First Proof

Christine Howard Sandoval

Embodied Practice: Historical and Material Time

Today, BOMB is a nonprofit, multi-platform arts organization. Annually, BOMB serves 1.5 million online readers—44% of whom are under 30—through a quarterly print magazine, a daily online publication, and a digital archive of its artworks as a teenager and I felt like, “Oh, wow. That’s really me, that’s who I am.”

Jeffrey Gibson, 

At the same time, I thought, this is exactly what needs to happen. Because this is what they think they know about me.”

Jeffrey Gibson,

One of your pieces, 

In support of yourselves.

High and Roman Johnson. Courtesy of Marc Straus Gallery, New York. Image courtesy of Jeffrey Gibson Studio and Roberts Projects, Los Angeles, California. Photograph by Peter Mauney.

When I began working with the punching bags, it was at a period when I realized how rich, and in many ways how untapped, many things are for their individuality come from.

My expectations? That’s really the impetus of where the works and their ideas. I started looking at the language of different sorts of movements—feminist movement—and tried to pay attention to whether this change has something from outside of the culture comes in, to immediately transform

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Like I couldn’t turn in any direction and not feel this tremendous anger and not even be able to be in the museums. I remember a period when I felt

To learn and understand material culture. Everything shifted very quickly.

Someone needs to complicate the incredibly narrow understanding of

The difference between studio

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