apexart

TRIBUTE

Curated by **Anh Dao Ha**
November 6 - December 19, 2026

Maggie Lee, *Subterranean,* 2024, acrylic, glitter, polaroids, 24 x 48 in



A horizontal rectangular canvas in matte black, dusted with chalky gray swipes and fine glittering specks. 8 square polaroid photographs are scattered across it. Two at top center show close-ups of a face in heart-shaped glasses. Others show a beaded curtain against a wall, shelves of records and cassettes, a cluttered tabletop, and a sneaker on a white surface.

Amy Yao, *AZN Clam (Heart)*, 2023, PVC pipe, epoxy, Corbicula Fluminea shells from Texas, glitter, artificial pearls, pigment, and miscellaneous shells from Newport Beach, CA, 8 3⁄4 x 12 x 2 1⁄2 in



A small wall-mounted relief sculpture in pale cream and white, set against a white wall. Two mirrored halves meet along a vertical central seam. Each half has a rough, chalky heart-shaped outline with a hollow center. Small dark and brown shells and stones sit inside the cavities and along the edges. The surface is uneven, crusted, and matte.

Amy Yao, *AZN Clam (Shine Bright 2)*, 2024, PVC pipe, epoxy, Corbicula Fluminea shells from Texas, glitter, artificial pearls, pigment, and, miscellaneous shells from Newport Beach, CA,12 x 15 5⁄8 x 2 1⁄4 in



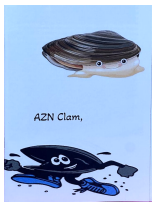
A small wall-mounted relief sculpture against a white wall, built from two mirrored halves joined at a vertical center seam. Together they form a star shape with pointed, angular arms. Each half has a flowing, rippled surface in glossy silver and gray, swirled with white streaks. Small dark shells cluster along the upper arms and inner cavities.

Amy Yao, *Untitled*, 2025, plastic balls



Pearlescent white plastic balls are piled against the wall where a wooden gallery floor meets the wall. They stack in loose, overlapping rows, tapering to a single row of balls along the floor’s edge.

Amy Yao*, AZN Clam,* 2024, ink on printer paper, folded in half, 8 1/2 × 5 1/2 in



Accompanying zine to the AZN clam series.

apexart

Mimi Thi Nguyen, *Slant Zine,* 1993




Slant, later renamed Slander, was the perzine of Mimi Thi Nguyen, which took on gender, race, privilege, and class as they collided within punk rock. Published out of Berkeley, its issues covered anti-Vietnamese sentiment, racism in punk and riot grrrl, feminism, anarchism, and even Hello Kitty.

Sabrina Margarita Alcantara-Tan, *Bamboo Girl Zine,* 1995

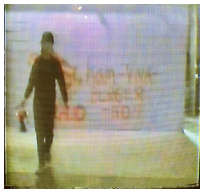






Bamboo Girl was started by Sabrina Margarita Alcantara-Tran in New York in 1995 and ran until 2005, confronting racism, sexism, and homophobia from a mixed-blood Filipina point of view. It reflects her own experience in riot grrrl and punk, and its bold black-and-white illustrations of an Asian girl fighting back pushed against the stereotype of the passive Asian woman.

Emily's Sassy Lime, *Hamburger Go 1*, 2025, video, 25' 56"



Footage from the Emily Sassy Lime band's 1995 tour plays on a CRT TV perched atop a white plinth. The all-Asian American teenage punk band from Southern California formed in the 1990s with Amy Yao and her sister Wendy Yao and their friend Emily Ryan. Associated with the riot grrrl movement and released on the Olympia label Kill Rock Stars, the band embodied the DIY ethos of the era, making their own records, zines, and shows.

Maggie Lee, *Why Do I Cry*, 2025, Paper, adhesive vinyl, and acrylic on canvas, 18 × 10 in



A horizontal rectangular piece covered in a repeating pattern of umbrellas in teal and hot pink on a pale peach ground. The umbrellas tilt at varied angles, some open, some folded, with small teal and pink specks scattered between them. Across the middle, black capital letters spaced widely apart read "WHY DO I CRY."

Maggie Lee, *Ur A Star,* 2022, Glitter and felt iron-on on canvas, 12 × 12 in



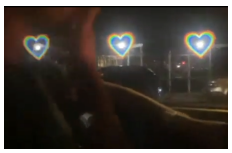
A small square canvas in off-white, mounted flush to the wall. Scattered letters in two loose rows float across the surface. The top row has a black "U," a rainbow-striped "R," and a white "A." The bottom row has a tiny gold "s," a large magenta "T," a black "A," and a gray "R" with a textured, pixelated look. The letters vary in size and typeface, with wide empty space between them.

Maggie Lee, *Tribute,* 2026, paint, metal, pen, sticker, plastic baby toy, 12 × 12 in



A square white canvas with a large glossy yellow splatter at left, dripping downward with scattered droplets. Two small yellow cylindrical objects sit in the paint, one at the top and one at center. A pink molded fetus figure is attached at right. Four small red-bordered labels with hand-lettered "Suede87" are scattered across the surface.

Maggie Lee, *Hearts Mission,* 2022, video, 10’



A video projected onto a white wall displaying the glossy promise of New York nightlife.

Maggie Lee
Left: *Yellow Bean Bag – Hibachi,* 2016, T-shirt, inkjet iron-on, thread, and studs, 28 × 28 × 12 in
Middle: *Yellow Bean Bag – Negative Approach,* 2016, Bean bag, hoodie sweatshirt, inkjet iron-on, thread, and studs, 28 × 28 × 12 in
Right: *Yellow Bean Bag –Girl Birth,* 2016, Bean bag, vintage shirt, iron on, thread, 28 × 28 × 12 in



Three glossy yellow vinyl bean bag forms sit side by side in a gallery corner on a light wood floor. Each is draped with a garment. At left, a torn, frayed cream T-shirt carries a small photographic print at the chest. At center, a black zippered garment bears a small white patch. At right, a maroon waffle-knit T-shirt with cream zigzag trim at the neckline and sleeves has a tiny framed portrait at the chest.

Maggie Lee, *Sister Punk Girl,* 2016, T-shirt, inkjet iron-on, trim, thread, and vintage hanger, 27 × 20 in



A worn gray-brown T-shirt hangs on a flesh-toned mannequin-style hanger against a white wall. The fabric is wrinkled and thin, with small holes near the collar, a torn left shoulder, and frayed hem. Orange ruffled ribbon trims the sleeve seams. A small framed portrait of a blond figure in a blue shirt is attached at the chest. A red panty with black lace trim is draped over the hanger’s neck.

TIE. *TIE Tribute*, 2026, spray paint on wall



A large horizontal mural in black, red, and white, filling a wide wall with a thick black border. Three tall white panels with rippled, horizontal textured streaks sit side by side. Bold black blocky letters spelling “TIE” interlock with the panels, using chunky vertical and horizontal strokes. Solid red rectangles fill the lower letter forms, with a larger red shape at far left.

TIE Altar, 2026, dimensions variable



A white wall shelf holds an arrangement beneath a gold-framed portrait of TIE. Two gold lanterns with red bulbs flank a blue-and-white incense bowl, two small white cups, and three spray bottles. Framed black-and-white graffiti prints lean at each side. Stacks of “WARNING” stickers and sheets cover the shelf.