

CULTUREHUB
& LA MAMA
present:

**RE-
COLLECT**

74A East 4th Street
New York, NY 10003

March 6 - 9th 2025

Re-Fest is CultureHub's annual festival that brings artists, technologists, and activists together with the public to explore our role in re-shaping the future. The festival centers around a group exhibition that responds to each year's theme from diverse perspectives and disciplines. Artworks, performances, conversations, and workshops are curated in partnership with organizations and collectives and shared in an open interactive format.

The theme, Re-Collect, centers recollection equally with collecting as a practice. What mark do our collections make on the world? What gaps are left by those that are missing? Where can collections be restored, created, or dismantled to create a more just future?

Re-Fest presents collections made intentionally and unintentionally, by individuals, families, institutions, and computer programs, in an exhibition that makes tangible the abundance and voids in our cultural memory.

Thursday

THURSDAY, MARCH 6TH

6-9PM

Exhibition Open

6PM

DJ Set by Radio Ramsés

6-8PM

Wayfinding the Before and the Hereafter,
with Sasa Yung, The W.O.W. Project

7PM

Performance by Mobéy Lola Irizarry

Thursday

FRIDAY, MARCH 7TH

5-9PM

Exhibition Open

4PM

La MaMa Archive Tour with Archive
Director Ozzie Rodriguez at 66 E 4th Street

5-8PM

Then a Cunning Voice by Emily Johnson/
Catalyst Quilt Circle with Korina Emmerich

**6:30-
7:30PM**

Care Processing Unit
Activation with Liza Stark

6:30PM

Midnight in Abyssinia,
Created by Banna Desta & Shariffa Ali,
performed by Mahalet Tegenu

Thursday

SATURDAY, MARCH 8TH

2-8PM

Exhibition Open

3PM

*Reclaiming Fragments:
Exploring Archives & Erasure through Collage*
workshop with Elyana Shams

5PM

Performance by Paris Alexander
Screening of *Je Suis Fatigué* by Jill Verhaeghe

5-7PM

Care Processing Unit
Activation with Liza Stark

6:30PM

Midnight in Abyssinia,
Created by Banna Desta & Shariffa Ali,
performed by Mahalet Tegenu

7PM

Performance by Laura Ortman

Thursday

SUNDAY, MARCH 9TH

12-2PM

Exhibition Open

12:30PM

Midnight in Abyssinia,
Created by Banna Desta & Shariffa Ali,
performed by Mahalet Tegenu

1PM

Care Processing Unit
Activation with Liza Stark

1.

SHATTER///

Demian DinéYazhi' x Kevin Holden

SHATTER/// is an anti-colonial ceremonial intervention through waves of abstract sonic reckoning and destructive catharsis: *SHATTER///* is an extractive performance decimating the primitive settler colonizer hyperromanticized imaginary notions of Indigenous culture/peoples and racist appropriative conditioning inherent in the settler colonial project: *SHATTER///* is a flower blooming amidst a barren landscape covered in the shit of FAILING and rotting american culture: *SHATTER///* is the aftermath of destruction: an accumulation of dishonorable Indigenous stereotypes: an extraction of non-consensual desire.

2.

future suture

Iron Path Farm & Arts

A collection of multimedia woven together to unlock an indigenous seed keeper's visions of the next seven generations. through somatic sensorial time travel, we traverse Haudenosaunee white corn fields throughout the seasons. Iron Path Farm & Arts is a community run seed keeping initiative that grows indigenous food for indigenous people and organizes cultural events with diasporic kin. Photographs, video & sound by DioganhdiH Hall. Curated by Rad Pereira & DioganhdiH Hall.

3.

Material Speculation: ISIS

Morehshin Allahyari

Morehshin Allahyari uses 3D printing technology as a tool for alternative artifact archiving, as well as a means of political resistance and documentation. In her series *Material Speculations: ISIS* she reconstructs selected artifacts of historical value that were destroyed by ISIS in 2015. After collecting and researching vast numbers of images and documents of the destroyed objects, she is able to recreate and print a 3D model of the artifact. Photographs, documents, maps and videos are all instrumental in the process of re-building, allowing the artist to create an image that cannot cease to exist, but is infinitely reproducible. All documentation gathered by the artist about the destroyed artifact is saved onto a flash drive embedded in the 3D-printed work. *Material Speculations* redefines notions of materiality, forcing us to rethink the concept of monument and challenging ideas of irreproducibility of the historical image.

4.

Physical Tactics for Digital Colonialism

Morehshin Allahyari

Since 2016, Morehshin Allahyari has advanced the concept of digital colonialism to characterize the tendency for information technologies to be deployed in ways that reproduce colonial power relations. This performance-lecture focuses on the 3D scanner, which is widely used by tech companies and archaeologists to capture detailed data about physical artifacts. Describing the device as “a tool of witchcraft and magic,” Allahyari reframed 3D scanning as a performative, embodied act with open-ended political potential. Working with a selection of replicas of cultural artifacts from the Middle East, Allahyari performs live 3D scans while speaking about the objects’ long histories as symbols and relics and their recent appropriation in digital form by Western institutions, considering how these narratives intersect materially and poetically and how they may be resituated and rewritten.

5.

Je Suis Fatigué

Jill Verhaeghe

Who was David Mandel? Who was Shonda Lear? Jill Verhaeghe followed the traces of glitter and grime they left behind, uncovering a tale of beauty and loss, of memories and despair. Scanning hundreds of photos picturing the 90's drag scene in NYC and Fire Island, this movie is an attempt to honor the generations before us, both their courage and their tears. Filmed, edited and produced by Jill Verhaeghe. Featuring Pierrot Carrilero. Objects and photos by David Mandel.

6.

Crystal Clear

Lucia Gomez

What would your life look like as a movie? Beginning on January 1st, 2020, the artist has recorded 1 second of video every day and continues to grow a memory archive. *Crystal Clear* is an artifact for exploring this intimate dataset in the form of a magical crystal ball. Using a touchless interface, the audience is encouraged to flip through time and replay moments from the memory archive.



Midnight in Abyssinia

Banna Desta & Shariffa Ali

Midnight is Abyssinia is an installation that features visual art and cultural artifacts from Eritrea and Ethiopia. Each relic is an ode to ancestral memory and the ways in which it's connected to personal memory, centering Black bodies, Black history and a region that is the origin of human civilization. Employing cathedral thinking, our project uses a full sensory experience to realize our artistic vision and imprint on the memory of those who witness the piece, reinforcing the importance of acknowledging our multigenerational pasts and its influence in shaping our futures. *Midnight in Abyssinia* will be activated by performance (Mahelet Tegenu) throughout the festival.

8.

Quilts from Then a Cunning Voice & A Night We Spend Gazing at Stars

Emily Johnson / Catalyst

Communities around the world share their visions for the future with Emily Johnson / Catalyst on 84 quilts that form a monumental 4,000 square foot design created by Fond du Lac Ojibwe textile artist Maggie Thompson. For over a decade, the quilts have been stitched by volunteers in community sewing gatherings across what is currently called the U.S., Australia and Taiwan. The quilts themselves hold visions for our futures, messages written from hundreds. What do you want for your well-being? For the well-being of your chosen friends and family? Neighborhood? Community? World? We propose that the future we envision, one healed from colonial constructs —momentary, long-standing—is ours to insist. A project of Emily Johnson / Catalyst with Maggie Thompson / Makwa Studio. Catalyst Exhibitions Steward and Materials Caretaker: Korina Emmerich. Emily Johnson / Catalyst acknowledges the creative and administrative contributions of Julia Bither, Ain Gordon, Mary Jean Potomites, Yumi Tamashiro, Anangookwe Wolf, and everyone who has stitched with us over the years!

9.

La MaMa Archive Historical Compilation

La MaMa Archive

A short history of the evolution of La MaMa ETC and the Off-off-Broadway theater movement of the 1960s drawn from the archival resources of the Ellen Stewart Private Collection. Original edit in 1999 by Ozzie Rodriguez for “La MaMa in Print,” international selections from the La MaMa Experimental Theatre Archive Ellen Stewart Private Collection presented by The Cooper Union. For educational purposes only. Please refrain from taking photos or videos.

10.

Archival Backdrop

La MaMa Archive

A backdrop for the theatre set designed and hand painted by Gary Granger. The backdrop was used for *When Clowns Play Hamlet*, written by H.M. Koutoukas in 1964, composed by Tom O’Horogan and COSMO, originally produced at La MaMa in 1967. It was used in subsequent productions directed by Ozzie Rodriguez at Manuel Martin’s Duo Theatre (1975), Mexican American Cultural Center Sol / Sun Experimental Theatre of San Antonio, TX (1983), and at La MaMa Experimental Theatre Club in honor of the 50th anniversary (2012).

11.

Reconnecting to Culture Through Music

Radio Ramsés

Records have the power to transport you to another time and place. With physical media, you're connected not only to the music you're listening to, but also become intertwined with the stories of every set of hands who owned and handled the record before you. If you're lucky, you might find a handwritten dedication to a lover, notes from a DJ highlighting which track to pay attention to, or an autograph of a previous proud owner. As a first generation immigrant who grew up in an undocumented home in the suburbs, the artist often felt disconnected from the culture that shaped the generations before him. His personal record collection helps him reconnect with his culture and better understand the interwoven histories of the Latin diaspora.

12.

The NDNs in the Shoebox

Liana Shewey

This installation is made up of photographs and ephemera collected by the artist's mother, spanning time from her childhood in the 1950s to the early '90s when Shewey was a child herself. A majority of the pictures were taken in Oklahoma and Southern Kansas, aka Indian Territory. Many were captured with her Nikon 35mm SLR camera, often using the timer to get in the frame herself after setting up the perfect shot for a family photo. This is a very small selection from thousands of photographs that have been stored in shoeboxes for decades.

13.

Care Processing Unit (CPU)

Liza Stark

Care Processing Unit (CPU) is an interactive memorial quilt made of textile speaker patches. It combines the intersecting legacies of quilting, computation, and gender to imagine alternate, embodied logics of remembering in a computationally pervasive era. Stitched from worn clothes, each patch stores a physical and digital memory. When snapped into the quilt, the patch plays a random audio file unlocking a recontextualized remembrance.

14.

Events on The Democratic Picture | Whiskey & Napkin, Lladró Figurines

Daniel Arturo Almeida

Photography has been regarded by some as the most “democratic” medium, as every grain of information within an image is equally significant. *Events on The Democratic Picture* is a series of photo-editing algorithmic alterations that responds to this idea by digitally culturing selected elements from images in the family archive. These pictures depict fixtures of past lives and traditions, such as an array of whiskey glasses scattered across a photograph from Almeida’s godmother’s wedding in early 1980s Venezuela or the concealed fraternal kiss of two elder brothers. The decontextualized images transform into obsessive and intimate exposures of what lies hidden beneath the excess of what is visible. This ongoing series reflects the parasitic afterlife of memories, encapsulated in fragmented mental images, and the data that is inevitably lost or overwritten.

15.

Matriarcas

Daniel Arturo Almeida

An installation created using cropped images from Almeida's family archive, which were taken in Venezuela between the late 1950s and mid-1980s. Almeida's grandparents emigrated from the Canary Islands to Venezuela during the Spanish Civil War, where the family lived for over 60 years before they were forced to leave due to the ongoing political crisis in Venezuela. The original images used in the installation feature Almeida's grandmother and grandaunts wearing the clothes they designed when they started a tailoring business.

16.

Palestine Online

Amad Ansari

Palestine Online is a curated archive of websites created by Palestinians or about Palestine in the late 90s to early-mid 2000s, sourced from the Wayback Machine. The archive traces how the World Wide Web has played a role in Palestinian self advocacy and cultural preservation, and makes newly visible their digital expression from the early web.

17.

Alternative Family Archives

Tong Wu

*Longing for a history that never came to be,
Reflecting on a time I never did see.
Memories that belong to an alternate past,
Nostalgia for moments that didn't last.*

This project renders those “what-if” moments of a family story, built with generative AI, a soft heart, and some drops of tear.

18.

Coppelgänger

Sam Lavigne

Coppelgänger is a tool that shows you what NYPD cop a machine learning model thinks you most resemble. Facial recognition systems are widespread, despite the growing body of work on the real and potential abuse of these systems (not to mention their general creep factor). These systems are typically deployed by government agencies, the police, and private companies, but basic facial recognition software is freely available to anyone who wishes to use it. Using widely available tools, Lavigne made his own small facial recognition system, using a dataset of around 10,000 (publicly available) images of NYPD cops into a popular open source project called DeepFace. The result is *Coppelgänger*, a tool for finding the cop lurking deep inside yourself.

19.

Revert

Elyana Shams

Revert captures the relentless tension between tradition and modernity in the Middle East. An audio/visual installation, the story unfolds through a rear-view mirror—both a portal to the past and a path forward. A fragile mirror sways, echoing history, memory, and the silencing of artists. Shams Langeroodi (poet and voiceover), Deeba Montazeri (composer).

20.

What I Can Remember

Leia Chang

What I Can Remember is an exercise in remembering and retelling stories. Photographs are a snapshot of a moment, but how much of that moment do you remember? What do you do to make it clearer?

21.

Separations: Our Lexical Gaps

Camille Weins

Separations examines words that have drastically changed definitions over the course of our history. The Original and Current word becomes a metaphor for a chemical mixture and its definitions are its separable components. The definitions with less affinity for the original word will travel faster and further. The distance is not representing time but rather the shift away from the original context.

22.

Rock Collections

Blair Johnson & Luke Williams

Rock Collections is a site where you can comb through other people's digital collections, to explore the small, personal, and idiosyncratic ways we move through digital spaces. What traces do we pick up and carry with us, and how? Where and in what form do these collections live? Despite the large scale of virtual life, this project looks for traces of the small, personal, and handmade in our digital lives.

23.

The Amazing Women's Club

Simone Salvo

Before the artist's grandmother June passed, she appointed Salvo president of The Amazing Women's Club, a club of her own creation. Inheriting this role also meant inheriting the task of making sense of what remains. Through personal media and artifacts, this project explores how memory is shaped, distorted, and passed down—both through generations and the imperfect tools of preservation.

24.

/ la vida de familia /

The Batson/Alleyne family

The 1906 migration of John Batson (papá) and Sarah Alleyne (mamá) from St. Phillips, Barbados, to Canal Zone, Panama, is shown in */ la vida de familia /*. Explore the growth of their family in Panama over seven decades and the new life their grandchildren created in New York City through documents and images from the family's collection.

25.

Misshapen Chaos of Well-Seeming Forms Workroom

Korina Emmerich, EMME Studio

Korina Emmerich's *Misshapen Chaos of Well-Seeming Forms* recreates the design studio as an immersive installation, highlighting scrap fabric as an essential part of both process and creation. As a Puyallup designer and founder of EMME Studio, Emmerich challenges colonial frameworks in fashion, reclaiming Indigenous narratives through materiality. Raised in Oregon, she engages in the critical reclamation of Native American patterns—historically appropriated by the textile industry—by incorporating Pendleton fabrics into her designs. This act serves as both homage and assertion, reclaiming Indigenous narratives through material and form. This installation explores sustainability, identity, and resistance—transforming materials into new forms and fostering dialogue on Indigenous futurism, self-determined artistry, and the unseen labor behind slow fashion.

26.

A Thousand Lines of Nonsense

Carrie Sijia Wang

As part of the Whose AI? workshop series, students aged 14-20 engaged in an experiment with data that started with a casual, text-based chat. Using a Markov chain—an early mathematical probability model that inspired modern AI—the artist remixed 1,000 new lines of text from the database of collected chat histories. Each line begins with the word “ai.” The resulting text is largely nonsensical.

Contributors: Participants of the Whose AI? workshops



27.

21st Century Frankenstein

Carrie Sijia Wang

As part of the Whose AI? workshop series, participants (aged 14-20) were prompted to write hypothetical conversations between a human and an imagined AI. Using a chatbot template provided by the artist, they performed their staged conversations by typing the “human lines,” while the program matched them with the corresponding “AI lines.” Here, the “AI responses” are not generated by Large Language Models, but perceived through the eyes of students, capturing their views on technology’s social implications in this critical moment of change and uncertainty.

Contributors: Participants of the Whose AI? workshops

28.

De Huacas y Huaqueros

Roxana Barba

De Huacas y Huaqueros uses the body to carve out archaeological desires, commenting on the decontextualization and commodification of huacos (Peruvian ancient artifacts) and other pre-Columbian artifacts such as textiles, jewelry and golden funerary attires linked to ceremonial and everyday life uses. Barba brings to the foreground competing ownership claims between local and foreign archaeologists, museums, elite collectors, international traffickers, Peruvian indigenous communities, the State and huaqueros (looters/grave openers).

29.

Notes from the desk of Pamela Mayo

Baba Israel

Pamela Mayo was a core member of the Living Theater during the 60s and 70s. She helped to run a women's health clinic in the village supporting women's rights to abortion and was an interdisciplinary artist and activist. She made films with Barbara Rubin, Orenette Coleman, and the Living Theater. She had a long history with theater in the LES making masks for the street theater at TNC and working with experimental company Loretta's Auditorium. This sharing is the beginning of a new exploration of her archive by her son Baba Israel and his partner and collaborator Amy Schiappa working towards a new installation.

30.

Lighters Used Front to Back (in-progress)

Jack Reynolds

The artist loves cigarettes. A collection of lighters the artist has used from beginning to end over the course of roughly a decade, except the ones that were lost or stolen. You know who you are. Smoke 'em if you got 'em!

31.

Spirits

Valois Marie Mickens

Valois Marie Mickens, an original member of La MaMa's Great Jones Repertory Company, a well-traveled performer, and longtime resident of East 4th Street, originally came to New York City to pursue fine arts. This series of collages were created by the artist during the 1980s. Through a process of collage and painting, the artist created feelings of greed, paradise, opulence, and union.

ABOUT

CultureHub is a global art and technology community that was born out of decades of collaboration between La MaMa and the Seoul Institute of the Arts. These two visionary institutions sought to explore how the internet and digital technologies could foster a more sustainable model for international exchange and creativity. Since its founding in 2009, CultureHub has grown into a global network with studios in New York, Los Angeles, Korea, Indonesia, and Italy, providing connected environments for artists to critically examine our evolving relationship to technology. Through residencies, live productions, and educational programming, CultureHub advances the work of artists experimenting with emerging technologies in search of new artistic forms.

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Korina Emmerich & Liana Shewey
Simone Salvo
Ozzie Rodriguez

DESIGN

DESIGN IDENTITY
CATALOGUE LAYOUT
TICKET PRINTING
CATALOGUE PRINTING
POSTER PRINTING
CUSTOM STAMP
TYPEFACES

Tee Topor
Blair Johnson
Secret Riso Club
The Source
Shoestring Press
Casey Rubber Stamps
New Edge 666, Charlotte Rohde
Schoolbook, Paratype

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Collected Notes:

