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Nickola Pottinger, *nuh set like rain*, 2022, Pigments, Soap, Bristles, Foraged Gravel and Stone and Hand Made Paper Pulp, 27 x 16 x 1/2 in

## ***Edge Of Echoes***

Curated by Mark Thomas Gibson

Featured Artists: Noel W. Anderson, T. Elliott Mansa, Nickola Pottinger, Warith Taha

May 4 - June 22, 2024

Jenkins Johnson Gallery New York is pleased to announce *Edge of Echoes*, a group exhibition curated by Mark Thomas Gibson featuring selected works by Noel W. Anderson, T. Elliott Mansa, Nickola Pottinger, and Warith Taha. The exhibition exists at the intersection of the tangible and the intangible, where the past seamlessly melds with the present, inviting viewers to contemplate themes of recollection.

*Edge of Echoes* is a visual tapestry rich in psychometric manifestation. Ghosts, spirits, and pop culture

phantoms converge with the lingering imprints of others on discarded objects, prompting deep reflection on the echoes of the past. Psychometry, defined as the divination of facts concerning an object or its owner through contact or proximity, serves as a guiding principle. Unlike most found objects the works in *Edge of Echoes* are recharged, processed works of art that have been dragged back from a liminal purgatory.

Far from being mere remnants, the works in this exhibition are revitalized and transformed pieces that have emerged from a liminal purgatory. Each artwork, viewed in isolation, encapsulates poignant moments of human experience, inviting viewers to immerse themselves in a collective experiment of communication. Yet, in doing so, viewers also act willingly as a guinea pig in this experiment. Through languages of drawing, painting, print, and sculpture, *Edge of Echoes* explores contemporary culture with a satirical lens presenting a vision of a dystopian America where viewers find themselves implicated as potential characters within the unfolding story.

The artists, sensitively access what others may struggle to give form to in this world: compassion, empathy, recognition, and the capacity for judgment — essentially, through material matter, visions of humanity itself. There is no echo without a source, or a surface for which the sound can bounce off and a receiver for the echo to land upon.



T. Elliott Mansa, *Elegies*, 2023, mixed media on wood, 49 x 58 x 24 in

**Mark Thomas Gibson** (b. 1980, Miami, FL) is an artist, curator and professor living and working in Philadelphia, PA. Gibson received his BFA from The Cooper Union in 2002 and his MFA from Yale School of Art in Painting and Printmaking in 2013. In 2016, he co-curated the traveling exhibition *Black Pulp!* with William Villalongo, which has travelled from Yale University to IPCNY, USF, and Wesleyan University. He has released two artist books, *Some Monsters Loom Large* (2016) and *Early Retirement* (2017). Gibson is represented by Loyal Gallery (Stockholm) and M+B (Los Angeles). Gibson is currently an Assistant Professor at The Tyler School of Art and Architecture, Philadelphia, PA. He is currently working on his third book *Behold a Black Wolf*.

**Noel Anderson** (b. 1981, Louisville, KY) leverages European tapestry weaving as a foundational framework, integrating elements such as the historical function of European tapestries as symbols of empire, early-modern weaving techniques, the technical origins of computational devices, and contemporary screen technology. Through this amalgamation, Anderson presents woven images of Black representation and figuration, wherein acts of Black labor and performance—such as picking cotton, singing, playing jazz, and embodying early computers—are resurrected and recontextualized. Aligned with his tapestry work, Anderson's sculptural works further redress Black representation as a merging of digital means and hands-on acts; of contemporary technologies and historical performances; of absence and presence.

**T. Elliott Mansa** (b. 1977, Miami, FL) is a multidisciplinary artist creating assemblages, paintings, and sculptures that incorporate the aesthetic of amalgamation found in visionary Southern vernacular sculpture. Mansa's intention is to trigger the radical imagination of viewers, encouraging them to subvert the status quo and find socio-political agency in their own communities. Mansa attended the Yale School of Art in 2013 and received his MFA from CUNY Hunter College in 2018. Awarded residencies include Oolite Arts' Home + Away residency in San Antonio, Texas, and a studio space at Oolite Arts in Miami Beach, FL. He is currently an Artist in Residence at Bakehouse Art Complex in Miami, FL. Mansa's artwork is in the collection of the African American Museum of the Arts, in DeLand, FL, and was recently acquired by the Perez Art Museum Miami, Miami, FL.

**Nickola Pottinger** (b. 1986, Jamaica, West Indies) is an artist and curator whose sculptures contain objects and memory. Her sculptural pieces, dubbed "duppies" in Jamaican Patois, morph between figures, animals, and furniture, probing themes of legacy and regeneration. Through this fluid hybridity, Pottinger seamlessly intertwines materiality with memory, revitalizing her family narratives with fresh vitality and resonance. Raised in Brooklyn, she went on to earn her BFA from The Cooper Union in 2008. Recent exhibitions include Swivel Gallery, Chapter NY, Sargent's Daughter, and New Museum Triennial, New York; Galerie Julien Cadet, Paris; and the Galveston Artist Residency, TX. Previous solo exhibitions include Parker Gallery, Los Angeles, Deanna Evans Projects, New York and The Armory Show, New York, NY, which was reviewed by the New York Times. Pottinger continues to live and work in Brooklyn, NY.

**Warith Taha** (b. Oakland, CA) takes deep inspiration from his mother. Through processes of material experimentation, Warith's practice draws from a diverse field of research ranging from abstraction to 90's Black Inches Magazines, family photos to found domestic objects, self-portraiture to autobiography. These points of interest become anchors in an ongoing autobiographical exploration which often touches on his relationship to American history, race, gender, sexuality and class. Warith received a BA in Sociology from Boston College in 2009 and an MFA in Painting from Tyler School of Art and Architecture in 2020.

## Press

Jenkins Johnson Gallery

All images courtesy of the artist and Karen Jenkins-Johnson.

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