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<https://www.newyorker.com/culture/goings-on/tadaskias-awe-inspiring-art-at-moma>

Publication
Author
The New Yorker
Hilton Als



THE
NEW YORKER

GOINGS ON

TADÁSKÍA'S AWE- INSPIRING ART, AT MOMA

*Also: Dorrance Dance, "From Here," Charley
Crockett, and more.*

July 12, 2024

Hilton Als

Staff writer

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The giddy joy you may feel when you enter MOMA's Projects Room to see **Tadáskia's** installation, "ave preta mística mystical black bird" (2022), co-presented by the Studio Museum in Harlem, is due in part to the show's scale. The thirty-one-year-old mononymous Brazilian artist (pictured here) has taken the room's very tall walls and created an intimate yet expansive atmosphere. Working deftly, lyrically, with charcoal and colored pastels, Tadáskia's fine hand has produced a narrative that juts off in many directions but coheres, finally, through her investment in Brazil's political and spiritual life, and in the history of her

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investment in Brazil's political and spiritual life, and in the history of her ancestors—as well as her love for them.



Art work by Tadaskia / Courtesy MOMA; Photograph by Jonathan Dorado

A multi-panel work is inspired by the Sankofa—a mythical black bird, among the Akan people of Ghana, whose head turns toward the past as its feet move into the future. Tadaskia's Sankofa-like figure is a winged, almost anthropomorphic being that darts with excitement and energy, looking back

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while fluttering forward, through unabashedly rich and colorful landscapes—the world Blackness has helped build. It's this world—and its feeling of community—that Tadaskía invokes. What would we do without one another, her work seems to ask, and part of the pleasure is that she doesn't even pretend to have the answers. What she does have is an extraordinary sense of freedom; the reach of her drawings is awe-inspiring. Curved floor pieces, containing bowls of pigmented powders and sculptures made with plant matter, are bright reminders of how we must feed our ancestors, the better to nourish ourselves.