

# MALIN GALLERY

## *ANTHEM X*

Curated by artist Jared Owens

**MALIN GALLERY**

**29 November - 3 December, 2022**

**2440 NW 5th Avenue, Miami**

Chelsea-based Malin Gallery is pleased to present the group exhibition *Anthem X* curated by artist Jared Owens, during Miami Art Week 2022. Located in Wynwood, the exhibition features artworks by 42 innovative artists each working from a singular perspective. The artists included represent some of the most promising artistic voices of now and the future. The exhibition foregrounds the work of an intergenerational cohort of artists excavating the sociocultural terrain in bracingly novel and radical ways. Working in a diverse array of media, the artists in *Anthem X* employ revolutionary approaches to reformulating personal and collective identities within the American context. The artists in this exhibition are united in their desire to amplify voices that counter past societal omissions and negations - to inspire as yet unknown anthems that speak to the power of previously obscured histories. The multiplicity of their perspectives cannot be reduced to a singular narrative or origin story; hence, *Anthem X*. A portion of sales from *Anthem X* will go to support the Right of Return USA Fellowship, co-founded by two exhibiting artists in the show, Jesse Krimes and Russell Craig. Right of Return is the only artistic fellowship that exclusively supports formerly-incarcerated artists.

Participating artists include: Timothy Bair, Daveed Baptiste, Mary Baxter, Bryana Bibbs, Bubi Canal, Angela China, Tameca Cole, Lindsey Brittain Collins, Michael Coppage, Russell Craig, Stef Duffy, Patricia Encarnacion, Daniel Gaitor-Lomack, Valerie Hegarty, Heather Jones, Melissa Joseph, Jesse Krimes, Omar Lawson, Mark Loughney, SK Lyons,

Chella Man, Marcus Manganni, Athena LaTocha, Sylvia Maier, Helina Metaferia, Mychaelyn Michalec, Amy Myers, Prinston Nnanna, Jared Owens, Tom Prinsell, Yuval Pudik, Ernesto Renda, Gilberto Rivera, Nazeer Sabree, Danielle Scott, Foad Satterfield, Stephanie H. Shih, Taryn Simon, Sagarika Sundaram, Maryam Turkey, Fletcher Williams, Cedric Wilson, and Aimee Wissman.

The organizing principle for *Anthem X* was inspired by Ada Limón's poem *A New National Anthem*, which addresses the racism and violence imbued within the *The Star Spangled Banner*, most overtly in its rarely-sung third stanza, and calls for an entirely new type of anthem. Limón highlights how the *National Anthem* has been redacted over time yet retains searing elements of its racist origins - paralleling the ways in which orthodox accounts of American history have attempted to expunge the persistence of racism and exclusivity in American society. Limón strips the *National Anthem* of its sacred character and calls instead for a *new* anthem, both more inclusive and less bellicose.

*...And what of the stanzas  
we never sing, the third that mentions "no refuge  
could save the hireling of the slave"? Perhaps,  
the truth is, every song of this country  
has an unsung third stanza, something brutal  
snaking underneath us as we blindly sing...*

-Ada Limón, *A New National Anthem*, 2018

Written during the War of 1812 by the young Francis Scott Key, an ardently pro-slavery lawyer and amateur poet, the *Star Spangled Banner* was considered controversial even in the early 19th century. It took more than a century before it was adopted as the "National Anthem." The most troubling portion of the song is its third stanza, with which few Americans are familiar:

*No refuge could save the hierling and the slave  
From the terror of flight or the gloom of the grave,  
And the star spangled banner in triumph doth wave  
O'er the land of the free and the home of the brave.*

-Francis Scott Key, *The Star Spangled Banner*, 1814

Notably, the *Star Spangled Banner* was only elevated to the status of “National Anthem” during the era of reconstruction, when attempts were made to codify racism in the nation’s laws and culture, with the erection of confederate memorials around the country, the imposition of Jim Crow laws and the emergence of the KKK as a significant force in national politics.

As if to amplify Limón’s call to action, the artists in this exhibition to make manifest obscured or negated histories and truth - united in their desire to reveal what is “snaking underneath us” and create as yet unsung anthems. Jared Owens, the exhibition curator explains:

For *Anthem X*, I selected artists whose practice has a foundation in social commentary and activism. Many of the the participants are artists whom I have personally befriended during my time as a fellow at Silver Arts and through studio visits and other associations. As a formerly incarcerated artist, I wanted to include examples of some of the stunning work being produced by other formerly-incarcerated artists. However, it was of great importance to me to show the work of formerly-incarcerated artists alongside that of other artists who have had not involvement with the criminal justice system. I also want the exhibition to illuminate some of the intersecting networks of affinities that are a vital outcome of the residencies, studio programs and informal communities that sustain many artists today. Moreover, I hope that the show will facilitate creative cross pollination

between the artists from these intersecting networks. My intent is to foster a deep dialogue among the participants that moves us towards a new, radically inclusive and forward looking “anthem.”

– ENDS –

## **Notes to Editors**

For press inquiries, please contact:

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## **About Jared Owens**

Jared Owens (b. 1968, Queens, NY) currently lives and works in New York. Owens’ work was recently on view in a solo exhibition *111...AND OTHER STORIES* at Malin Gallery, New York. Recent exhibitions include *Chosen Family* at Martos Gallery, NY (2021); *SHAG Right of Return*, Spring Hills Arts Gathering, New Preston, CT (2021); *Marking Time: Art in the Age of Mass Incarceration* (2020 - 2021) at MoMA PS1, NY, which traveled to the Abrams-Engle Institute for the Visual Arts, Birmingham, AL (2021); the National Underground Railroad Freedom Center, Cincinnati, OH (2022); and the List Art Center, Brown University, Providence, RI. Owens participated in *Rendering Justice* at the African American Museum of Art, Philadelphia, PA (2021); *The O.G. Experience* in partnership with HBO and SOZE, New York, NY (2019); *Made in America: Unfree Labor in the Age of Mass Incarceration* at Hampshire College, Amherst, MA (2017); *Black Bone: 25 Years of the Africhalian Poets* at Morian Gallery, Lexington, KY (2017). Based in Charleston, SC, from 2015-2021, Owens showed at the Mitchell Hill Gallery. His 2015 exhibition was part of the annual Spoleto Arts Festival. Owens’ first-ever public exhibition, a joint show with artist Jesse Krimes, was shown at Little Berlin Gallery, Philadelphia, PA, while both artists were still incarcerated.

In 2022, Owens was awarded an *Art for Justice* Fellowship. He has twice received a fellowship from the Silver Arts Project program at the World Trade Center in New York (2021-2022). Other fellowships include *Right of Return* (2022); *Restorative Justice* from Philadelphia Mural Arts (2019); and Eastern State Penitentiary (2016-2017).

More info:

[@jaredowensart](#)

### **About Malin Gallery**

Founded in 2015 by Dr. Barry Thomas Malin, Malin Gallery (formerly Burning in Water Gallery) is a New York-based contemporary art gallery that actively represents a diverse roster of artists. Its curatorial program combines exhibitions by represented artists as well as historically oriented shows, particularly of work by previously under-recognized artists. The gallery's progressive approach to curation has earned it a reputation in both introducing and re-introducing important artists to New York audiences.

More info:

<http://www.malingallery.com/>

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