

Peder

Diamond Stingily

diamond

February 27 – April 26, 2025

Lund

Peder Lund is delighted to announce an upcoming exhibition by the American artist Diamond Stingily. The exhibition, titled *diamond*, opens February 27th and continues through April 26, 2025.

Diamond Stingily is a multi-media artist and writer who explores themes of memory, identity, settings, timelines, and the difference between city and rural living. Beginning her career as a performance artist, Stingily's practice now encompasses sculpture, installation, and poetry, drawing from the art historical tradition of the readymade and the exploration of high/low in artistic expression. By combining and altering everyday materials, she transforms them into evocative works imbued with commemorative power. Mundane objects become fragments of memory, charged with symbolic meaning that reflect broader narratives of American culture and politics. Stingily is one of the most important artists of her generation and her work has been featured prominently in numerous esteemed international exhibitions. Three of her highly acclaimed *Entryways* pieces were acquired by the Museum of Modern Art in New York and installed for over a year as part of their permanent collection display.

Stingily's installation at Peder Lund is organized into two material expressions: fences and boxes. A series of four wrought iron structures will define the spatial experience of the gallery, complemented by two wall-mounted plywood boxes. At the exhibition's center is *Bulwark IV* (2025), a monumental fence structure with sharpened pinnacles, bisecting the gallery as a gesture of protection and defense. A fence marks a boundary in ownership and can either allow passage or prevent entry – to keep out something or someone that does not belong – but it can also be merely decorative.

The style of Stingily's central fence mimics what one might see while walking past private property in the U.S. While minimalistic in design, the work contains numerous autobiographical references. Notably, its height is approximately the same as that of the artist herself.



Memory and identity are recurring themes in Stingily's work, and some of her most powerful explorations of the boundaries between private and public spaces have not been objects, but textual or dialogic works. In 2014, with the help of the American artist Martine Syms's artist-run press Dominica, Stingily published entries from her childhood diary under the title *Love Diamond*. Shortly after this publication, Stingily debuted her solo exhibition *Forever in Our Hearts* at Egg in Chicago.

Given Stingily's background in literature, her artistic practice relates deeply to poetry and language. In her exhibition at the gallery, she explores the wordplay and meaning of "fence." As a verb, "fence" refers to "the act of defending," while it can also relate to the action or art of using a sword or even the selling of stolen items. In *Bulwark I* (2025) and *Bulwark II* (2025), the artist took inspiration from European swords exhibited in late medieval to Renaissance period galleries at the Metropolitan Museum in New York.

Stingily has presented diverse iterations of metal barriers in varying sizes and installation schemes. First developed for her solo exhibition *W a l l S i t s* at Kunstverein München in 2019, she installed the work *Outside*, replicating a window grill commonly found covering the windows of ground-floor apartments in major U.S. cities. These grills, whether minimalistic or intricate in design, serve as protective barriers for the occupants.

The items Stingily favors carry distinct class markers and a strong sense of place, often rooted in local architectures that define spaces of safety and exclusion. Pierced through the sharpened pickets of *Bulwark I* (2025) are paper cups brought by the artist





from New York. By incorporating souvenirs from the city where she currently lives and works, Stingily offers a moment of reflection on the substances that ground us to a place – traces evoking memories of a life lived.

The two timber boxes presented in *diamond* relate to Louise Nevelson's assemblage *Sky Cathedral* (1958), embodying a similar interplay between debris and transformation. Both works consist of wooden boxes inspired by New York and Chicago and draw inspiration from homes currently without occupants found throughout the city. When buildings are under construction, their entryways – windows, doors, or surrounding fencing – are mandated to include some kind of point from which those not associated with the building project can look into what is happening and witness the property's development. These openings can serve as metaphors for the forced exposure of marginalized communities to new developments that will ultimately displace them. In gentrifying neighborhoods, construction sites represent a future that is often inaccessible to current residents – high-end apartments, boutique businesses, or cultural institutions that cater to an incoming, wealthier demographic. By making these changes visibly intrusive, the act of cutting holes in construction barriers can reinforce the imbalance of power between developers and long-term residents. The gesture suggests that while people may be allowed to look, they have little agency to intervene in the transformation of their own neighborhood.



Drawing parallels to Gordon Matta-Clark's use of materials from demolished buildings, these boxes reflect the raw consequences of a city's transformation. The juxtaposition of empty spaces and the symbolic use of diamonds gesture toward both loss and resilience, offering a sharp commentary on systems of inclusion and exclusion. Stingily's timber boxes – with their diamond-shaped holes – evoke the aesthetics of surveillance and voyeurism, recalling works such as Duchamp's *Étant donnés* (1946–66), where the viewer can only access the artwork through a peephole, reinforcing ideas of controlled vision and restricted access. Similarly, in Matta-Clark's "cuttings," abandoned structures were physically altered to expose their interiors, making visible the layers of history, decay, and urban change. The cut windows in construction barriers operate similarly, turning the space into a spectacle for passersby while denying them any tangible participation.

Stingily's art is recognized for its ability to transform commonplace objects into profound narratives that challenge societal norms and invite reflection on personal and communal identities. *diamond* at Peder Lund continues the artist's exploration of memory and identity, offering a powerful commentary on both physical and societal boundaries, and how these impact our communities.

Diamond Stingily was born and raised in Chicago, IL, and currently lives in Brooklyn, New York. She studied creative writing at Columbia College and published the book *Love Diamond* in 2013. She started her artistic career as a performance artist and has collaborated with Martine Syms through the video work *Notes on Gesture* (2015) and later starred in the movie *The African Desperate* (2022). In 2015, Stingily debuted with the solo exhibition *Diamond Stingily: Forever in Our Hearts* at the project space Egg,

Chicago, IL, and in 2018, the Institute of Contemporary Art, Miami, presented her first institutional exhibition *Diamond Stingily: Life in My Pocket*.

Stingily's work has been featured in prominent group exhibitions, including The Shed's Open Call and P.S.1 MoMA's Greater New York, further cementing her reputation as an artist whose practice is both timely and timeless. Her work has been presented in solo exhibitions at Kunstverein München, Munich, Germany (2019); CCA Wattis Institute for Contemporary Arts, San Francisco, CA (2019); Project Row Houses, Houston, TX, and in group exhibitions at institutions including Kode Bergen Art Museum, Bergen, Norway (2024); Museum Ludwig, Cologne, Germany (2023); Museum of Modern Art, New York, NY (2022); Kunstmuseum Liechtenstein, Vaduz, Liechtenstein (2022); Institute of Contemporary Art, Los Angeles, CA (2022); New Museum, New York, NY (2021); National Gallery of Victoria, Melbourne, Australia (2020); NS-Documentation Center, Munich, Germany (2020); Swiss Institute, New York, NY (2019); and Museum of Contemporary Art Detroit, Detroit, MI (2017).

Stingily's work is owned by a multitude of prominent public and private institutions and collections around the world, including Institute of Contemporary Art, Miami, FL; KADIST, San Francisco, CA and Paris, France; Kunstmuseum Liechtenstein, Vaduz, Liechtenstein; Museum of Modern Art, New York, NY; Museum Ludwig, Cologne, Germany; Rubell Museum, Miami and Washington D.C.; Whitney Museum of American Art, New York, NY; and National Gallery of Victoria, Melbourne, Australia.

List of illustrations:

- 1 Installation view, *C(to the power of)4*, Kunstmuseum Liechtenstein, Vaduz, 2022.
- 2 Private photo by the artist of Metropolitan Museum's collection of 17th-century swords.
- 3 Installation view, *Diamond Stingily: Life In My Pocket*, Institute of Contemporary Art, Miami, 2018.
- 4 Installation view, *W a l l S i t s* at Kunstverein München, Munich, 2019.
- 5 Private photo by the artist.