

TSCHABALALA SELF
BODEGA RUN

The New York City bodega is an institution with unique practices and customs. Its culture is a reflection of the many communities that surround the stores and the individuals who patronize them. Ostensibly, the bodega is a deli; however, in urban food deserts that have been historically (and systemically) depleted and deprived, the bodega has become a one-stop shop for all basic necessities, standing in for the grocery store, pharmacy, bank, and community center. Found throughout Black and Brown communities of the city, bodegas are a fundamental aspect of daily life. Together with their typical neighbors - including nail salons, liquor stores, and check-cashing locations - they make up the contemporary hood landscape.

There are many inspiring and positive aspects of bodega culture, mainly the fact that these small, versatile businesses are, and always have been, owned by people of color to serve communities of color. The bodega also functions as a multicultural space within the Black diaspora, a space where individuals of African descent, from the Americas and abroad, share both social and financial interactions.

However, as transactional spaces, it should also be acknowledged that bodegas participate in some of the more negative business practices of other institutions built to serve the underprivileged. They often sell products of lesser quality for higher prices than conventional stores, and they make overprocessed and innutritious foods more readily available to families.

The bodega is both positive and problematic, and through this complexity its significance arises. The culture of the bodega is a reflection of so many aspects of Black and Brown city life. For this reason, the bodega is the perfect avatar through which to speak on the community at large. My *Bodega* project hopes to explore, celebrate, and examine the significance of the bodega, a hood institution.

Tschabalalala Self





PRIME PREMIUM

BLACK EYE PEAS

Blackeye Peas

Peas Frijol Carrita

Blackeye Peas Frijol Carrita

Blackeye Peas Frijol Carrita

Blackeye Peas Frijol Carrita

PRIME PREMIUM

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Two Palms is pleased to present a new body of silkscreens, collages, and three-dimensional cast paper works from Tschabalala Self's ongoing series *Bodega Run*. Working across various media, Tschabalala Self explores the implicit politicization and sexualisation of Black bodies through a self-reflective lens. Through the depiction of characters with active histories, psychologies and desires, her practice functions as a subversion of ethno-cultural stereotyping. With *Bodega Run*, Self expands her approach to create dynamic, rounded and multi-dimensional characters out of the items and experiences that exist within the infamous New York corner stores.

In Central Harlem, the area of New York City in which the artist was born and raised, local bodegas are microcosms of cross-cultural exchange. With the demographic changes that have occurred across the city in recent years, bodega ownership has shifted from being Puerto Rican and Dominican to predominantly Yemeni, with these shops continuing to service primarily Black and Latino customers. The bodega's existence, like the Black, Latino and Yemeni communities that inhabit New York City, is rooted in exclusion and therefore, has become a space for marginalized communities to organize and create their own local exchange economies.

Bodegas emerged with the arrival and settlement of Puerto Ricans and Dominicans in New York and have traditionally been owned and operated by various communities of color. The Spanish word for shop, 'bodega', has become a colloquialism for the small, family run corner stores seen all over the city. Found primarily in Black and Latino neighborhoods and often occupying the main intersections of these areas, the bodega has become a geographic emblem of Manhattan's diaspora.

Bodegas sell a wide selection and an often multifarious array of products. As stores that are operated by people of color to serve people of color, the bodega has become an articulation of its neighborhood's identity. Self's new cast paper works are an investigation into the social, political and economic implications of these corner stores through an exploration of the products they sell and their aesthetic organization. Utilizing a technique developed at Two Palms over the course of two years, Self molds paper into the products you might find on a bodega's shelf and arranges them into visually intriguing groupings that offer commentaries on the people buying and selling these products.

Four silkscreened images offer similar windows into the buying habits of the bodega's clientele. Scratch-off lottery tickets are paired with rolling papers, NyQuil with pre-paid phone cards, and a seemingly endless supply of Orange Crush soda marches off the paper. Each image is printed in 10 variations, unique in its background color or in the colors of the objects.

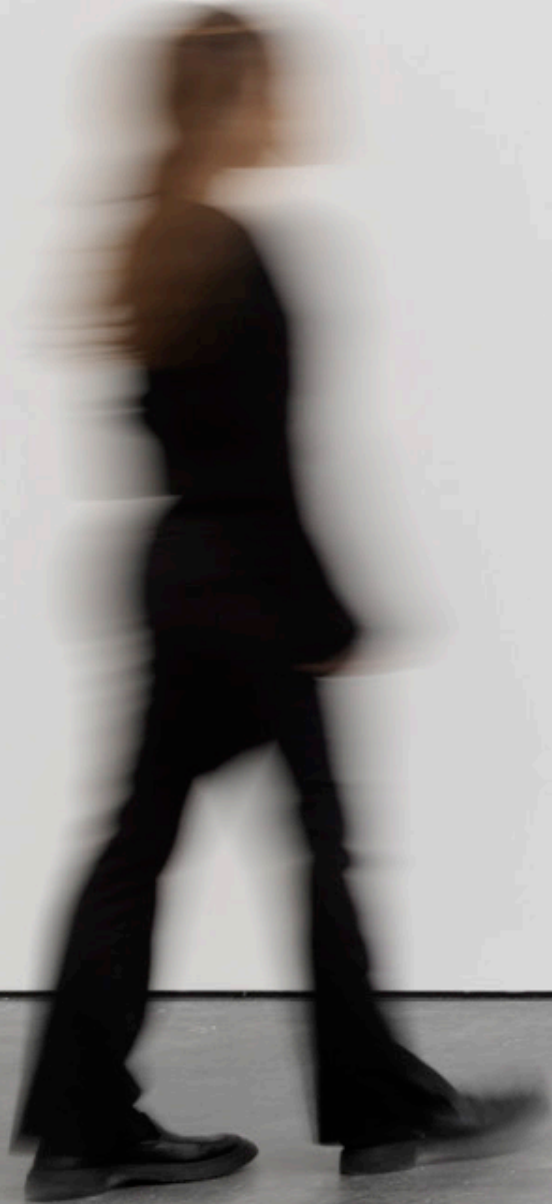
In four large-scale works on paper, the outline of the bodega customer is silkscreened on top of drawings of the store's goods. Shown in profile, the viewer only sees the customers from their shoulders up, as if catching a glimpse of them over a shelf as they peruse the aisles of the store.



Bodega Customer with Neck Tatto in Blue, 2024
Colored pencil, acrylic paint, gouache and
silkscreen on paper in artist designed frames
80 1/4 x 108 inches
\$125,000 framed

Bodega Customer with Ponytail in Red, 2024
Colored pencil, acrylic paint, gouache and
silkscreen on paper in artist designed frames
109 1/4 x 79 1/2 inches
\$125,000 framed







Sparkle, Scott and Bleach, 2023
Unique cast and pigmented paper in artist
designed frame
45 1/4 x 60 1/4 x 6 3/4 inches
\$50,000 framed



Ice, Bleach and Can of Beans, 2023
Unique cast and pigmented paper in artist
designed frame
42 1/4 x 62 3/4 x 6 1/4 inches
\$50,000 framed

LA MORENA



whitest
whites

regular
black



REFRIED BEAN BEANS
WITH CHILI POTTE AND QUESO



La Morena and La Negra, 2023
Unique cast and pigmented paper in artist designed frame
39 1/4 x 52 1/2 x 7 inches
\$45,000 framed

abuloso

ERA MODELO

FORMA DE LA CERVEZA

Fabuloso, Modelo and Can of Beans, 2023
Unique cast and pigmented paper in artist designed frame
36 1/4 x 45 1/2 x 4 3/4 inches
\$35,000 framed





residente

residente

residente

40
BRIDGE

BEAVER ANTILINER



XXX

America's
largest
selling
ale

ANTILINER



Tide and Beer, 2023
Unique cast and pigmented paper in artist designed frame
46 1/4 x 58 1/4 x 6 inches
\$50,000 framed

La Morena Pyramid, 2024
Pyramid of 10 cast and pigmented paper sculptures
58 x 45 x 45 inches
\$100,000





7-Up Stack, 2024
Pyramid of 10 cast and pigmented paper sculptures
56 x 33 x 14 inches
\$70,000

Goya Pyramid, 2024
Pyramid of 20 cast and pigmented paper sculptures
33 1/2 x 32 x 32 inches
\$90,000





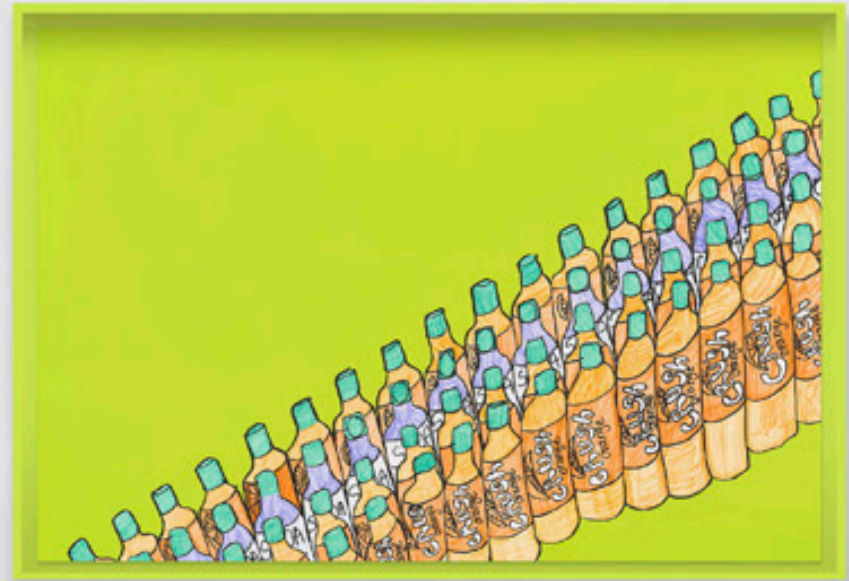
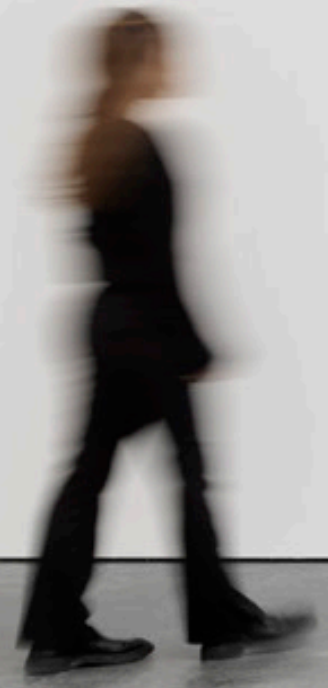
La Morena Can #1, 2024
Cast and pigmented paper
19 1/2 x 15 x 15 inches
Variable edition of 10
\$15,000

7-Up Can #1, 2024
Cast and pigmented paper
14 x 9 1/2 x 9 1/2 inches
Variable edition of 10
\$8,000



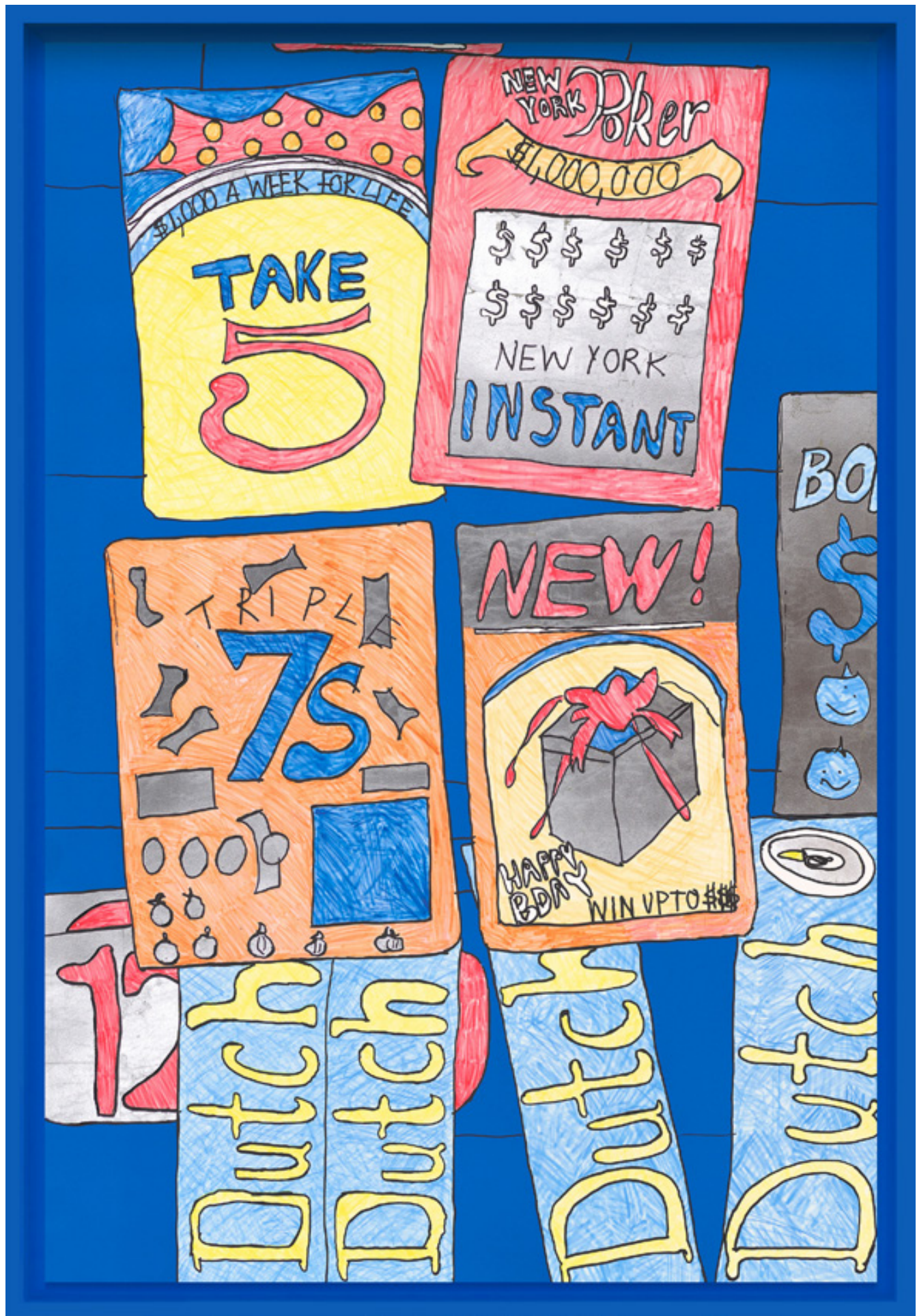


Goya Can #1, 2024
Cast and pigmented paper
8 1/4 x 6 3/4 x 6 3/4 inches
Variable edition of 10
\$5,000





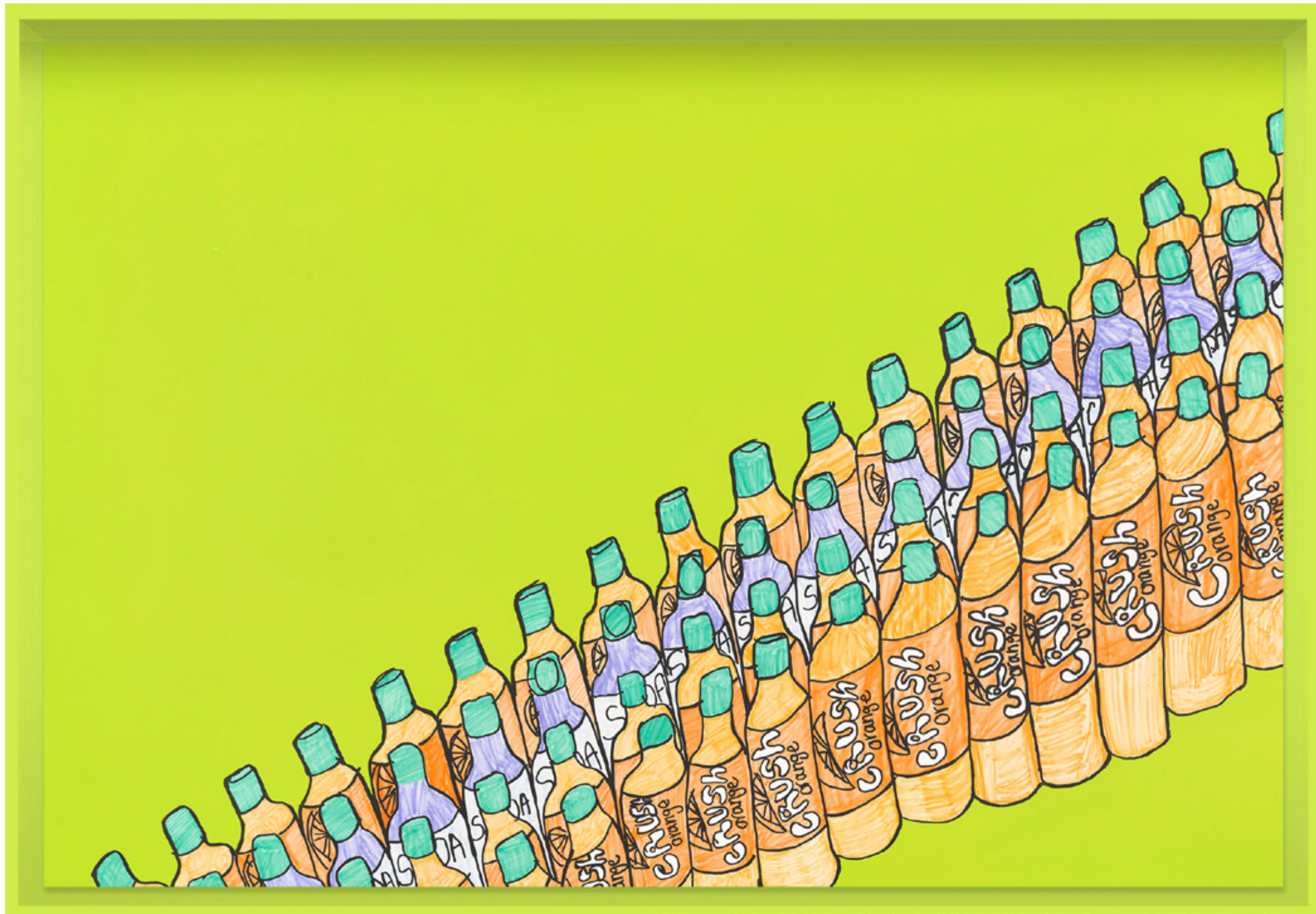
Candies Behind Plexi #9, 2023
Unique 21-color silkscreen in artist
designed frame
52 3/4 x 76 1/4 x 2 1/4 inches
\$18,000 framed



Lucky Lotto #7, 2023
Unique 11-color silkscreen with silver leafing artist designed frame
79 3/4 x 54 3/4 x 2 1/4 inches
\$18,000 framed



Behind the Cashier Counter #6, 2023
Unique 15-color silkscreen in artist
designed frame
52 3/4 x 76 1/4 x 2 1/4 inches
\$18,000 framed



Orange Crush #10, 2023
Unique 7-color silkscreen in artist
designed frame
52 3/4 x 76 1/4 x 2 1/4 inches
\$18,000 framed

TSCHABALALA SELF

Selected works from Tschabalala Self's *Bodega Run* series were on view at the Swiss Institute in New York City in January 2024. The exhibition marked the publication of *Tschabalala Self: Bodega Run*, an anthology of nine newly commissioned essays from leading writers and critics exploring the artist's series of the same name. Ranging from poetry, Afrofuturism, fiction and family history to political and social criticism, the essays delve into the complex consumer/merchant dynamics of New York's metropolitan culture, and the bodega's potential as a radical site of resistance from racial, gendered, and diasporic perspectives.

Tschabalala Self's work has been shown at the ICA Boston, Hammer Museum in Los Angeles, Yuz Museum in Shanghai, Kunsthalle Duesseldorf, Haus der Kunst in Munich, Philadelphia Museum of Art, New Museum in New York, and the Studio Museum in Harlem, among others. Her exhibition *Tschabalala Self: Around the Way* is currently on view at the ESPOO Museum of Modern Art in Finland. She received her MFA from the Yale School of Art with a focus on Painting and Printmaking and was selected for the Studio Museum AIR Program in 2019.

Tschabalala Self has been working with Two Palms since 2021.

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