



FOR IMMEDIATE RELEASE

## PUBLIC ART FUND ANNOUNCES 2025 EXHIBITION PROGRAM

### *Season Ahead Includes First Major New York City Solo Public Exhibitions for Five Artists*

***Carmen Winant: My Mother and Eye***

Opening February 5, 2025

JCDecaux Bus Shelters in New York, Chicago, and Boston

***Torkwase Dyson: Akua***

Opening May 6, 2025

Brooklyn Bridge Park, Brooklyn

***Thaddeus Mosley: Touching the Earth***

Opening June 3, 2025

City Hall Park, Lower Manhattan

***Between Tides: Moko Fukuyama, Ilana Harris-Babou,  
Las Hermanas Iglesias, Carlos H. Matos, Amalia Pica, SUPERFLEX***

Opening June 28, 2025

Rockaway Beach, Queens

***Paul Anthony Smith***

Opening July 9, 2025

JCDecaux Bus Shelters in New York, Chicago, and Boston

***Monira Al Qadiri***

Opening September 3, 2025

Doris C. Freedman Plaza, Central Park

Co-Commissioned with the Lassonde Art Trail, Toronto

**November 18, 2024, NEW YORK, NY** – Public Art Fund is proud to announce its 2025 exhibition program, featuring a broad range of artists at varying career stages, offering works that examine themes of communality and belonging; improvisation and temporality; and geography, landscape, and our relation to the natural world. The season's exhibitions will challenge preconceptions and invite playful engagement through a variety of mediums, as visitors encounter the works on their journeys and in daily life.

Inviting commuters to engage with their own stories of travel and transformation, **Carmen Winant: *My Mother and Eye*** pairs images from her and her mother's coming-of-age cross-country road trips, displayed on JCDecaux bus shelters in New York City, Chicago, and Boston. **Torkwase Dyson: *Akua*** at Brooklyn Bridge Park will feature a large-scale sculptural pavilion featuring a sound installation, immersing visitors in field recordings, poetry, and music. **Thaddeus Mosley: *Touching the Earth*** will foreground *Gate 3* at City Hall Park in Lower Manhattan, a monumental bronze gateway cast from tree trunks that pedestrians can walk beneath, accompanied by additional bronze sculptures. **Between Tides** will transform Rockaway Beach, with six artists realizing newly-commissioned sculptures that are also functional ping-pong tables and invite engagement through play. **Paul Anthony Smith** will debut a new body of work, exploring themes of communion, spirituality, memory, and Caribbean cultural reverence on JCDecaux bus shelters in New York City, Chicago, and Boston. Co-commissioned with the Lassonde Art Trail in Toronto, **Monira Al Qadiri** will present a large-scale sculpture at Central Park's Doris C. Freedman Plaza, exploring the evolving relationship of humans with nature and other animals. For Carmen Winant, Torkwase Dyson, Thaddeus Mosley, Paul Anthony Smith, and Monira Al Qadiri, these 2025 Public Art Fund exhibitions mark their first major solo public art exhibitions in New York City.

"These exhibitions offer potent opportunities to explore the common threads that connect us—our relationship to nature, our forebears, and the ways we shape and are shaped by our surroundings," says **Public Art Fund Executive & Artistic Director Nicholas Baume**. "Each artist's work invites reflection and engagement, transforming our shared spaces into sites of discovery, community, and contemplation."

**Carmen Winant: *My Mother and Eye***  
**February 5 – May 4, 2025**  
**JCDecaux Bus Shelters in New York, Chicago, and Boston**

Showcasing over 1,200 individual images assembled into 11 unique compositions, ***My Mother and Eye*** brings together groupings of stills from two films: one made by Winant's mother when she was 18 years old on a road trip from Los Angeles to Niagara Falls, and the second made by Winant herself when she, in turn, was 17 years old and traveling on a road trip from Philadelphia to Los Angeles. Winant explores themes of freedom, self-representation, and interconnected narratives set amid recognizable landmarks and rolling horizon lines. The exhibition will unfold across JCDecaux bus shelters in New York City, Chicago, and Boston, inviting commuters to engage with their own stories of travel and transformation.

*Carmen Winant: My Mother and Eye* is curated by Public Art Fund Senior Curator Melanie Kress.

**Torkwase Dyson: *Akua***  
**May 6 – November 9, 2025**  
**Brooklyn Bridge Park, Pier 1, Bridge View Lawn**

For Dyson's first major installation with sound in New York City, the artist experiments with "breath as geography." Inside a large sculptural pavilion, Dyson introduces a multichannel soundscape comprising the artist's recordings of a range of spoken sounds. In what Dyson envisions as a kind of spatial drawing of field recordings, she explores the idea that the sound in between the words we speak can carry memories of places and spaces. As audiences move through the installation, the sonic textures and compositions change. Surrounded by grand

waterways and architectural landmarks, the work encourages audiences to reflect upon the ways that our experience is grounded in the landscape beneath and encircling us.

*Torkwase Dyson: Akua* is curated by Public Art Fund Senior Curator Melanie Kress with Assistant Curator Jenée-Daria Strand.

***Thaddeus Mosley: Touching the Earth***  
**June 3 – November 16, 2025**  
**City Hall Park, Lower Manhattan**

Thaddeus Mosley is best known for crafting monumental sculptures from fallen trees, which embody a poetic dialogue between form and intuition. This exhibition highlights a number of Mosley's sculptures, including *Gate 3*, a monumental bronze archway which showcases the tactile qualities of hand-carved timber. Throughout Mosley's works, the weighted organic trunks and intertwined limbs result in biomorphic sculptures which dually evoke gravity and flight. Sited in City Hall Park, the exhibition highlights the interplay between self, sculpture, and architecture, creating a dialogue on the relationship between human-made structures and the natural world.

*Touching the Earth* draws its title from an essay by author bell hooks which considers the replenishing properties of nature, particularly in Black cultural contexts, and reflects on her continual longing for lush landscapes while living in New York City. hooks explains that, by existing in natural environments, one becomes a witness to beauty and cultivates a spirit and reverence for life.

*Thaddeus Mosley: Touching the Earth* is curated by Public Art Fund Assistant Curator Jenée-Daria Strand.

***Between Tides***  
**June 28 – August 24, 2025**  
**Rockaway Beach, Queens**

Sited on Rockaway Beach, *Between Tides* is a group exhibition featuring newly commissioned sculptural ping-pong tables by emerging and mid-career artists **Moko Fukuyama, Ilana Harris-Babou, Las Hermanas Iglesias, Carlos H. Matos, Amalia Pica, and SUPERFLEX**. Installed on the sand, the sculptures will be directly embedded in the waterfront landscape and accessible to beachgoers. The works will respond to Queens as one of the nation's most demographically diverse regions and home to Rockaway Peninsula's delicate ecosystems of numerous wildlife species.

*Between Tides* centers on community participation and celebrates ping-pong's history. Originally a game for the elite in Victorian England, table tennis later served as a tool for diplomacy between the US and China, became an Olympic sport, and transformed into a leisure activity enjoyed by people of all backgrounds. Due to its accessibility, the game cuts across class, race, age, and gender divisions, bringing people together. *Between Tides* energizes ping-pong through the visions of artists exploring sculpture, public engagement, and ecology on a New York City beach.

*Between Tides* is curated by Public Art Fund Associate Curator of Public Practice Gabriela López Dena.

***Paul Anthony Smith***

**July 9 – September 7, 2025**

**JCDecaux Bus Shelters in New York, Chicago, and Boston**

For his first solo public art exhibition, Paul Anthony Smith will debut a new body of work which explores themes of communion, spirituality, memory, and Caribbean cultural reverence. His process begins with capturing his subjects via film photography. Utilizing his distinctive picotage technique, where he employs a needle-like tool by hand, he picks away patterns that overlay the figures or the environment. The picotage functions as a tool to conceal visual information, upending traditional uses of photography which has, historically, used images to reveal information.

This exhibition features grayscale images of two Caribbean figures—St. Thomian fencer Daryl Homer, and Jamaican performance artist Zachary Fabri—in a lush, natural environment. Despite their seemingly dissonant practices, Paul Anthony Smith finds congruences in their life stories and physical movements. Smith will capture Homer and Fabri's swift and expressive movements individually, using motion blur photography. Layering the images atop one another, using varying degrees of opacity to reveal elements from both images, Smith creates an illusion that the subjects were photographed simultaneously, seemingly in search of each other. The grayscale images, exhibited on spaces typically used for advertising, reject tropical fantasies of the Caribbean, while the figures' balletic movements highlight themes of spirituality, communion, and ephemerality, which remain integral to the region's culture.

*Paul Anthony Smith* is curated by Public Art Fund Assistant Curator Jenée-Daria Strand.

***Monira Al Qadiri***

**September 3, 2025 – August 2026**

**Doris C. Freedman Plaza, Central Park**

Monira Al Qadiri's first public art exhibition in North America, and her first major institutional project in New York, features a large-scale human bust with a scarab beetle for its visage, inspired by the ancient Egyptian god of the rising sun, Khepri. The painted cast aluminum sculpture serves as a monument to a time when insects were revered as deities and regarded as the oldest creators of the universe. Al Qadiri highlights the divide humans often create between themselves and nature, inviting reflection on the interconnectedness of all life forms and the need for conscious environmental stewardship.

Al Qadiri is co-commissioned by Public Art Fund and the Lassonde Art Trail in Toronto, a new site for rotating contemporary art commissions connected to the revitalization of Toronto's waterfront. The exhibition will be on view at Doris C. Freedman Plaza in New York City from September 3, 2025 - August 2026, after which it will be exhibited on Lassonde Art Trail, scheduled to open in Fall 2026.

*Monira Al Qadiri* is curated by Public Art Fund Senior Curator Melanie Kress, and Lassonde Art Trail Chief Curator and Artistic Director November Paynter, with Public Art Fund Assistant Curator Jenée-Daria Strand.

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**ABOUT PUBLIC ART FUND**

As the leader in its field, Public Art Fund brings dynamic contemporary art to a broad audience in New York City and beyond by mounting ambitious free exhibitions of international scope and impact that offer the public powerful experiences with art and the urban environment.

## **SUPPORT**

Bloomberg Philanthropies is the Presenting Sponsor of *Carmen Winant: My Mother and Eye*; *Torkwase Dyson: Akua*; *Thaddeus Mosley: Touching the Earth*; Paul Anthony Smith's exhibition; *Between Tides*; and Monira Al Qadiri's exhibition.

Leadership support for *Torkwase Dyson: Akua* is provided by GRAY and Pace Gallery.

Monira Al Qadiri's exhibition is made possible through a partnership with the Lassonde Art Trail.

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