

# **CAPITOL BABYLON: The Narrative Falsehood of the Static Monument**

## **Leah Dixon**

**Mar. 26 - May. 2, 2026**

Opening Event Mar. 26, 5:00 - 8:00 pm

168 Suffolk St.

New York, NY 10002

[www.trotterandsholer.com](http://www.trotterandsholer.com)

Wednesday to Saturday: 12:00 - 6:00 pm

Monday and Tuesday: By Appointment



Trotter&Sholer is thrilled to present *Capitol Babylon: The Narrative Falsehood of the Static Monument*, a long-term performance by Leah Dixon. Dixon will spend five weeks in the gallery space at 168 Suffolk Street building an imagined government building and in-process reverential structure – in the style of the Capitol Building, the Parthenon, or Stonehenge. The exhibition will open on March 26th with a landscape tableau of building and construction supplies that Dixon will spend the next month configuring into an imagined seat of strength and mythology. Her act of building is a physical representation of the idea that the systems of power, real and imagined, are dreamt and built by us.

The gallery's large ground floor windows and a cordoned off viewing allow viewers to engage with Dixon and the documentation of her work. The viewing area inside the gallery is set up as a real-life venue for the *umarell*, an Italian term for a retired man who loves watching construction sites, often giving unsolicited advice with his hands clasped behind him. In the project of nation building, we are often the *umarell*, but this large-scale work posits that curiosity and intercession are fundamental.

For Dixon, sculpture is imperative; the physical three-dimensionality of building is problem-solving in space. She notes that "the notion that we go anywhere that is a static place is a complete farce." Like Theseus' ship, physical monuments undergo change and renewal. By the time we see an image of a destroyed structure, likely a person has already started to remake it new, warping linear time with life-force. This drive to repair, to heal, is the building and evolution of culture.

The hyper-saturation of imagery in our current climate, for Dixon, has rendered illustration and two-dimensional representation as tools of false luxury and disempowerment. The power that these images held in the past, for example the close access war documentation that made the Vietnam War a "living room war," has been diluted by a pervasiveness and ubiquitousness that desensitizes and fetishizes, rather than enlightens. The post 9/11 media reaction, and the creation of the 24-hour news cycle, has fundamentally reshaped our relationship to the two-dimensional image. Sculpture, according to Dixon, functions differently. It requires an understanding of the body and presence, and generates a place for functional failure to create new and beautiful space.

*Capitol Babylon: The Narrative Falsehood of a Static Monument* is an immediate performance of temporality; a reminder that change is constant. What sticks? What is reconstituted? Dixon's process is spontaneous and reactive. Rather than a planned blueprint that could be executed by a team of assistants, Dixon is imagining the monument, building it, and experiencing her successes and failures in real-time. This is the practice of myth-making, the need to construct meaning and the ability to play with and dismantle what no longer serves.

***Capitol Babylon: The Narrative Falsehood of a Static Monument* will be under construction/deconstruction and on view from March 26 – May 2, 2026.**

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