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## TORGGLER OPENS NEW SPRING EXHIBITIONS

"FUTURE FOSSILS" INVITES VISITORS TO EXPLORE HOW FUTURE GENERATIONS MIGHT INTERPRET OUR POSSESSIONS

by [Kelley McGee](#) | February 27, 2026

*Above: Installation of "Future Fossils" on view in the Anne Noland Edwards gallery. Photography courtesy of Matt Crim.*

## "FUTURE FOSSILS"

If life as we know it suddenly came to a halt, what would the items we leave behind reveal to future archaeologists about our lives?

"[Future Fossils](#)," now on view in the Anne Noland Edwards Gallery at the [Mary M. Torggler Fine Arts Center](#), invites visitors to consider the provocative question: What do our belongings reveal about how we lived and what we valued?

The exhibition features conjured relics from modern-day life, frozen in time and left for future generations to decode. Although each artist follows their own unique ideas, when the artifacts are presented together, they give the impression of what could remain in the wake of an apocalypse. One of the relics, created by artist Do Ho Suh, depicts the skeletal remains of a refrigerator crafted entirely of delicate fabric. Another artist, Liz Glynn, conjured a dress form made entirely of T-shirts coated in resin and emblazoned with political sayings and logos, a perceived statement on women's rights. Together, these artifacts and many others offer a glimpse into our current way of life, forming a kind of



Studio Lemerrier (Joanie Lemerrier and Juliette Bibasse), "Océan possible G07 - I26.25," 2025. Ink on paper, 36.8 in. x 28.3 in. Courtesy of the artists.

contemporary Pompeii.

“Future Fossils’ invites us to step outside our current moment, and consider how our everyday objects might one day be interpreted as evidence of how we lived and what we valued,” said Holly Koons, executive director of the Mary M. Torggler Fine Arts Center. “While each of the artists approaches this idea differently, consistent throughout “Future Fossils” is a thread of tension about consumption and choices.”

“Future Fossils” features work by Ai Weiwei, Sanford Biggers, Izaak Brandt, Jedediah Caesar, Julian Charrière, Tania Pérez Córdova, Liz Glynn, Maureen Gruben, Matthew Angelo Harrison, William Lamson, James Lewis, Jean-Luc Moulène, Reynier Leyva Novo, Studio Drift, Do Ho Suh, Clarissa Tossin, Marion Verboom, and Rachel Whiteread. “Future Fossils” was organized by the MassArt Art Museum in Boston and curated by c<sup>2</sup> curatorsquared, a curatorial partnership between Ginger Gregg Duggan and Judith Hoos Fox.

## "RISING WATERS"

["Rising Waters"](#) is also on view in the Anne Noland Edwards Gallery. The exhibition features work by Studio Lemercier, an artist duo based in Brussels. The two artists, Joanie Lemercier and Juliette Bibasse, have designed plotter drawings that engage with the phenomenon of sea-level rise driven by climate change. Centrally placed in the gallery is a drawing machine, controlled by custom computers programmed by the artists, that produces an intricate drawing over the course of each day. The machine’s pen swiftly traces numerous lines on the paper, gradually revealing recognizable oceanic forms. Ninety-seven drawings will be made over the course of the exhibition and stored in the gallery, their steadily growing pile reflecting the ongoing, cumulative nature of sea-level rise. This evolving collection of paper and lines is a part of Studio Lemercier’s ongoing exploration of plotter machines, delving into the relationship between humans and machines, and between humans and art, in an age of digital production. “Rising Waters” is organized by the Torggler in collaboration with Superblue.

## COURTNEY MATTISON: "SURFACE TENSION"

["Surface Tension,"](#) on view in the William M. Grace Community Gallery, is a vibrant, complex sculptural assemblage evoking coral reefs created by San Francisco-based artist Courtney Mattison. In response to the human-caused threats of climate change, pollution, and overfishing, Mattison’s reefs exhibit bleaching and homogeneity, and drip down the wall in these Surrealist-inspired ceramic works.

Mattison’s background in ocean conservation science and policy informs her work, which visualizes climate change through the fragile beauty of marine life. Her work has been featured by PBS, Smithsonian Magazine, Good Morning America, Oprah Magazine, and other prominent media outlets. “Surface Tension” runs through April 5.

Courtney Mattison will be delivering a public lecture in the Torggler’s lecture hall on Thursday, April 19 at 5:30 p.m.

## "SKIN"

["Skin"](#) (2024), on view in the Microgallery at the Torggler, is the third in a trio of videos by Kang Seung Lee exploring dance. In it, the artist examines the body as “a breathing repository of movement, memory, sensation, where timelines unfurl, and personal and collective histories collide.”

Accompanied by a pulsating electronic score, Skin consists of a single routine performed by Meg Harper, a dancer, teacher, and choreographer whose affiliation with the groundbreaking Merce Cunningham Dance Company dates back to the 1960s. In the dynamic performance, Harper enacts an archive of movements committed to memory over many decades. As Lee suggests, Harper’s body “tells the story of a lifetime through every movement.” Close-up shots of Harper’s creased and scarred skin emphasize how time is etched into the body. As the routine unfolds, their expressive portrayal of grief and joy suggests that memory is both a mental and physical imprint.

“Skin,” “Rising Waters,” and “Future Fossils” run until May 1. As always, all exhibitions at the Torggler are free and open to the public.