Exhibition Images & Slides
Abigail DeVille
ICA MIAMI
LIFT EVERY VOICE & SING

The newly commissioned installation’s form is based on sources as diverse as the Great Seal of the United States; the Underground Railroad; artist Jacob Lawrence’s 1941 “Migration Series”; the Russian ice slide; and Augusta Savage’s destroyed sculpture Lift Every Voice and Sing from the 1939 New York World’s Fair.

The central form is a diamond star, a half-pyramid that alludes to the Egyptian Eye of Providence used on the US dollar as a symbol of esoteric power.

Curated by Alex Gartenfeld, Artistic Director, and Stephanie Seidel, Associate Curator.

This exhibition is made possible through the generous support of ICA Miani’s Innovation Partner, Mini.
Abigail DeVille was born in 1981 in New York, where she lives and works. Maintaining a long-standing interest in marginalized people and places, DeVille creates site-specific immersive installations designed to bring attention to these forgotten stories, such as with the sculpture she built on the site of a former African American burial ground in Harlem.

DeVille often works with objects and materials sourced from the area surrounding the exhibition site, and her theatrical aesthetic embodies the phrase, “One person’s trash is another person’s treasure.” Though collected objects are essential to her installations, DeVille’s priority is the stories her installations can tell. DeVille’s family roots in New York go back at least two generations; her interest in the city, and her work about it, is both personal and political.

For Lift Every Voice and Sing (amerikanskie gorki) (2017), DeVille creates a hybrid structure inspired by the history of the United States.
A monument is a type of—usually three-dimensional—structure that was explicitly created to commemorate a person or event, or which has become relevant to a social group as a part of their remembrance of historic times or cultural heritage, due to its artistic, historical, political, technical or architectural importance.

Examples of monuments include statues, (war) memorials, historical buildings, archaeological sites, and cultural assets.

Monuments have been created for thousands of years, and they are often the most durable and famous symbols of ancient civilizations.

Monuments are also often designed to convey historical or political information, and they can thus develop an active socio-political potency. They can be used to reinforce the primacy of contemporary political power.
"Lift Every Voice and Sing" was first written as a poem. Created by James Weldon Johnson and J. Rosamond Johnson, it was performed for the first time by 500 school children in celebration of President Lincoln's Birthday on February 12, 1900 in Jacksonville, FL. The song was adopted by the National Association for the Advancement of Colored People (NAACP) as its official song and referred to as the Black National Anthem.

"Lift Every Voice and Sing" sculpture was designed as a temporary installation in the 1939 World's Fair, by Harlem Renaissance artist and sculptress Augusta Savage. This piece stood 16 feet tall. Sadly, like many fair displays it was destroyed at the close of the event.
A roller coaster is a type of amusement ride that employs a form of elevated railroad track designed with tight turns, steep slopes, and sometimes inversions.

The oldest roller coasters are believed to have originated from the so-called "Russian Mountains", specially constructed hills of ice located in the area that is now Saint Petersburg, Russia.

The name Russian Mountains to designate a roller coaster is preserved in many languages (e.g. the Spanish montaña rusa), but the Russian term for roller coasters is ("amerikanskiye gorki"), which literally means "American mountains " as referred to in Abigail DeVille instalation "Lift Every Voice and Sing."
ABIGAIL DEVILLE: LIFT EVERY VOICE INSTALLATION VIEW

Installation view: "Abigail DeVille: Lift Every Voice and Sing" at Institute of Contemporary Art, Miami. Dec 1, 2017 - Aug 26, 2018. Photo: Fredrik Nilsen Studio
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Institute of Contemporary Art, Miami

Free Admission Every Day
Tues–Sun, 11am–7pm
Closed Mondays

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