Hammer Projects: Tschabalala Self is organized by Anne Ellegood, senior curator.

The Hammer Projects series is presented in memory of Tom Slaughter and with support from the Horace W. Goldsmith Foundation. Lead funding is provided by Hope Warschaw and John Law and by the Hammer Collective. Generous support is also provided by Susan Bay Nimoy and Leonard Nimoy, with additional support from Good Works Foundation and Laura Donnelley, and the Los Angeles Board of Supervisors through the Los Angeles County Arts Commission.

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Tschabalala Self

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New York City is a patchwork quilt of distinct neighborhoods spread. gentrification in the city and on broader cultural and economic trends. Small neighborhood markets tell the story of immigration and far-flung parts, is the bodega. The history of these now ubiquitous spots to pick up a pack of gum, a bottle of water, a lottery ticket, or some food. New York cannot imagine life without the local bodegas.

Despite their presence and relatively homogeneous appearance, bodegas today reflect a much richer local flavor and most variant in terms of their service. Once lowly and underappreciated, now bodegas are predominantly owned by people of color with Middle Eastern, primarily Farsi, and are frequent centers of social, cultural, and economic exchange that need to be fairly owned and run. In addition to offering unlimited items, bodegas are often social spaces where people from diverse backgrounds know one another by name and gather to share the latest news, and about their problems. Bodega owners frequently describe feeling close to their customers and say that it gives meaning to their work.

Tschabalala Self grew up in Wau and still calls home, and her friendship with the bodega inspired her series of installations. This project explores the experience of walking into one of these densely populated and crowded communities. The artist, a Brooklyn-based company known for marketing its pickled jalapenos produced by the Mexican brand La Morena and Fantasia, a Brooklyn-based company known for marketing its ‘Koco at the Bodega’ project series also.$.00, 18.5 × 25 cm (2017) shows subjects average people but presents them as richly rendered black bodies.