

VARIABLE TERMS (established 2021) was founded by philosopher Dr. Darla Migan (she/her) with the mission to foster alternative platforms beyond traditional models of cultural pedagogy in the contemporary arts. VARIABLE TERMS was born under the mentorship of Curator Ebony L. Haynes who served as the Director of the Black Art Sessions, a program designed to educate early career arts professionals through practice in curatorial design.

The gallery's first exhibition was a decentralized physical solo presentation by the artist Sebastien Pierre titled JUST LIE TO ME (2021). Pierre's six collage works on paper were rendered by hand-pulled press and then transformed into limited edition prints by printmaker Leslie Diuguid of Du-Good Press. The appearance of the exhibition was physically realized across communities in Brooklyn and Queens by displaying the artwork in street-facing windows of residential homes rather than in a gallery district. Three tiers of presentation showed us that it was possible to make space for collaboration between art lovers in-person, to share art with new audiences, and to generate gallery sales without relying on leasing commercial real estate.

In 2022, VARIABLE TERMS presented its second project (and first #trad gallery exhibition) titled KINETIC LULLABY (June 9-July 16, 2022) at the New York Studio School's DUMBO Gallery located at 20 Jay Street in Brooklyn. Across the group of artists working in the mediums of sound, printed word, painting, sculpture, video, and lens-based practices KINETIC LULLABY focused on the possibilities of daring to dream especially in the moment when early career artists' lives had been forever changed by the experience of the global pandemic. The artist Carmen Amengual, who gave birth to her first child during the pandemic, created a site-specific "adult-sized" ceramic mobile sculpture titled: *Una fuerza que venga y me una (May a force come and bring me together)*, 2022. Witnessing the hanging weight of her anatomical shapes above this invocation prompted reflection on how extractive labor and attention economies exhaust the capacities of the body by transforming us all into subject-objects of consumption.

As an art critic and philosopher based in New York City, Dr. Migan's research takes up an interdisciplinary approach to the study of ethics and aesthetics wherein to do philosophy also means learning from artists. She is an alumnus of the Independent Study Program at the Whitney Museum of American Art, a Lecturer at Parsons School of Design, and a contributor to Artforum, Art in America, Artnet News, The Brooklyn Rail, CulturedMag, MOMUS, Spike Art Magazine, Sugarcane Magazine, and Texte zur Kunst.