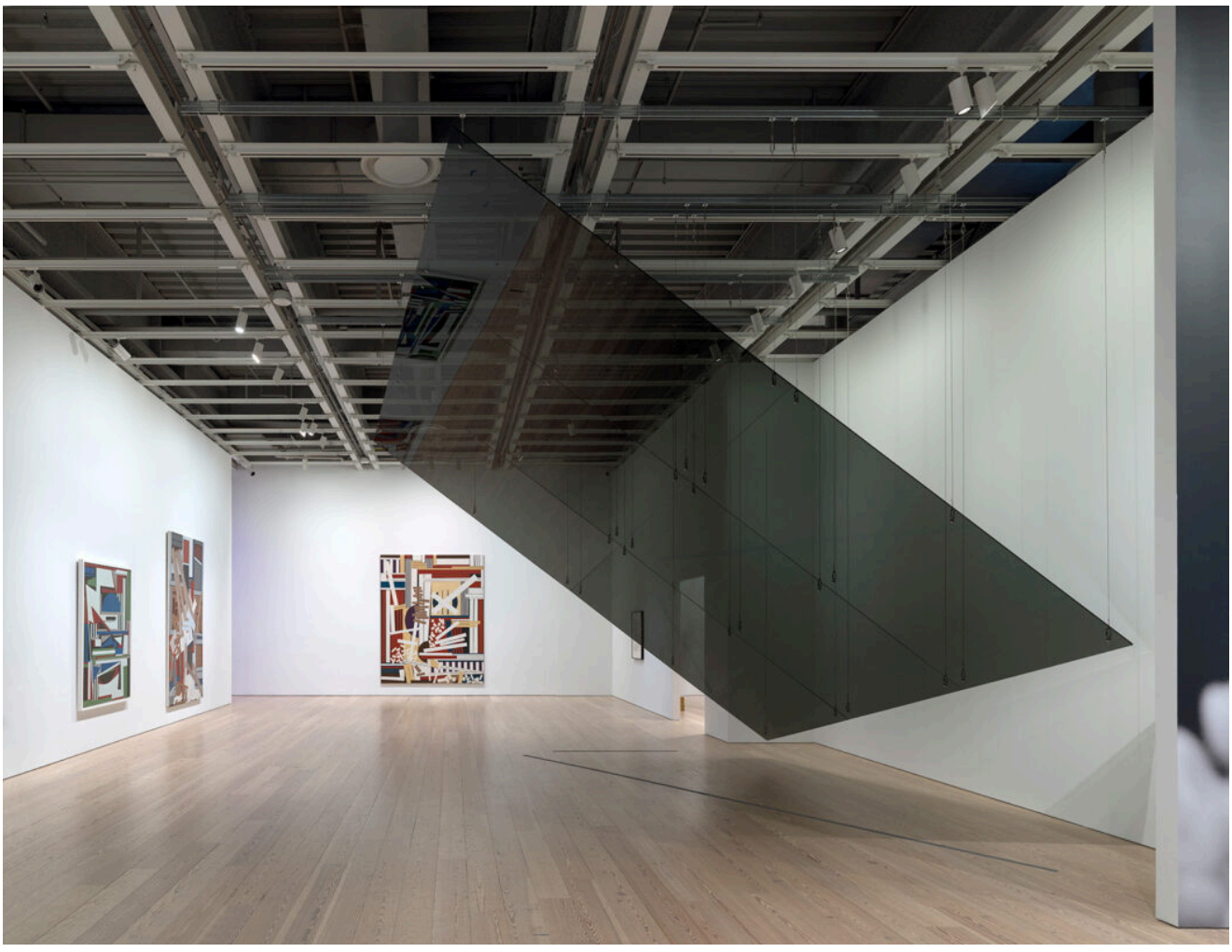
which led me to make work about Occupied Look, a 1980s initiative led by the New York City Department of Housing Preservation and Development that involved installing decorative window decals on abandoned buildings in the Bronx. It all unfolds slowly in this way.

ZH

I really appreciate how your practice manages to be so entrenched in research and dense with history, while also being suffused with poetics. We've talked about the conceptual poetics of your work, but there are also literal lines of poetry subtly inscribed or etched in your sculptures, particularly in the glass. Can you share a bit about your relationship to poetry and how you came to involve text in your art?

CPW

I've always been really interested in writing, but it took me a while to see how it could manifest itself in my work. It started with two installations I did at Project Row Houses in Houston in 2014 and 2015. Both were entirely driven by a poetic text, which really opened my eyes to poetry and how I could use it to reinsert Black experience into my work, especially insofar as the visual lexicon of my work was and still is rooted in conceptualism and abstraction. From there I started doing a photographic series where I layered photos with semi-autobiographical text fragments printed on vellum. Later, I began incorporating sheets of glass into that work, with the most recent example of that series being the installation *of the. (immaterial. black salt. translucence)* (2022) that I did for the exhibition *Black Melancholia,* curated by Nana Adusei-Poku at Bard College in 2022.



(https://s3.us-east-1.amazonaws.com/bomb-images/_hiresolution/Charisse-Pearlina-Weston-un-anterior-ellipses-as-mangled-container-4.jpg)

Installation view of Charisse Pearlina Weston, *un- (anterior ellipse[s] as mangled container; or where edges meet to wedge and [un]moor)*, 2024, laminated tempered glass sheets from the air, whiskey, dust of [a] tomorrow, and stainless-steel hardware. Whitney Museum of American Art, New York City. Photo by Ron Amstutz. Courtesy of the artist.

ZH

Finally, I want to ask you about your work in the Whitney Biennial. The piece strikes the eye—and the body—quite forcefully and almost immediately as visitors step off the elevator. We've talked about your floor-based sculpture, but this work hangs overhead. It's also flat and emptied of many of the elements that we've discussed, like photography, curves, and poetry. Can you talk a bit about these dynamics of form and display?

CPW

The piece at the Whitney is very much about an impending threat. I have been thinking of it as the pause before the moment of collapse. Like the breath one takes in just before something life-altering happens—a kind of bracing. It's suspended in the air but hung quite low, so you experience a specific kind of tension, and pressure, and anxiety in spite of the fact that its infrastructure—a series of aircraft cables and stainless-steel hardware—is visible.

ZH

I was just about to use the word *pressure*. There's an inevitable sense of tension in the feeling or awareness of the sculpture looming over your head, particularly since it's made of glass. It also returns us to our earlier discussion around the atmospheric dimension of your practice: because the glass is tinted, the atmosphere of the gallery becomes shadowy, darker.

CPW

Yes, exactly. To address the second part of your question around the difference in form and material, this piece is an evolution of a series of installations that I was doing—I guess, that I continue to do—alongside the smaller sculptures. Those were balanced glass installations consisting of rectangular sheets of glass situated in space with the intention of shifting the architecture and volume, at a much smaller scale, of the space. To me, those pieces were important because they were a way for me to really engage with this idea of risk and precarity, the possibility of collapse, and the fragility of the material. The Whitney piece is a large-scale version of that, but the challenge for me was to try to figure out how to keep all of those elements intact while one is aware that it is suspended in a very particular way.
Charisse Pearlina Weston's work can be seen in the Whitney Biennial 2024: Even Better Than the Real Thing (https://whitney.org/exhibitions/2024-biennial) *at the Whitney Museum of American Art in New York City until August 11.*

Zoë Hopkins is a writer and critic based in New York City. She is currently working on her MA in modern and contemporary art at Columbia University, where she researches conceptual art of the Black diaspora. Her writing has been published in outlets including the *New York Times*, *Frieze*, *Artforum*, *Brooklyn Rail*, *ArtReview*, and *Hyperallergic*, as well as in several exhibition catalogues.

NEW RIVER VALLEY

Survey about life in NRV

Poll asks about housing cost, employment, healthcare, transportation, recreation and cultural amenities

THE ROANOKE TIMES

Partnership for Progress, a collaborative initiative addressing shared challenges and opportunities in the New River Valley, is inviting the public to provide input through an online survey.

The initiative, which includes representatives from Blacksburg, Christiansburg, Montgomery County, Virginia Tech, and the New River Valley Regional Commission, has announced a survey on a new website, partnershipforprogress.org, according to news release from the organization.

The survey asks for perspectives on local topics such as housing cost and availability, employment, healthcare, transportation, recreation, and cultural amenities. The project's steering committee will use survey information, community interviews, and focus groups to shape its recommendations.

"This is an exciting time for the initiative, as we move this important work into our communities," said Tanya Hockett, Partnership for Progress Steering Committee and Christiansburg Town Council member. "I encourage everyone to take the survey and help us understand our shared priorities."

Survey results and other initiative updates will be shared on the Partnership for Progress web page, where visitors can also subscribe to receive updates on news and events, according to the release.

"I'm looking forward to seeing the survey results and sharing them with our residents," said Michael Sutphin, a member of the steering committee and Blacksburg Town Council. "Transparency and public engagement are essential for our success."

The collaborative effort of Partnership for Progress aims to create a visionary, actionable roadmap for the region's future by addressing shared challenges and opportunities in parts of the New River Valley. That includes housing availability and affordability, recruiting and retaining talent, including teachers and childcare providers, growing and retaining new businesses, and improving the quality of life across the region. Its steering committee includes representatives from the town of Blacksburg, town of Christiansburg, Montgomery County, New River Valley Regional Commission, Virginia Tech, the region's business community, non-profit and economic development organizations, and K-12 education.

The survey will be open until mid-February.

MATT GENTRY, THE ROANOKE TIMES

ATTAINING PANING

New York-based artist Charisse Pearlina Weston, center, guides the installation of a glass sculpture into place with Moss Art Center curator Brian Holcombe, left, and assistant Rude Graves Wednesday. The artist exhibition features sculptures made of Mirropane, a reflective and transparent glass. Through these materials and methods, Weston blurs lines between visibility and invisibility, observer and observed, offering a layered critique of surveillance as both a material and ideological construct. The exhibit is free and runs until March 30.

Giles Co. school leader to retire

Terry Arbogast has been superintendent for 21 years

THE ROANOKE TIMES

Giles County school Superintendent Terry Arbogast announced last week that he will retire July 1 after a 21-year tenure in the job, one of the longest in the state.

Arbogast has been an educator for 34 years, according to county school system information.

Arbogast

Arbogast began his service to Giles County as an assistant principal at Narrows High School. He was later promoted to assistant superintendent before becoming superintendent.

In a statement, Arbogast said:

"The past 21 years as superintendent have been a great run. I appreciate all the staff members and their work. I have strived to be professional in every conversation with a parent, staff member or student. We may not have always agreed but we have always worked together for the best for our school system. The staff of Giles County Public Schools are an outstanding group with whom it has been a pleasure to work. Giles County has the best teachers and staff and we have accomplished many great things for our students, schools and community."

"Dr. Arbogast has served over two decades as superintendent with the utmost professionalism, dedication and concern for all students and employees," said county School Board Chairman Jason Buckland. "He has spearheaded increased employee compensation, a comprehensive building modernization project and established educational programs that will benefit students and teachers for years to come. As he finishes his tenure, his service will be properly celebrated by this system."

Arbogast will continue to lead the system until his retirement date, according to a county online news post.

Floyd rescue squad and EMS blend

Paid and volunteer staff will work together under a single entity, Floyd County EMS

THE FLOYD PRESS

Emergency medical services are opening a new era in Floyd County.

Floyd County Rescue Volunteers (Squad) and the Floyd County EMS staff combined forces with the goal of better serving residents.

The change follows a trend in recent years to move away from all-volunteer staff to blended organizations.

Under the new structure, paid and volunteer staff will work together under a single entity, Floyd County EMS.

The new group will be under a single command staff led by EMS Chief Dustin Thomas. He reports to the director of public safety and the county administrator.

Response trucks will be rebranded to reflect the new entity and all billing and insurance claims will run through the county offices.

"Increasing regulations and costs, as well as amplified call volume and training requirements have made it very difficult for volunteer rescue organizations to continue," said Ann Boyd, president of the Floyd County Lifesaving and First Aid Squad Inc.

"The squad has provided thousands of hours of service to the community and our residents. They made a big difference to so many folks experiencing some of the worst moments of their lives. We are grateful for their service and commit to keeping the volunteer spirit of the organization alive as a part of the new organization," said Thomas.

Said Volunteer Rescue President Ann Boyd: "I am very thankful for Floyd County Rescue Squad, laying a foundation of Rescue/EMS work in our county. May we always work together for the common goal of giving Floyd County citizens the best (emergency) care possible."

SUBMITTED IMAGE

Floyd County and Floyd Rescue Squad officials pose for a photo after restructuring to further serve county residents.

Pat Bishop, a longtime volunteer and lead for Station 4 said, "It is sad because of all the hard work, time, and sacrifices that we have put in, to serve our community. As we work together, may we serve our county with all the love and concern that we always have."

Paid and volunteer staff will serve under the professional oversight of John Patterson, operational medical director.

Patterson will oversee all medical training, sets and reviews protocols and staff requirements, and assists in challenging cases.

Patterson is an interventional cardiologist at LewisGale Montgomery, where he is chief of cardiology and chief of staff. He provides OMD for Floyd, Christiansburg, Radford and New River Valley AMR EMS services.

Giles companies get tourism grants

GearHead Junction in Pembroke received a $5,000 grant and Kairos Resort in Glen Lyn received a $2,500 grant from Virginia Tourism Corporation's Microbusiness Marketing Leverage Program, the Giles County tourism office announced.

Their marketing plans will focus on attracting outdoor recreation and adventure travelers to the county.

GearHead Junction will use the grant funding to promote motorcycle tourism and touring in the region. Kairos Resort will promote their lodging, events, and off-road trail system. Both awardees plan to target audiences in North Carolina, the Washington, D.C. area, and the Roanoke area.

Virginia Tourism Corporation awarded more than $581,607 in matching grant funds to 108 marketing programs, ultimately impacting 432 combined partners, and supporting more than 1,050 full-time and part-time jobs across the commonwealth, according to the release. This funding cycle, local partners committed more than $700,168 in private-public sector funds to match the VTC funding, providing more than $1.29 million in new marketing activity to help increase off-season visitation to Virginia's small tourism-oriented businesses and events.

GILES COUNTY IMAGES

Trail riding is shown at Kairos Resort.

Gearhead Junction is receiving a state marketing grant.

The VTC Microbusiness Marketing Leverage Program is designed to increase visitor spending by leveraging limited marketing dollars to stimulate new tourism marketing through partnerships, and to extend the Virginia is for Lovers brand to drive off-season visitation.

– The Roanoke Times

The New York Times

What to See in N.Y.C. Galleries in March

By Holland Cotter

Published Feb. 28, 2024 Updated Feb. 29, 2024

This week in Newly Reviewed, Holland Cotter covers the Studio Museum in Harlem's residency results at MoMA PS1, Sarah Grilo's little-seen paintings at Galerie Lelong and Mary Lucier's heartfelt video art at Cristin Tierney Gallery.

'And Ever an Edge: Studio Museum Artists in Residence 2022—23'

Through April 8. MoMA PS1, 22-25 Jackson Avenue, Queens; (718) 784-2086, momaps1.org.

Installation view of Jeffrey Meris's work in "And Ever an Edge," which includes the sculpture, "To the Rising Sun," right, made from dozens of crutches held together with C-clamps. Via MoMA PS1; Photo by Kris Graves

In Charisse Pearlina Weston's gallery, the primary medium is clear blown glass, often slumped, collapsed or broken, and, in some cases etched with images and words. Via MoMA PS1; Photo by Kris Graves

In 1968, the Studio Museum in Harlem initiated a yearly residency program that provided a stipend and studio space for making new art, with, as the museum's website notes, "priority given to artists working in nontraditional materials." This year's cohort of three young participants handily meets that formal criterion, as seen in their lively topping-off show, hosted by MoMA PS1 while the Studio Museum's new building is under construction.

Two of the artists create imaginative worlds from found materials. The first thing you see in a gallery of work by the Haitian-born Jeffrey Meris is a large suspended sculpture, "To the Rising Sun," made from dozens of outward-bristling crutches held together with C-clamps. The solar reference makes descriptive sense, though

the piece also suggests a giant coronavirus. Apocalyptic, trending Afrofuturist, is the vibe here, in the presence of two silicone-cast human bodies that seem to be melting, and a monumental collage called “Imperial Strike” that catches a terrestrial Big Bang in progress.

A second alternative universe, this one a kind of magical garden of paintings and sculptures assembled by Devin N. Morris, is more recognizably earthly, with its images of landscapes and people. But it’s formally even more unorthodox, combining standard art materials (watercolor, pastel, oil paint) with scraps salvaged from Harlem’s streets: dice, mirror shards, electrical cords’ wires, bamboo reeds, silk flowers, nail polish bottles and fentanyl test strips. Morris turns all of this into a kind of walk-through urban Eden of grit and delicacy.

The installation by Charisse Pearlina Weston feels more like a straightforward sculpture display, but this work too has its twists and contortions. Weston’s primary medium is clear blown glass, often slumped, collapsed or broken, and, in some cases etched with barely readable images and words. While staying abstract it clearly alludes to authoritarian tactics including “broken-window policing.” And the work here — organized by Yelena Keller, an assistant curator at the Studio Museum, and Jody Graf, an assistant curator at MoMA PS1 — along with her 2022 solo at the Queens Museum, establishes her a remarkable talent, and one fully arrived.

Charisse Pearlina Weston: A Drama of Materials

by Pujan Karambeigi

In Charisse Pearlina Weston's art, Baroque aesthetics make a comeback. But her work replaces the seventeenth-century preference for marble with glass, lead, and concrete, resulting in a drama of materials presented in three acts: order gives way to dynamism; substance is replaced by appearance; and, finally, the sculpture embodies an anguish of the soul.

Weston's *of an intimacy who leaps and whirls within the warring of itself* (2023), included in the Studio Museum's artists-in-residence group exhibition *And ever an edge* at MoMA PS1, New York (2023), consists of a fused pane of glass stuck into a bent sheet of lead. Drama results from materials shaped in a way that amplifies tensions: glass versus lead, precarity versus durability, transparency versus opacity, slumped versus bent, verticality versus horizontality, standing up versus lying down, figure versus base. Weston purposefully creates a seemingly endless list of tensions, substantiating conflicts rather than dissolving them. This is not simply to expose the process of making, but to enlist these tensions in creating the illusion of movement, in articulating a pathos of spatial dynamism. Everything is, but could also be otherwise.

Weston, Texas-born and Brooklyn-based, received her MFA from the University of California at Irvine in 2019, followed by the Whitney Independent Study Program and fellowships at Princeton University's Lewis Center for the Arts and elsewhere. Her creative process usually begins with rough drawings, followed by folding or slumping glass planes, or forming them in custom-made molds (usually executed at UrbanGlass in Brooklyn), with the final results often deviating more or less drastically from the initial drawing. In the aforementioned piece presented at MoMA PS1, the base is made of lead and bent in response to the shape of the glass. In more recent works, Weston also has fabricated her pedestals, with the ambition to create a sense of continuity between the disparate sculptural elements.

Sometimes the glass is etched, fired, or fused with archival prints taken from popular culture or protests (one example being the 1965 Watts Rebellion) that Weston finds while sifting through online databases or institutional collections. The actual content of these prints, however, is largely subsumed, their imagery rendered illegible through their exposure to the kiln. Indeed, the only person who can identify the print is usually the artist, who may or may not extend her knowledge to the gallerist, curator, critic, or collector. Likewise, her acutely poetic titles might carry references but remain cloaked in their idiosyncrasy; they are there for the artist to grip to, rather than for her audience to grasp. Weston's sculptures, one could say, reference history as a general idea: it is there, but not to be consumed. The sculptures do not aim to uncover historical truths—at least, not to the viewer.

So how are we supposed to grasp Weston's work? Or, how is it grasping us? Consider *yolanda* (2023), a work in her canvas series in which Weston creates the illusion of depth through layering and texturing, a play with opacity and transparency. An inkjet print on a canvas is scratched with glass shards from a pane that broke by accident, she tells me during a recent studio visit; the scribble interrupts the print's straight lines and triangular shapes, with differently colored frit added to emphasize texture. Reductive and additive procedures transfigure the flat canvas into a deep space.

In an editorial introduction Weston wrote in 2018 during her stint as editor in chief of *HAUNT*, a graduate-student-run journal produced out of the Department of Art at UC Irvine, she called for using poetry to create nonlinear narratives and "embrace the discomfort from which we've been trained to pull away."[1] Discomfort, then, but of a kind that remains invested in contemplation. Not the

188 Charisse Pearlina Weston, *and rust flows down, glistening (...to neon, to rolled sleeves, to arms, to pause)* (detail), 2022. Courtesy: the artist; PATRON Gallery, Chicago; Jack Shainman Gallery, New York. Photo: Hai Zhang

191 Charisse Pearlina Weston, *of an intimacy who leaps and whirls within the warring of itself*, 2023, *And ever an edge: Studio Museum Artists in Residence 2022–23* installation view at MoMA PS1, New York, 2023. Courtesy: MoMA PS1, New York. Photo: Kris Graves

192 Charisse Pearlina Weston, *of [a] tomorrow: lighter than air, stronger than whiskey, cheaper than dust*, 2022, *of [a] tomorrow: lighter than air, stronger than whiskey, cheaper than dust* installation view at Queens Museum, New York, 2022. Courtesy: the artist. Photo: Hai Zhang

193 Charisse Pearlina Weston, *of [a] tomorrow: lighter than air, stronger than whiskey, cheaper than dust* installation view at Queens Museum, New York, 2022. Courtesy: the artist. Photo: Hai Zhang

194–195 Charisse Pearlina Weston, *and rust flows down, glistening (...to neon, to rolled sleeves, to arms, to pause)* (detail), 2022. Courtesy: the artist; PATRON Gallery, Chicago; Jack Shainman Gallery, New York. Photo: Hai Zhang

discomfort of pathologizing the viewer's perception, of telling them that their life is a lie. In fact, perceiving irresolvable tensions in her sculptures is true, not false, just as the depth in Weston's canvases is not an optical illusion, but materially real. The tactility of the frit's texture and the imagining of the sound of the glass scratching against the concrete base are not here to subvert the reality of the visual, but to bolster it. Weston's work captures the discomfort of looking into a cloudless sky, realizing that infinity exists as both a potentiality and an abyss. In Baroque aesthetics, this pathos of infinity had an ambiguous function. Art historians, mostly preferring Renaissance order over Baroque theatricality, understood it as a symptom of decadence, an aesthetic reflex of an impending societal collapse. For others, it represented "that anguish in the depths of the soul, that conquest of the imaginary world as a substitute for control of the real world," as Fernand Braudel recounts in his anti–art historical art history *Out of Italy: 1450–1650* (1991).[2] That is to say, the Baroque contends with the simultaneity of being pulled up or pushed down—Heaven or Hell—never quite knowing which direction the journey will take. The danger of being pushed down is most acute in the way Weston handles gravity. In her sculptures, the threat of collapse ensures the precarity of the glass (will it hold?) and thus maintains the Baroque harmony of forces. *of [a] tomorrow: lighter than air, stronger than whiskey, cheaper than dust* (2022) dramatizes gravity to transfer physical discomfort onto the viewer. The sculpture consists of six panels of tempered glass arranged in a grid and hanging from the ceiling at a slight tilt, overall measuring twenty by fifteen feet. When installed at the Queens Museum in New York for Weston's eponymous 2022 institutional solo debut, it obstructed the passage between the two galleries featuring her work. This was the first time her sculpture forged a genuine architectural experience. The neat outlines of a pedestal were dispensed with in favor of an all-encompassing environment where the space of the work and the space of viewing mingled.

As an architectural intervention, the work's immaculate grid and tidy angularity exert a different kind of compositional tension than the ones animating Weston's standalone sculptures. The drama lies less in testing perception by having materials rub off against each other, and more in establishing an antagonism between work and viewer, with the looming threat of the glass ceiling positioning us in the here and now. The instructions are explicit: walk around, duck down if you dare, do not contemplate. No more losing yourself in the sheer infinity of tensions playing out in front of your eyes. No more pretensions of pulling you up. The direction of the journey is clear now.

1 Charisse Pearlina Weston, "COMFORT | COVERAGE," *HAUNT* 5 (2018): 9.
2 Fernand Braudel, *Out of Italy: 1450–1650* (Paris: Flammarion, 1991), 198.

CHARISSE PEARLINA WESTON
(b. 1988, Houston) lives and works in Brooklyn. She received an MFA in Studio Art with Critical Theory emphasis, from the University of California, Irvine, a Masters of Science in Modern Art History, Curating and Criticism from the University of Edinburgh's Edinburgh College of Art, and a BA in Art History at the University of North Texas. She is also an alumna of the Whitney Museum of American Art's Independent Study Program. Solo exhibitions include PATRON Gallery, Chicago (forthcoming); Queens Museum, New York (2022); Moody Center for the Arts, Rice University, Houston (2021); Recess, New York (2021); Abrons Art Center, New York (2020); UC Irvine Art Galleries, Irvine (2019); Elsewhere Museum, Greensboro (2016); Project Row Houses, Houston (2015, 2014).

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FT FINANCIAL TIMES

Collecting

Artist Charisse Pearlina Weston: 'This is a kind of violence that's been naturalised, but it's not natural'

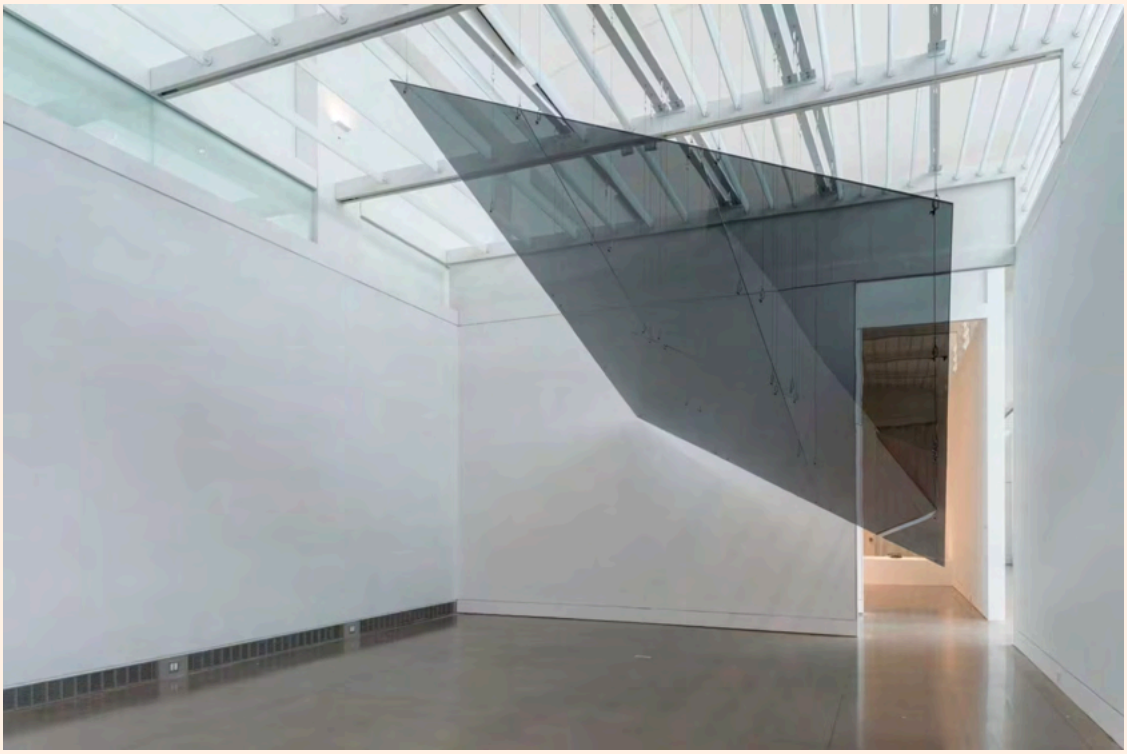
Her glass sculptures allude to the threats Black people face but also the possibility of a better world

Maegan Dolan APRIL 27 2024

Charisse Pearlina Weston grew up in Houston, Texas, near the birthplace of rhythm and blues label Duke/Peacock Records, and it was while listening to its artists that she developed a deep appreciation for the blues cover. She loves how it can feel like a radically different song depending on who's singing it.

"I think maybe [blues covers are] one of the things that got me really interested in repetition, in the way that a return to something is not a recuperation, but it's actually an opening out into another space . . . It opens up sonic possibilities," she says when we meet at her studio in Harlem, a five-storey red-brick building that housed breweries until Prohibition shut them down.

These volatile possibilities are visible in Weston's work, which often uses glass in precarious ways. In the current Whitney Biennial, panes of glass are strapped together to form one large panel hanging from the ceiling at a steep angle, disrupting movement through the gallery space, while in a group show at MoMA PS1 Weston's smaller-scale sculptures counterpoised slumped (heated then moulded) glass, lead, concrete, etched text and photographic stickers. Her work will also be at Frieze New York with Patron Gallery.



'of [a] tomorrow: lighter than air, stronger than whisky, cheaper than dust' (2022) by Charisse Pearlina Weston © Courtesy the artist/Queens Museum. Photo: Hai Zhang

In her work, Weston returns to historical images and text, but the way she replays these references is more like a blues cover than a plain rendition. She morphs and distorts archival images and text, enfolding, layering and deconstructing them into urgent, emerging forms. Her intent is not to replay the past but rather an act of awareness that the past is being replayed in the present: "I'm using the fact that this keeps happening over and over again to remind us that this is a kind of violence that's been naturalised, but it's not natural."

Weston studied painting and art history as an undergraduate before shifting to conceptually focused work. She had returned to Houston and fell in with a group of supportive artists who were interested in installation and social practice. "I never thought of myself as a sculptor until I got to grad school and realised that I was really interested in the way that sculpture can transform and manipulate the spaces that we're in."

In her Harlem studio, she is working on a new series of sculptures that use two-way mirror glass, the sort in interrogation rooms so a witness or suspect can be spied on. When she heats the glass in the kiln to collapse and mould it, the glass becomes opaque and the new shape has an iridescence, appearing oceanic and fluid. Weston has been interested in playing with transparency and opacity since she began working in glass in 2016. Perhaps making the glass opaque is a poetic gesture: opacity is a form of resistance.

'of an intimacy who leaps and whirls within the warring of itself' (2023) by Charisse Pearlina Weston © Courtesy MoMA PS1/The Studio Museum in Harlem. Photo: Kris Graves

'breach (a notion of freedom)' (2019) by Charisse Pearlina Weston © Photo: Paul Salveson

Weston was already using sheets of glass in her work when the Black Lives Matter movement was dominating the news; she had started thinking about how you might represent the constant risk of violence and the omnipresence of anti-Blackness after the death of Sandra Bland in a jail cell in 2015, a woman close to her age who grew up near Houston. "There was something about glass . . . with so many contradictions embedded in this material's structure, that made it feel like it could represent both the risk of anti-Black violence and also this capacity for shape-shifting and moving beyond, in-between it." She began moulding the glass and hot-folding by hand, a process that "imbues a risk of precarity, which mirrors the anxiety of the Black experience in the US".

Some of Weston's sculptures evoke the loose organic forms of architect Frank Gehry's maquettes — the way the eye is led along a shape's edge, like a path drawn in space. When I suggest this, she smiles as she remembers her studio in Irvine, California, where a small gap ran in the floor from wall to wall. One day, she balanced sheet glass in the deep divot, installing a translucent wall across the room. The glass edges caught the sunlight and drew long, linear shadows on the floor, which she photographed, printed and began to work on again, carving with broken glass and affixing crushed glass in geometric shapes, further abstracting the refractions into something expressionistic, which refuses legibility.

Detail of 'An Appeal, but, in Particular, Very Expressly, To (i sink)' (2019) by Charisse Pearlina Weston © Courtesy the artist. Photo: Paul Salveson

And so we return to music: these two-dimensional works are named after blues songs. Weston says: "I feel like [the blues] is so important in terms of being an expression of a certain kind of Black intimacy, Black interior life." Without hesitation, she says her favourite blues singer is Bobby "Blue" Bland, a 1950s Duke recording artist (more recently sampled on Jay-Z's 2001 album *The Blueprint*).

Weston describes some of her works as "analogous to a blues moan that can't be held back". The historical weight and political concepts reverberating around her during the creation process contain an urgency that she must voice. "We as artists are not here to give people answers. We're here to help people ask questions — questions they might have never asked."

patrongallery.com

Art in America

Charisse Pearlina Weston's Glass Sculptures Challenge Beliefs About Transparency

By Chris Murtha

November 16, 2022 10:11am

Charisse Pearlina Weston: *held, I invert, I lift...*, 2021, etched glass, three stacks, each 3 by 11 by 16 inches.
COURTESY CHARISSE PEARLINA WESTON

Though typically a material that disappears before the viewer, glass takes on a commanding presence in Charisse Pearlina Weston's sculptures. Layered, warped, tinted, and folded, her sculptural panels distort and obfuscate far more than they clarify, turning glass into a surface to look *at* more than *through*. The artist amalgamates texts and images derived from popular culture, archives, and her own practice, etching and firing them onto glass, or

sandwiching them between layered sheets. Yet she never allows for unmediated access, preferring instead to manipulate, fragment, and recombine her source material.

Weston frequently incorporates imagery and elements from earlier projects into new work, rooting her practice in repetition. For an ongoing series of photographic abstractions, the artist printed installation images on large canvases. Using glass shards repurposed from studio accidents, she roughly etches into the printed surface, redacting imagery and transforming the original photographs into constructivist compositions. By returning to earlier works, Weston hopes to rearticulate questions the initial pieces addressed. She returns again and again to one question in particular, which she posed during our recent conversation: “How do Black people forge, retain, and protect spaces of intimacy and interiority in the context of the environment that we’re living in?”

Charisse Pearlina Weston: *an appeal, but, in particular, very expressly, to (i sink)*, 2019, glass, vinyl records, record player, and sound installation, dimensions variable.
PHOTO PAUL SALVESON; COURTESY CHARISSE PEARLINA WESTON

Weston associates glass with “the atmosphere of risk and violence that Black people face.” Employing various strategies to manipulate the fragile, transparent material into something more opaque and resistant, she evokes a tension between the desire to share a story and to secrete it away from probing eyes. In early works, the artist used readymade glass panes, but in 2018 she began to experiment with the material’s fleeting malleability in its liquid state. To create the draped, bell-like forms in *an appeal, but, in particular, very expressly, to (i sink)* (2019), Weston slumped molten glass over upturned flowerpots, referencing the planters and washbasins enslaved Black people used to muffle their voices during clandestine meetings. For other sculptures, the artist bends, curls, and crumples heated glass, generating crevices that obscure the imprinted images and writings.

Weston's current exhibition at the Queens Museum also contends with the symbolic links between glass and anti-Blackness. A new body of sculptures, and the pictures and poems seared into their glass surfaces, allude to "broken windows" policing, surveillance, and the loaded, pervasive media images of shattered and boarded-up shop windows during recent BLM protests. Several works draw on the historical record of an unrealized nonviolent direct action that the Brooklyn chapter of CORE (Congress of Racial Equality) proposed for the opening of the 1964–65 World's Fair. Demanding action on job discrimination, housing conditions, school segregation, and police brutality, the organizers called for motorists to stall their vehicles intentionally on the roadways leading to the fairgrounds. In the first of two galleries, Weston adopts a similar tactic of obstruction with her largest sculpture to date, suspending a 15-by-20-foot grid of smoky glass panes over viewers. Ominously hovering and dramatically pitched toward the passageway between galleries, it bars access and forces visitors to detour.

Charisse Pearlina Weston: *an archive of feeling*, 2021, etched glass, three stacks, each 3 by 11 by 16 inches.
COURTESY CHARISSE PEARLINA WESTON

This tension between presentation and refusal is central to Weston's practice, especially in her use of language. Circling around her most recent concrete- and lead-mounted sculptures—arranged at the Queens Museum on a multilevel plinth that keeps viewers at bay—we are aware of the inscribed texts but unable to fully absorb them. Intimate phrases faintly etched in her cursive stipple appear and recede from view; we catch only elusive fragments, like "a chromium-plated draw-near to neon plastic" or"such a jettison," and strain to discern more. Weston's multifaceted sculptures undermine the logic of a material

associated with transparency to embrace the poetry of opacity, the power of resistance, and the value of withholding.

2023 YOUNG ARTISTS LIST

Being an artist is no ordinary occupation. It demands a way of seeing, a kind of relentless attention that can't be turned off. In recent years, creatives have been forced to contend with the increasing commercialization of the cultural ecosystem, a stormy political landscape, and a wobbling economy. Between the MFA-to-solo-show pipeline and an emphasis on relentless social media self-promotion, our culture has never been more focused on the question of how to "make it" professionally as an artist. How to make a life as one isn't as simple of a calculation.

CULTURED's eighth annual Young Artists list arrives amid this existential maelstrom. The 27 makers featured in these pages, all 35 or younger, are a testament to the resourcefulness and optimism required to choose not only the work, but also the life of an artist. They represent a wide range of geographies, mindsets, and mediums. Some have shown their work in august institutions; others operate entirely outside of the traditional gallery system. Some practice in a vacuum, while others would never dream of working alone. Some compare their work to committing a crime, others to creating an avatar. While the Hong Kong– and Brooklyn-based Jes Fan works at the molecular level, New York native mosie romney uses eBay hauls and dreams as raw material. LA-based Jasper Marsalis sees his practice as a "suite of questions" to answer each day, while Houston-born Charisse Pearlina Weston regards hers as a way to interrogate systems of oppression. What unites them all is a commitment to their unique visions and an urge to follow their own compasses, no matter the weather.

CHARISSE PEARLINA WESTON

35, NEW YORK

BY CAMILLE OKHIO | PHOTOGRAPHY BY DENZEL GOLATT

"MY INTEREST IN GLASS IS AS A CONCEPTUAL VEHICLE."

In its raw form, glass embodies conflicting states of existence: hard, soft, sharp, smooth. It can be stiff and unyielding, yet delicate enough to interact with the most sensitive sites: the mouth, the eye, the hand. Shattered, it slices and severs. For Charisse Pearlina Weston, the material is a tool of resistance. Though synonymous with fragility and transparency, in her hands it becomes a means by which to obfuscate and protect. She molds it into a medium of refusal, a poem in physical form.

The New York–based artist first discovered glass in 2016, while searching for a way to layer text and photography. Her approach is straightforward: She relies mostly on slumping or hot-folding the material while it is in the kiln. "I have been painted as a glass artist, though I am not formally trained," says Weston. "My interest in glass is as a conceptual vehicle."

Glass is one of several mediums within the lexicons of sculpture and writing that the 35-year-old uses to explore Black intimacy, mourning, memory, and interiority. When she injects it with images and words (often poems or found quotes), it serves to highlight the manifold ways in which Black safety and belonging are consciously degraded. More specifically, Weston confronts police brutality, unsolicited interpersonal intervention, and the ways the Black body has been seized, used, and perceived nonconsensually.

In "of [a] tomorrow: lighter than air, stronger than whiskey, cheaper than dust," a solo exhibition at the Queens Museum last winter, Weston suspended a large artwork, of the same name as the show, from the ceiling of a central gallery. Its installation was foreboding, intentionally confusing the movement and bodily autonomy of visitors, forcing them to change course. The work built on the gesture of defiance embodied by an unrealized resistance act proposed by the Brooklyn and Bronx chapters of the Congress of Racial Equality at the beginning of the 1964–65 World's Fair, which was held where the museum now stands.

As she excavates the past through her work, Weston also sustains her momentum as a rising star in the conceptual art arena. With sculptural works included in an upcoming show at Museum Folkwang in Essen, Germany, and new work unveiling this fall at MoMA PS1, she is turning to other materials, like canvas, to interrogate and dismantle strategies of oppression, while maintaining her connection to glass.

The New York Times

Words and Actions: Queens Museum Shows About Seeking Racial Justice

Two exhibitions at the Queens Museum address efforts to create a more equitable society.

By Alina Tugend
Oct. 22, 2022

This article is part of our Fine Arts & Exhibits special section on how museums, galleries and auction houses are embracing new artists, new concepts and new traditions.

Thousands of handwritten capital letters march neatly on the walls of the 40-foot-long wooden shedlike structure with phrases gradually coming into focus: “unlearning and undoing,” “white-structured disasters,” “commitment to transformation.”

The structure — titled “Align” (2022) and stands 16 feet high and 15 feet deep — is the centerpiece of the exhibition “Crisis Makes a Book Club” at the Queens Museum until March 5.

The artist, Xaviera Simmons, calls it a text sculpture or an architectural intervention; it begins with the sentence “crisis makes a book club,” which is repeated sporadically throughout the writings. For Ms. Simmons — who has had group and solo shows in numerous museums nationally and internationally and has been lauded as “one of the most talented artists of her generation” — it is both humorous and wholly serious.

The written text was prompted by her familiarity with “a group of very wealthy, very influential and very seasoned white women in the arts, philanthropy and academia” who started a book club during the pandemic and amid the protests against the murder of George Floyd and other police brutality against Black people, Ms. Simmons said.

She spoke to a portion of the book group when they were meeting with a variety of artists and academics, and women in the group who she knew “would share the reading lists and tell me what they were talking about,” Ms. Simmons said.

“They never said or announced the depth of language that needed to be said as they engaged in their readings and communing. So, I painted the language for them and for all white women, including white queer, white feminists, who proclaim to desire for substantial change and find themselves starting or joining book clubs and listening sessions when state violence is enacted upon Black people, Indigenous people, trans people and brown communities who do not have the substantial power and resources to push against that power.”

Xaviera Simmons at the Queens Museum. Jasmine Clarke for The New York Times

Ms. Simmons certainly doesn't want people to stop reading; as part of the exhibition, the museum is distributing contemporary and historical books on, among other topics, a history of Indigenous people in the United States. The aim is to give away 4,000 books over the five-month show.

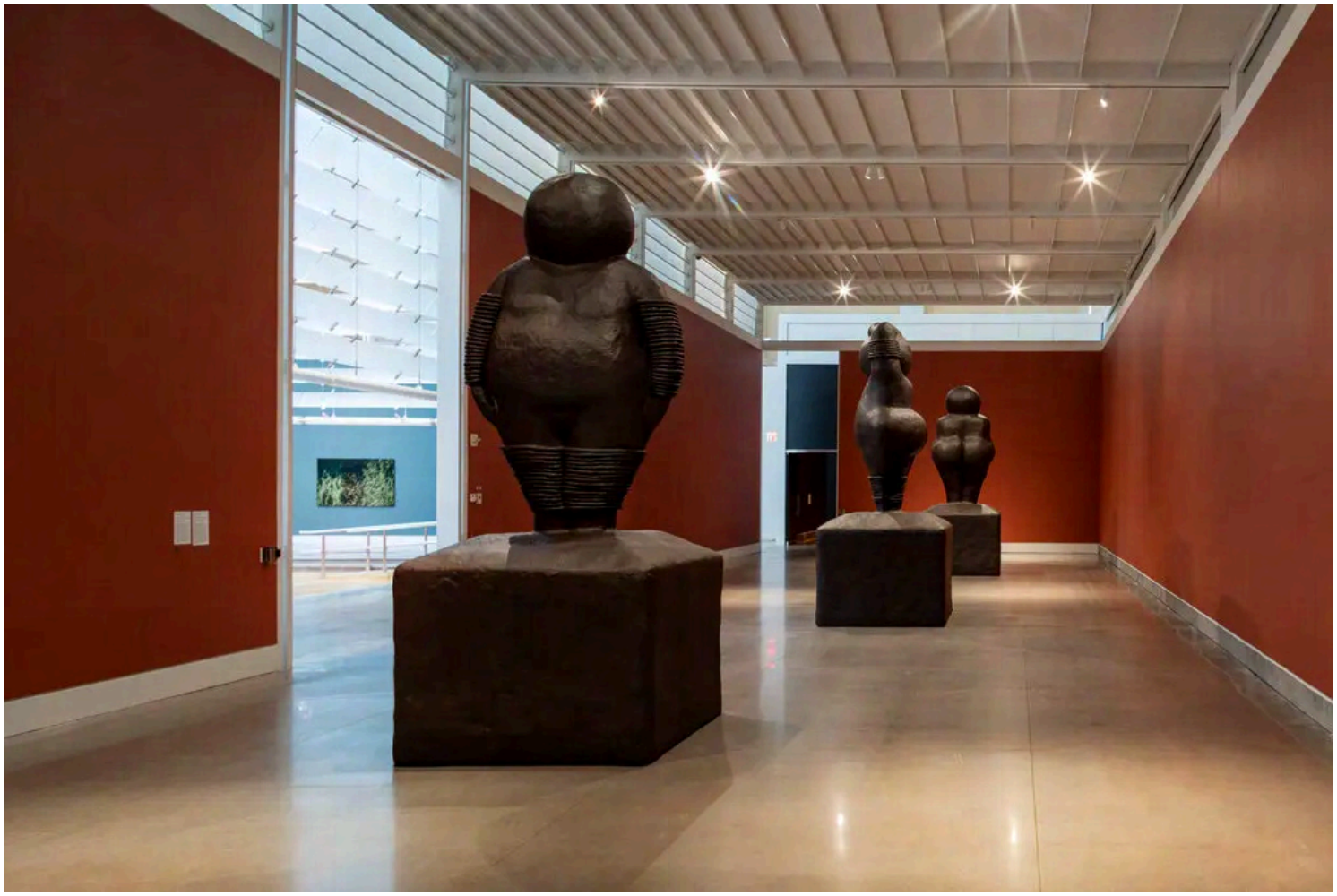
But it's not enough. "Everybody loves a Toni Morrison, an Audre Lorde, a James Baldwin," she added. "Books are fabulous, but you can't stay in a book club or a reading circle or a listening stance and expect things to miraculously change."

In addition to Ms. Simmons' own words, she has also written out most of the James Baldwin essay "On Being White … and Other Lies," published in Essence magazine in 1984.

In the back of the structure is an entry that welcomes visitors inside, with a bench and videos of landscapes and weather, a contrast to the gut-punching narrative.

"This is more of a pause inside of my work," she said, "I want to make sure, especially with this amount of content, there's a space to contemplate, to reflect."

The text sculpture is just one part of the exhibition; less noticeable at first are the large framed photos on the walls surrounding the structure, close-ups of a variety of carefully arranged flowers, the bright reds popping, the simple yellow, white and pink flowers more subdued.



"Gallery 6 Figures, No. 1, No. 2, No. 3" (2022) by Xaviera Simmons. David Castillo Gallery

In another space stand dark gray giant papier-mâché and clay figures on pedestals, influenced by European prehistoric figures. They are faceless and genderless, but the bangles they wear on their arms and legs, their casual stances (one with arms folded behind its head), along with round heads and voluptuous buttocks, give them both a friendly and luscious feel.

The floral and other photographs in the exhibition, as well as figure sculptures, Ms. Simmons, 48, said, add "a sensual element to it all."

In two rooms next to Ms. Simmons' exhibition is the first solo museum show by Charisse Pearlina Weston, a Houston-born artist who now lives in Brooklyn. Part of her exhibition, "of [a] tomorrow: lighter than air, stronger than whiskey, cheaper than dust," focuses on the 1964 World's Fair, which was held in Queens. The exhibition also closes March 5.

The Brooklyn branch of the civil rights group the Congress of Racial Equality (CORE), tried to hold a civil rights "stall-in" — blocking highways and roads leading to the World's Fair. The national CORE and many others opposed the concept as too extreme and staged a milder protest to subsume it.

Ms. Weston, 33, uses the idea of the stall-in and, in particular, the concept of a pause or withholding passage in her work.

A 20-by-15-foot glass sculpture, composed of six panels of tempered glass, hangs from the ceiling with one side tilting down toward the floor.

Charisse Pearlina Weston's "of [a] tomorrow: lighter than air, stronger than whiskey, cheaper than dust" (2022). Jasmine Clarke for The New York Times

The glass plays off one of the highlights of the World's Fair, the Tent of Tomorrow designed by the architect Philip Johnson. One of its standout features was the floor: a meticulous map of New York State using 567 mosaic panels, each weighing 400 pounds, at the cost of $1 million.

The title of Ms. Weston's exhibition, she said, was a sales slogan used to sell barbed wire back in the 1800s.

"Barbed wire marked out private property in the rural American landscape in a way that couldn't be done before — it was a violent act of delineating space, " she said. "I'm using tactics of Black resistance, one of these being CORE's stall-in, as a way to disrupt these violent protocols inherent to architecture."

The hanging glass is often used in large-scale architecture work, and her piece "is subverting its typical use within architecture," she added. "Its risk and fragility are also at play."

In the other room are glass sculptures with images of Black protest movements melted onto the surface. They include the 1965 Watts riots in Los Angeles, the CORE stall-in and 2020 Black Lives Matters protests, combined with often barely legible text about those protests.

Ms. Weston's "and rust flows down, glistening (...to neon, to rolled sleeves, to arms, to pause)" (2022). Hai Zhang

Making the words difficult to read reflects that language is often used as concealment, Ms. Weston said.

"I want my work to force people to pose questions about what we assume are neutral things or materials in society, things that feel neutral but are part of a broader system of oppression," she said.

Ryan N. Dennis, who worked with Ms. Weston on public art projects in Houston, said Ms. Weston "does a phenomenal job contending with multiple histories."

"Her research process is fascinating — the way she deals with archives and literature and how it shows up in her work is really brilliant. Her work can be rigorous and playful and return back to rigor." Ms. Dennis is now chief curator and artistic director at the Mississippi Museum of Art's Center for Art and Public Exchange.

Ms. Weston is having her first solo museum show at the Queens Museum. Jasmine Clarke for The New York Times

Although Ms. Weston's and Ms. Simmons' exhibitions are separate, they contrast and complement each other.

"Part of our remit is to present artists at a kind of critical point in their development and their career. And both of these artists are at very different stages in their career," said Sally Tallant, president and executive director of the Queens Museum. "This is a wonderful time to bring their work into focus."

Both artists also draw on a deep well of art history.

"I am founded in an art historical context," said Ms. Simmons, who has taught at Harvard and Columbia. "I have been looking at paintings and sculptures and figurative works and gold plating and collage my whole life."

The Queens Museum, which stopped charging visitors during the pandemic and has remained free, hopes the shows will draw the highly diverse community of the borough. But Ms. Simmons notes at the conclusion of the wall text that her exhibition is not "a surrogate for the vital life changing work that museums, trustees and both individual and government entities have to do to radically shift philanthropic, labor and civic systems."

A version of this article appears in print on , Section F, Page 28 of the New York edition with the headline: Interpreting Racial Justice

The New York Times

Studio Museum in Harlem Announces Artists in Residence

Devin N. Morris, Charisse Pearlina Weston and Jeffrey Meris have been selected for the residency, which comes with a $25,000 stipend, studio space, developmental guidance and an exhibition.

By Kalia Richardson

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The Studio Museum in Harlem, renowned for shepherding artists of African descent, has announced its latest artists in residence, in a program that has fostered creative greats like David Hammons, Kerry James Marshall and Njideka Akunyili Crosby.

They are Devin N. Morris, Charisse Pearlina Weston and Jeffrey Meris. The residency comes with a $25,000 stipend, studio space, developmental guidance and a group exhibition at the end of the program.

The three artists will work from a temporary space, Studio Museum 127, as the new building is undergoing construction designed by David Adjaye, one of the architects behind the National Museum of African American History and Culture in Washington. This year, the foundation of the Glenstone Museum has endowed $10 million toward the program, the Studio Museum said.

Thelma Golden, the museum's maestro and chief curator, said that every year, she's exhilarated to welcome the new artists, and she encourages residents to pursue self-exploration and uncover how their work speaks to viewers.

"The selection of a new cohort of artists is not only exciting because it brings the possibility of engaging these new artists but it also brings them into this institutional history," Golden said.

The museum, founded in 1968, earned its "studio" name from the residency program. Many artists have sought inspiration and found community in Harlem, Golden said.

Morris, who was born in Baltimore and spent the past eight months exploring Brazil and Northeastern cities in the United States, said his work draws inspirations from the spaces he inhabits and the everyday experiences of Black and queer people. He incorporates painting, photography, writing, video and found objects to create what he calls environments of personal innocence, kinship and even humor.

From left, Devin N. Morris, Charisse Pearlina Weston and Jeffrey Meris, the Studio Museum in Harlem's new artists in residence.Credit...From left: Campbell Addy; Charisse Weston; Marc Tatti

"I'm really interested in what it would be like to live in Harlem as an actual place, a physicality, and what that would mean to me as a Black American person," said Morris, 36, who moved to the neighborhood this week.

Weston, 33, a Houston-born Brooklynite, is a conceptual artist who uses glass sculptures, sound, text, video and photography to communicate themes of Black representation that differ from the norm. With layering, repetition and enfolding, she said, her work creates moments of concealment as a form of Black resistance.

All of Weston's work returns to her interest in poetics along with the gaps and opaqueness found in Black intimate spaces, she said.

"We live in a time where everything is about consumption, everything is about hyper visibility, but that visibility is not neutral," said Weston, "and has had a violent impact on certain people and Black people in particular."

As Meris, 31, navigates his identity as a person of African descent, he said the residency program will be a turning point in his career.

"I'm interested in what this means in terms of joining this really rich legacy of being in conversation with artists who I look to, artists who I've modeled my career after in a lot of ways or artists who helped me find my own path and my own voice," Meris said.

Born in Haiti, but raised in Nassau, Bahamas, Meris said that before the pandemic, his work gave a social lens to the Black experience. But he has craved a more complex approach. Through sculptural, metalwork and casting techniques, Meris said, he marries everyday processes and objects as an expression of his own healing. In his work, he hopes to touch those who need it most.

"I'm making the art that I want to see in the world, for people that look like me," he said.

Kalia Richardson is a culture reporter and member of the 2022-2023 New York Times fellowship class. More about Kalia Richardson

A version of this article appears in print on , Section C, Page 2 of the New York edition with the headline: Studio Museum Welcomes Three Artists

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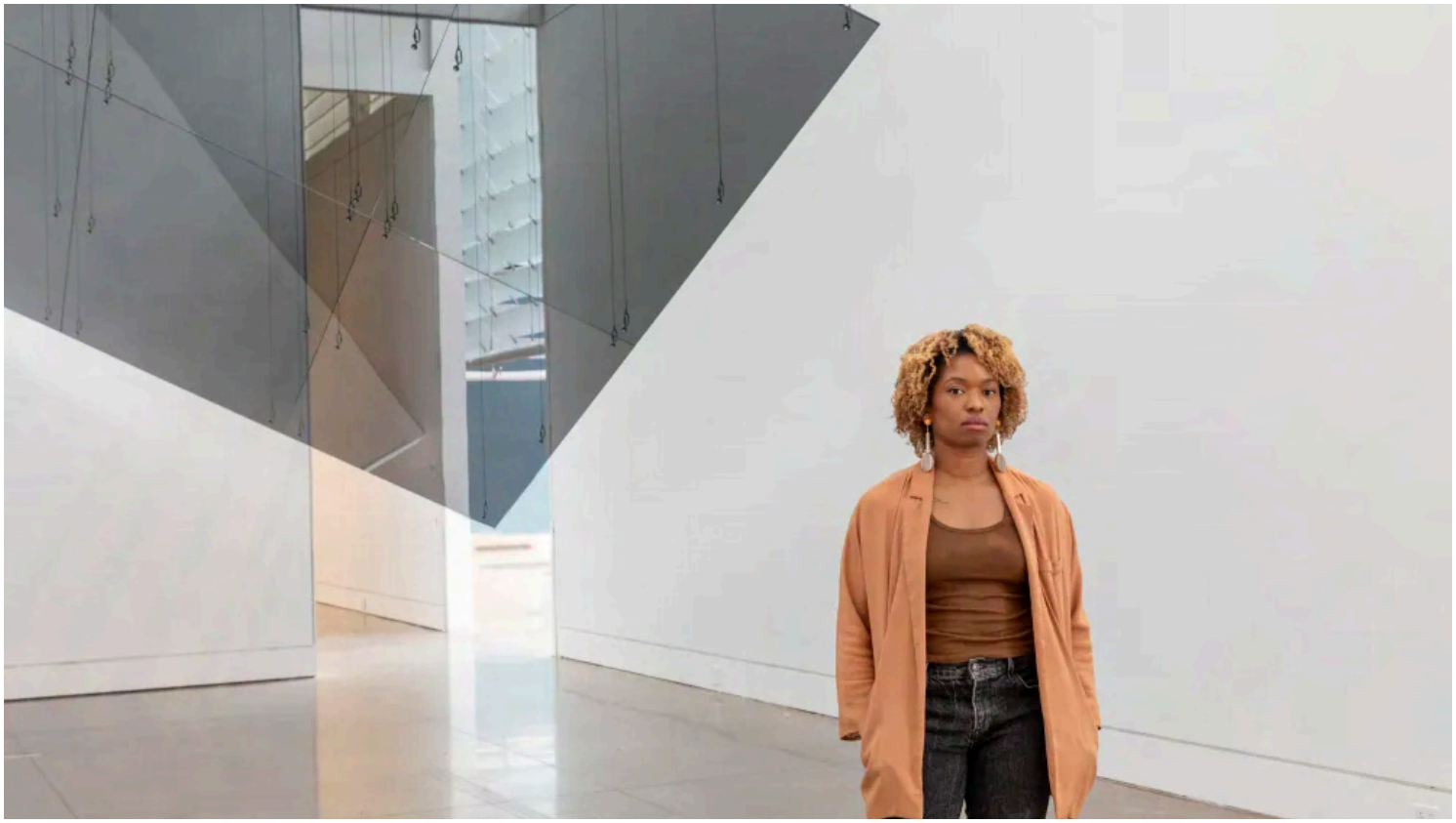
Burke Prize Winner Charisse Pearlina Weston Debuts First Solo Museum Show

The emerging artist's exhibition “of [a] tomorrow: lighter than air, stronger than whiskey, cheaper than dust" is on view at the Queens Museum.

By KRISTEN TAUER
OCTOBER 6, 2022, 11:08PM



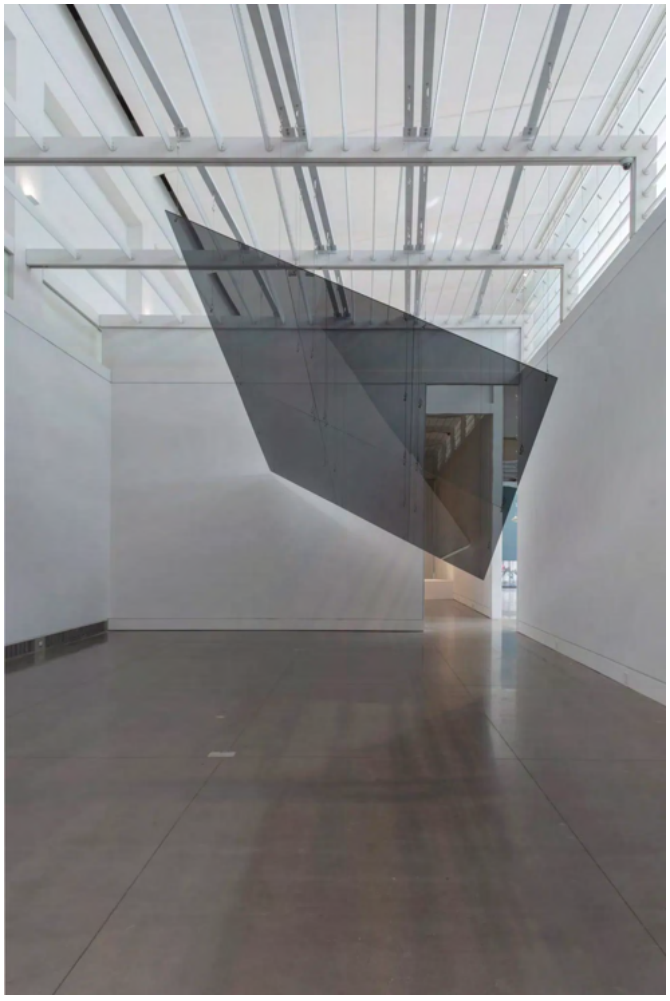
COURTESY THE QUEENS MUSEUM. PHOTO: HAI ZHANG.

On an early afternoon in late August, getting to the Queens Museum in Flushing Meadow Park was a challenge. The U.S. Open had just kicked off, bringing waves of traffic and visitors to the area; cars pulling into the park's Meridian from Grand Central Parkway were backed up.

The Queens Museum, located steps from the National Tennis Center, was closed for the day and in the early stages of installation for artist Charisse Pearlina Weston's solo show, "of [a] tomorrow: lighter than air, stronger than whiskey, cheaper than dust."

When Weston was approached about mounting an exhibition at the museum in the spring, she found herself drawn to the history of the park, which is littered with architectural ephemera from the 1964 World's Fair. "All of my work is tied in by my interest in thinking about ideas of Black intimacy and interiors and architecture," she says.

The Unisphere is visible from the museum, as is the steel-and-concrete fair pavilion designed by Philip Johnson. The fair was orchestrated by urban planner Robert Moses,



COURTESY THE QUEENS MUSEUM. PHOTO: HAI ZHANG.

whose influence on the city is particularly visible in the museum's central exhibit, The Panorama of the City of New York. Moses' design choices have had lasting impacts on different neighborhoods and communities; discourse around his work often highlights racial biases in his infrastructure and green space choices.

Weston's Queens Museum exhibition was inspired in part by a civil rights protest that was planned in response to the World's Fair. "The idea was to stall cars around the motorways to prevent people from coming. And it was supposed to represent the ways in which anti-Blackness was and still is hindering the ways that Black people can be in the world," she says. "And I was interested in the way that the entire city and the nation responded to this idea of stalling access."

The protest ultimately didn't happen; there was so much pushback against the plans to block the roads around the fair that the city passed a law making it illegal to run out of gas on the throughway; participants could be arrested and fined.

"I have been interested in ideas of stall and delays as tactics of resistance," says Weston. "So when I found out about this history, it tied in perfectly with my work. I've also been thinking a lot about architecture and how certain aspects of architecture reinforce protocols like movement, modifies the way that we experience space. This location worked perfectly because it has histories that connect to those things in different ways," she adds. "This is the first time that I've had the opportunity to make this kind work at scale, and then have it really be in conversation with the space that it's in."

The show stretches across two exhibition rooms. One room contains a large glass installation work suspended from the ceiling; the other, smaller mixed-media glass sculptures that incorporate photography, some found within the Queens Museum archive. Weston incorporated photography of historical instances of Black resistance, drawn to imagery that recurs within the media. In addition to the 1964 protest, she pulled from the Watts riots and more recent 2020 Black Lives Matter protests. All of the photos have been distorted and skewed.

"I don't necessarily like showing images of violence, especially on Black bodies," she says. "So I always try to distort the image in some way to complicate the consumption of the image."

The large-scale glass installation physically blocks the entrance leading to the second gallery, another commentary on stall and delay. Weston was inspired by Richard Serra's "Delineator" installation, which included two metal plates, one on the ground and the other suspended above.

"The idea was he's creating a space within [the plates] that modifies the outer space of the gallery," she says. "There's also this element of risk, like, will you step under it? So I was thinking about that and this idea of modifying space, the role of architecture. Glass makes the illusion of what it takes to hold the piece completely transparent."

Weston, originally from Texas, moved to New York in late 2019 after completing her master of fine arts to participate in the Whitney Museum's Independent studio program. She's since completed residencies with UrbanGlass in Brooklyn and the Museum of Art and Design, which awarded her its Burke Prize in 2021. The award, which includes a $50,000 gift, allowed Weston to quit her day job to fully focus on art. This fall, Weston began a research fellowship at the Bard Graduate Center.

Her fine art practice spans sculpture, installation, video, photography, painting and the written word. Her approach to poetry and architecture is also apparent in her titling — for example, "and rust flows down, glistening (...to neon, to rolled sleeves, to arms, to pause)" — which includes its linguistic scaffolding through brackets and parentheticals.

"When I started off in painting I felt I was romanticizing the field of painting too much to actually push its boundaries," says Weston, adding that broadening her practice to incorporate other forms unlocked new opportunities for creation. Exposure to Houston's art scene, heavy on installation work and social practice, was foundational.

"It opened me up to realizing that I can intermingle materials in really interesting ways," she says.

Critical Writing

Touch at Your Own Peril

Amaris Brown

Related to

Session

March 2–April 13, 2021

Through: The Fold, The Shatter

Charisse Pearlina Weston

“Every day brings fresh reasons to weep”

— Toni Morrison, “A Knowing So Deep”

It doesn’t slip through my hands, what’s in my hands is already shattered. I am trying to desperately keep together what refuses my containment, my desire to make it mine, bring it under my possession and summon it whole. It does not cross my mind that in my earnest attempt to keep it together and return damaged goods to an undamaged form that wholeness is my own aspiration, not the aspiration of the life force between my hands. Theirs is a kind of longing that refuses mending, refuses resolve, someone telling it how to be and how to heal itself. This life force is made of glass and in this way I experience its composition, its frangibility, its sharp edges, its dangerous and exquisite potential to put my life in peril. I perceive this life force characterized by an abrasive intimacy—the intimacy of black political desires shattering systems of surveillance, of intrusion, and of ownership.

This dream provides a preamble to a meditation on your sculptures because, on the one hand, thinking with peril as a creative instinct invites touch into a sculptural discourse and conjures boundaries built for pleasure and boundaries made in defense. We think of touch as an act, a trace, and a tool. Touch we know is also a weapon, a colonial instrument, and a condition that makes positions of free and unfree physically known. The dream makes me think of black methodology as an occupational hazard, performances of freedom that cannot promise safety, and of black shapes that question our desire for belonging. Peril as method, as “a knowing so deep it’s like a secret,” attempts to get within and between theories of abstraction and to animate this intimacy more like grammar or punctuation, telling you how to breathe under structures that disappear you. [1]

On the other hand, the dream reminds me of what the late historian Stephanie Camp terms “architectures of intimate life,” where we “shift from the visibly organized to the invisible and informal […] towards structures that are mutable and secret.” [2] These architectures of intimate life, we might say, are created in the cracks of official histories haunted by the institution of slavery, indigenous genocide, and postslavery containment. Like Camp, you redirect us toward a kind of black sculptural resistance that eclipses dominant sight over the body and archive of the enslaved. You have corrupted Broken Windows Theory, an expression of the systematic patrol and disposal of black life through a colonial logic that fears black congregation. [3] No, cultures of cruel design do not slip through your grasp; they are present in the very topology of these perilous pieces.

Katherine McKittrick writes of the plantation as a system that *“folds over to repeat anew throughout black lives.”* [4] Drawing from McKittrick’s use of the fold as a temporal device that traces the brutality of the plantation against the postslavery present, I am reminded that Footbeat policing is one perverse expression of this paradox of colonial intimacy-through-surveillance. It makes state authority visible by closing the distance on domination, making it real and tangible and in your face. It is the work then of black lives, to remain uncaptured, unspoken for, and undisciplined. To refuse becoming violently seen. [5] “A folding to the flesh,” as you inscribe within one of these itinerant pieces, insurgently gestures towards life that refuses to be disappeared, but rather disappears itself. You suggest a grammatical shift towards ways of being that are not visibly organized but that are intimated, speculated, and felt.

I am moored along the soft, shored unity of impatient ruin 2021. Handfolded glass and etched text.

There is a story—no, a poem (actually it's a secret—about a man who attempts to capture the spirit of a spider through a photograph. He thinks the reflection of the sun in his lens will not allow for it. He tries and tries again and even asks his wife to use her hand to shade and point so as to touch the spider, so he will have better luck capturing it. He breaks two cameras and three lenses in an attempt to catch the spider in her silver web. Later when he and his wife develop the film they draw "black and blanks" all, except one image that he makes out as a female figure with one sunken eye. The relationship between destruction and intimacy is what is important here: in an attempt to draw his subject close, Brathwaite breaks his medium. It is a narrative example of the way black social lives undermine, trick, and ultimately shatter the terms of transparency. [6]

So, what is the nightmare I have woken up to? What is the danger that presents itself? I have trouble making out its eyes, its skin, its mouth. It remains shapeless and undiscovered to me. By attempting to summon it whole, I find myself cradling something unfigurable. Something that reveals a discomforting parallel to those systems that render black life reformed, recovered, and recorded. The dream animates the analytical distance between the sharp edges of a discourse on abstraction and the peril of bringing that discourse close.

To be in peril is to know you are at risk of danger, to experience your body on the line. It is a function of feeling at once exposed and guarded, of being undesired and hypervisible. Peril is a condition that cannot be collapsed into a symbol, however. If some part of modern subjects long to feel structurally whole, intact, protected, why do you require us to move no other way than through peril? Is a personal shatter your sculptural demand? Rather, "peril" offers us a heuristic, a position from which to respond and to register your dangerous invitation into the affective life of politics. From this position, peril resists becoming a mere aesthetic symbol for black sociality. Through the fold the shatter, we know our methods must be dangerous and our tools must be sharp. "Everything now, we must assume, is in our hands; we have no right to assume otherwise." [7]

plained dreams 2021. Glass, text, cinderblocks.

Footnotes

1. 1.

   Toni Morrison, "A Knowing So Deep," in What Moves at the Margin: Selected Nonfiction (Jackson, MS: University of Mississippi Press), 31.

2. 2.

   Stephanie Camp, Closer to Freedom: Enslaved Women and Everyday Resistance in the Plantation South (Chapel Hill. University of North Carolina Press 2004), 3-7.

3. 3.

   George L. Kelling and James Q. Wilson, "Broken Windows: The Police and Neighborhood Safety," The Atlantic (March 1982), https://www.theatlantic.com/magazine/archive/1982/03/broken-windows/304465/.

4. 4.

   Katherine McKittrick, "Plantation Futures," Small Axe vol. 17, no. 3 (November 2013): 4. Emphasis added. For an annotation of the human violations that persist in black and brown communities read Clyde Woods, "Life After Death," The Professional Geographer vol. 54, no. 1 (2002): 62-66. He argues they are as followed: "the denial of adequate housing, the systematic destruction of low-income housing; the systematic destruction of low-income housing; homelessness; the creation of educational wastelands; the denial of access to subsistence programs; the failure of subsistence programs to meet basic needs; the elimination of subsistence programs; environmental racism the spatial/racial contingent application of the law; mass incarceration; occupational segregation; medical experimentation; industrial redlining; land seizures; community enclosures; the rise of unfree labor" (64).

5. 5.

   "Violently Seen" is a term that I borrow from Jasmine E. Johnson. Additionally, read her ethnographic letter "Dear Khary: An Autobiography of Gentrification," *Gawker* (August 2013), https://gawker.com/dear-khary-an-autobiography-of-gentrification-1227561902. There, she poses the question, "what does absence make space for?" By animating the spiritual and spatial life of racial absence as it haunts the nation's oldest black-owned independent bookstore (belonging to her family), the barbershop, the corner store, the theatre, the black-owned ice cream shop, the black hair supply, the parking lot, the clean green park, and her family's home, Johnson offers us a way to think about absence as an embodied marker for tracing black life and congregation.

6. 6.

   Thank you Ishion Hutchinson for sharing this story of Namsetoura with me several years ago. Kamau Brathwaite, Born to Slow Horses (Middletown, CT: Wesleyan University Press 2005), 118-122.

7. 7.

   James Baldwin, *The Fire Next Time* (New York: Dial Press 1963), 105.

About the artist

Amaris Brown

Amaris Brown is a doctoral candidate in the department of Africana Studies with a concentration in Feminist, Gender and Sexuality Studies. Her research explores the relationship between psychic terror, social disposability, and grammars of disappearance in African Diasporic literary and visual culture. She works at the intersections of narrative fiction, psychoanalysis, aesthetic theory, and black feminism.