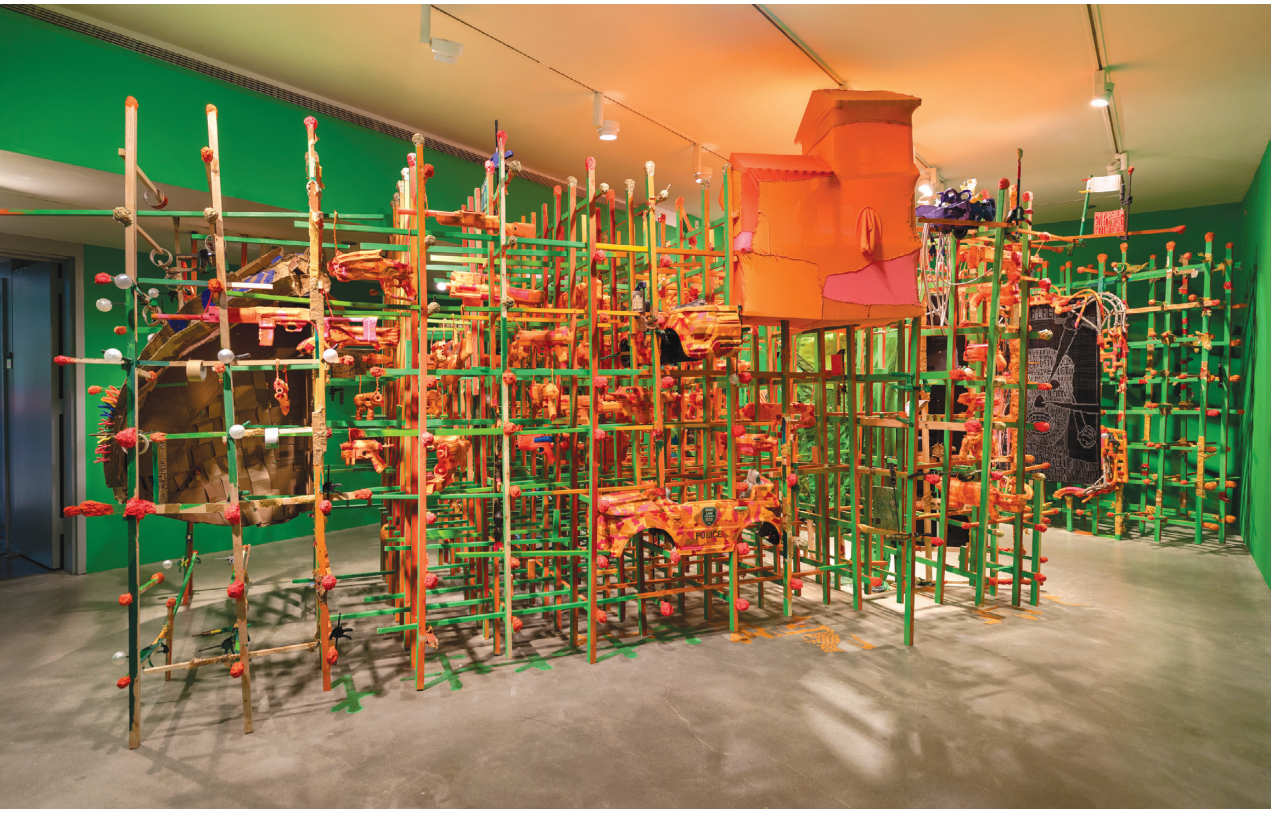
object lessons

Pap Souleye Fall



Installation view of "List Projects 35: Pap Souleye Fall," MIT List Visual Arts Center, Cambridge, Massachusetts, 2026.

"List Projects 35: Pap Souleye Fall" is on view at MIT List Visual Arts Center through November 29, 2026.

My comics practice has become a way for me to contextualize a lot of the work that I do in fine arts without leaning too heavily on the history of art—the value system in fine arts can be so boring. Comics culture is exciting. It's about sharing and discovering, and people are always excited about new ideas. I really appreciate that side of my practice because it's more linear than my fine arts practice, which is more exploratory, an endless diving into not knowing.

The lattice structure is a couple of things. I use the grid system in the books I make and in a lot of my work. Expanding it is about creating a larger depth of field from a flat screen or the pixels within a screen, complicating that into a three-dimensional space. When I first did the scaffolding, it was just about it being really precarious. I built it with duct tape, packing tape, whatever I could get. Once I got into the space, I lodged it into the wall and from there built off of that one piece. That precarity, and risk, is present in most of my work.

It also represents my questions about digital infrastructure. What are the infrastructures that we allow to hold all of this information, and should we be questioning them? Are they something that I can grab and move and change? I think it's really just pointing at the things that I don't know about these digital infrastructures that seem so soft but have so many nefarious ways of creating narratives and establishing control.

MEL TAING