



Everything is common: Whitney Independent Study Program 2021–22, Studio Program Exhibition, Artists Space

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Introduction

This publication is a companion to the Whitney Independent Study Program 2021–22 Studio Program exhibition, *Everything is common*, on view at Artists Space from May 19 to May 29, 2022. The book and exhibition mark the completion of nine months of learning and thinking together.

During the program we met twice a week for the seminars and artists lectures that the ISP faculty facilitated—mostly in person. Alongside our colleagues in the Curatorial and Critical Studies programs, we navigated the strangeness of proximity after a year, two years, of isolation. We shared the care and exhaustion, the frictions and possibilities of closeness, in a social intimacy that always felt too soon and too challenging, but also incredibly invigorating.

There was a lot of re-learning to do: listening to each other and to the presenters while wearing masks required patience. It required exercising an unwanted form of imagination: figuring out the gestures behind veiled faces, deducing intentions, sometimes giving the benefit of the doubt, sometimes projecting anxieties, and sometimes simply tolerating uncertainty. Reading and misreading tones of voices, we discovered the surprising lack of expressivity that eyes hold when deprived of mouths and noses. (Who thought that noses could be expressive!) This ultimately made our language more inquisitive, more specific, and more curious.

What prevailed from this experience is the practice of collective thinking that sprung up from a newly achieved generosity. This generosity allowed us to engage each other's thoughts suspending, for a

moment, the reactionary proclivities that neoliberalism and its phantasmagorias have imposed on us all.

This publication complements but does not necessarily represent the works in the exhibition. Both are part of the collective process of rethinking and reimagining our practices in the light (and in the shadow) of new concepts and experiences.

We want to thank the ISP faculty for their generosity and care: Alex Alberro, Nora Alter, Gregg Bordowitz, Benjamin Buchloh, Tony Cokes, Jonathan Crary, Silvia Federici, Hal Foster, Andrea Fraser, Coco Fusco, Renée Green, Hans Haacke, David Harvey, Sharon Hayes, Alfredo Jaar, Emily Jacir, Isaac Julien and Mark Nash, Gertrude Koch, Louis Massiah, Yvonne Rainer, Martha Rosler, Gayatri Spivak, Fred Wilson, and Soyoung Yoon. Thanks to the Critical Studies cohort—David Borjonjon, Canada Choate, Erich Kessel, Darla Migan, Emma Roberts, and Sumeja Tulić—and to the Curatorial Studies cohort—Daría Sól Andrews, Klaudia Ofwona Draber, and Sally Eaves Hughes—for sharing their thoughts and friendship with us. A special thanks to Cassandra Guan for her intelligence, commitment to the program, and ever-present curiosity, as well as to Michaela Bathrick for her care and camaraderie, and for keeping things well-organized. Finally, our deepest gratitude to Ron Clark, the force behind this wild pedagogical project, who gifted us his conviction, sharpness, and patience.

Carmen Amengual



Between 1971 and the end of 1974, my mother left Buenos Aires to train as an intern in the studio of the urbanist and architect Georges Candilis in Paris. Seeking professional growth and new life experiences abroad meant asserting her independence, finding a way to live that would take her as far away as possible from the patriarchal structure of her home, and especially, from her mother. During these years she lived between Paris, Buenos Aires, and later Algiers, where she lived for a year. In Algiers, she worked as an architect on some of the multiple projects that were being developed in the newly emancipated country. She also became instrumental to a film project that friends of hers were producing: a documentary about the anti-colonial movements active in different parts of Africa, conceived of to educate a Latin American audience. As Elaine Mokhtefi so pointedly puts it, back then Algiers was the “third-world capital,” a hub where every revolutionary organization had a presence. The context and content of this film project, and the conference of filmmakers that preceded it, are the subject of my current research-based project. This investigation led me to focus on the correspondence she maintained during those years abroad.

My mother wrote and received letters in each of the cities where she lived, and despite being accused by her dearest friends of being a lazy writer (“stop killing us with your silence”, they once rebuked), she kept an intense correspondence with friends back in Buenos Aires and abroad. They kept her informed of the latest political news and personal developments, while providing her a good amount of gossip. Whenever she traveled home, she also got requests from other Argentines living abroad: yerba mate, political magazines, and many favors (gauchadas): visiting a parent, sending a gift, resolving a financial issue. I have not been able to find any of the letters she wrote; I

only have the ones she received.

For some time now, I have been working with these letters as research material and a source for my artwork. Their language offers a complex landscape of affective textures, one that tells me how subjective positions arose from a collision with historical events. The space these letters define is one of political urgency, in the personal and social fields. They tell stories of friends who radicalized their progressive politics, and romantic relationships that couldn't survive that political commitment. They speak of the value of fierce friendship, and its revolutionary potential. In them, friends hesitate, debate, and scrutinize each other's political and romantic desires, personal attachments and contradictions. They also give me a multi-faceted, cubist, portrait of Malena, my mom, back then in her early-thirties. The letters also tell a collective story about staying, leaving, and coming back to a country with ongoing political and economic crisis.

The piece I am presenting in this exhibition is a work in progress that traces the emergence of political subjectivity through three voices / characters based on a set of letters that my mother received between 1973 and 1974. The voices discuss current events from their day—the return of General Perón to Argentina, the coup d'état in Chile, Perón's conservative turn, the fears of instability provoked by his death—alongside personal matters. The voices speak through the pieces of two different silver-plated tea sets that my mother collected, and that I analogically animated as marionettes. Originally from the 1920's, she probably found them in a flea market in Buenos Aires right after her return at the end of 1974. This anachronism is not accidental. I use it to highlight a historical perspective—my mother's letters are equally distant from the teapots as they are from the present day—and to reflect on the historical nature of the present. They express generational and class points of departure, the profane relics that one inherits and that my piece echoes: a teapot, a political consciousness, a collective dream.

Eric Brittain



Complexity and Contradiction in The Shinnecock Monument

The Great Seal Of Shinnecock Indian Nation. Algonquin. Always Sovereign. Shinnecock Indian Nation. UBS Arena Opening Fall 2021. Eric Church Sat. December 4. Genesis Fri. December 19. The Weekend April 7. Belmont Park, NY. Pincus Plastic Surgery (631) 352-3556 www.pincusps.com. Fresh Direct. The Freshest Groceries. Delivered. Northwell Health. GoHealth. Urgent Care. Your Just In Case Place. Cuts & Burns | Sprains & Strains | Cold & Flu | Stomach Pain | UTI | Pediatrics | Dehydration. IronMen House Lifting. 631-IRONMAN. Building Movers. -Foundations -Helical Piles -Demolitions. Ironmenhouselifting.com. The Streaming Home of Yikes. Discovery+. Start Your Free Trial. Terms Apply. NYU Langone Health. We're In The Hamptons Now Because Nothing Should Pause Your Summer. Find us in Bridgehampton. Gym Tech. 4th of July Fitness Equipment Sale. Precor. 16 Hill St, Southampton (631) 517-1983 www.GymTechFitness.com. Rubber Gym Flooring Sales & Installation By: Shinnecock Functional Fitness. 0.0% alcohol. 100% taste. 69 calories. Now You Can. Heineken 0.0% Alcohol Free. AC Lighting & Electrical Supplies. When Service Counts... We Deliver! 6 locations serving NYC to Montauk. Stop by our Southampton Store 153 Powell Ave Southampton. 631-259-8030. Define

Your Own Beauty. PFrank MD By Dr. Paul Jarrod Frank. Bespoke Aesthetic Healthcare. Fifth Ave. West Village. Hamptons. Miami. @drpauljarrodfrank. Cosmetic Dermatology. Hal's New York Kettle Chips. Barbeque. Kettle Cooked Barbeque Potato Chips. Hal's New York Seltzer Water. Black Cherry. NY Born NY Made Halsnewyork.com @HalsNewYork. Hampton's Best Shinnecock Lobster Factory. Now Open 42 Montauk Hwy, Shinnecock Reservation 631-259-3334. 1:51pm. Iconic. 91 Degrees.

The Shinnecock Monument consists of two dual-sided, digital LED billboards flanking the East and West sides of Sunrise Highway in Hampton Bays. At sixty-one feet tall each, they punctuate an otherwise bucolic stretch of highway, forming a gateway into the elite enclave of the Hamptons. Each billboard is twenty feet wide with a thirty foot tall digital display that cycles through advertisements for local business and occasional public service announcements. The advertisements are synchronized to display the same content on either side of the highway. The LED display is topped with a sixteen foot tall capstone that prominently features the Great Seal of Shinnecock Indian Nation. Text wraps around the circular seal asserting: The Great Seal of the Shinnecock Indian Nation. Algonquin. Always Sovereign. An illustration depicting the Shinnecock creation myth and traditional ways of life is nested in the interior circle. The roughly symmetrical illustration features a central turtle in front of a rising sun. The turtle is bordered by two Native Americans in traditional dress, each emerging from the backs of whales that wrap around the bottom half of the circular seal. Below the turtle is a depiction of people on a canoe, and text near the top of the graphic reads: Shinnecock Indian Nation. Considered in the context of recent struggles and discourse for the reevaluation of monuments, The Shinnecock Monument presents a particularly interesting case, adopting a utilitarian form characterized by ontological and material contradictions that "bear witness to its conflicting histories."¹

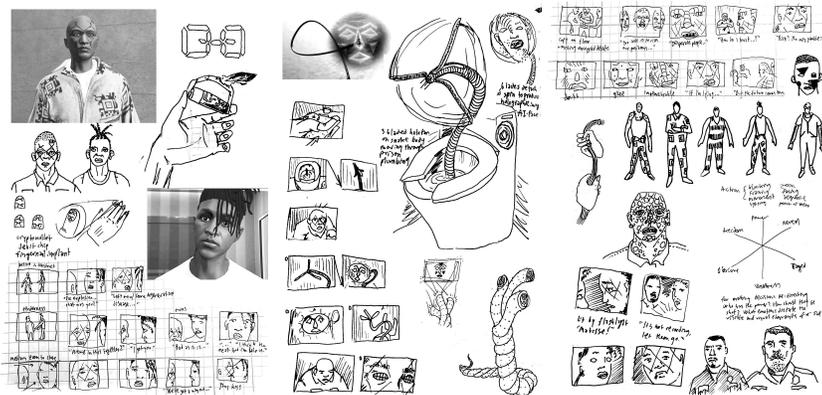
The Shinnecock Indian Nation is a federally recognized tribe of Algonquin speaking Native Americans who have continuously inhabited Eastern Long Island since the 17th Century. The Shinnecock name translates roughly to "people of the stony shore," where they resided, living off the rich coastal resources, building dugout canoes that could hold as many as thirty people for fishing and whaling. They became well known for their intricate wampum belts which fashioned coastal shells into beads and served as an early medium of currency during treaties and covenants among other native tribes and eventually with European colonists in the fur trade. The arrival of European colonists brought infectious disease, including a 1658 small-pox epidemic that decimated the Shinnecock population, and marked the beginning of a centuries long struggle against the settler-colonial imperatives of expansion and subjugation that continue to this day with contestation over stolen Native land.

Construction of The Shinnecock Monument began in early May 2019 on the Shinnecock's Westwoods property that is bisected by the Sunrise Highway approaching Southampton. The construction was contested with lawsuits, and temporary restraining orders filed by the New York DOT and local municipalities who suggested that the billboards "violate the spirit of our local ordinances meant to protect the rural character of the town."² Despite these setbacks, construction continued and was supported by protests and occupations by the Warriors of the Sunrise and other allies. The courts sided with the Tribal Trustees, affirming that the state has no jurisdiction over construction on sovereign land, and both billboards were completed by early 2021.

The appropriation of advertising vernacular situates The Shinnecock Monument within a distinctly functionalist mode, making it categorically different from most monuments which function primarily at the symbolic level by reinforcing dominant ideological, political, social, and historical narratives. The monument was conceived with the dual intention of commemorating The Shinnecock Nation's struggle for sovereign status, and as an economic development project to generate revenue to improve the welfare of the Shinnecock population. As such, it adapts the aesthetic and economic logic of mass culture advertising to the aim of enriching the lives of an Indigenous population that has faced systematic oppression at the hands of settler-colonialism since European arrival at Conscience Point in 1640.

The progressive utility of The Shinnecock Monument is complicated by contradictions that generate a productive dialectical tension. In addition to improving the material conditions of the Native People, the billboards also serve to inform approaching drivers of local businesses in the Hamptons. Furthermore, the billboards potentially contribute to the enrichment of these commercial interests, which are representative of the same systems and ideologies of neo-colonial expansion that have subjugated the Native population. In this respect, The Shinnecock Monument is a monument to both resistance and acceptance, acknowledging and acquiescing to the prevalence of the market and commercial development, while simultaneously asserting Indigenous sovereign status, including their rights to construct and capitalize on these decidedly functionalist monuments. A symbolic analysis of the monument offers an equally rich picture of Native struggle for self determination under the yoke of centuries of settler-colonialism. In this configuration, the LED billboard serves as a pedestal for the capstone that includes the Great Seal of the Shinnecock Nation, upholding their sovereignty over the land. In the spirit of the Situationist *détournement*, the combination of these elements and the elevation of the seal serves as a towering corrective, reminding us that we are visitors on Native land. As an artistic strategy, *détournement* appropriates “pre-existing artistic elements in a new ensemble.” Though The Shinnecock Monument doesn’t actually intervene on an existing monument (with guerilla tactics including vandalism or other monument alterations, which are increasingly common), it appropriates and subverts the aesthetics of a conventional, commercial form and subordinates it to the role of a support for the Great Seal, generating a “meaningful ensemble that confers on each element its new scope and effect.” The synthesis of these oppositional elements results in a powerful monument, rich with allusion to the complexity of the plight of the Shinnecock people in their struggle for autonomy and economic self determination. According to Debord’s conception of *détournement*, this “peculiar power... obviously stems from the double meaning, from the enrichment of most of the terms by the coexistence within them of their old and new senses.”³ The Shinnecock Monument stands at once as an earnest testament to the Shinnecock struggle for autonomy and as a taunting riposte to Hampton elites and their implication in prevalence of the market forces that are deeply intertwined with the history and motives of settler-colonialism.

Steven Cottingham



I have been working on a feature-length animated film titled Chain—link. Using a technique called machinima (“machine cinema”), footage is obtained by staging scenes inside of the video game Grand Theft Auto V (2013). Existing assets are restaged and retextured in order to become elements of the film’s *mise en scène*. NPCs (non-player characters) become actors and extras. Machinima requires playing the game against the grain, incorporating various player-made mods to produce an appropriative film work inside of an already deeply-intertextual virtual world.

Chain—link is set in a future characterized by advanced neoliberal policies. Municipalities have devolved into rentier states, while law enforcement and judicial systems are largely privatized, resulting in a system where decentralized competition is the rule of law. Prisons provide not only a

supply of cheap labour, but also a rich source of behavioural data coveted by juridical conglomerates to power their AI security systems. As such, anti-facial recognition tattoos are common amongst inmates, and encrypted voice softwares allow characters to speak privately in spite of omniscient surveillance.

In the film, two prisoners form an uneasy alliance with the surveillant AI Sonthonax in order to escape a penitentiary that sells illegally-extracted behavioural data to dystopic security forces. The prisoners —Copy, a cloned drone pilot, and Matisse, a cryptoart forger—overcome oppressive surveillance algorithms and private policing firms in order to make a bid for the outside. Along the way they encounter a sentient program enslaved in the prison’s lab-grown meat farm, a tormented being who may hold the key to their escape.

Chloe P. Crawford



Upright

Image Descriptions, Notes and Sources

1. US Congressman from NC Madison Cawthorn and former US President Donald Trump stand together with big smiles at Mar-a-Lago. Cawthorn wears KAFO style leg braces, holds onto a walker and points towards the viewer. Trump wears a MAGA hat and makes a thumbs-up. Vertical text to the right of Trump reads “upright.” Source: “Proud to stand with the President!” Cawthorn’s Twitter account, March 22, 2021.
2. Former U.S. President Barack Obama, former Israel Prime Minister Benjamin Netanyahu, Israel Defense Forces veteran Radi Kaiuf, and US Army veteran Theresa Vereline, stand together in a huddle. Both veterans use arm crutches and wear exoskeletons which include batteries worn like backpacks. Source: Rewalk Photo Gallery, March 21, 2013.
3. Two people synchronized in mid goose-step with their right legs raised and unbent at the knees, use arm crutches and wear early versions of exoskeletons. Source: “..a female patient and her physical therapist use a machine developed by Professor [Pierre] Rabischong. The system functions according to the [primary/replica] concept. The physical therapist makes the movements

first and the machine transfers them to the patient's machine, who then follows." Getty Images, Eric Préau/Sygma, 1983.

4. George Wallace, Governor of Alabama at the time, stands with his head raised in a defiant pose in a doorway at the University of Alabama in order to block Vivian Malone Jones and James Hood from registering for classes and desegregating the school. An Alabama State Police officer watches Wallace out of the corner of his eye. Source: Stand in the Schoolhouse Door, Wikipedia, June 11, 1963.

5. George Wallace wears KAFO style leg braces and grips parallel bars while standing some months after acquiring lower-limb paralysis. He is haunched with a bowed head looking at his feet. Source: UPI, around 1972-1973.

6. Excavated wall painting from Dura-Europos, Syria, circa A.D. 232 earliest depiction of a miracle, Jesus' Healing the Paralytic. Jesus, placed above, gestures towards the disabled man lying on a mat. To the left, the man walks while carrying the mat. In John 5:8, Christ tells the man "Stand up, take your mat and walk." Later in John 5:14 He tells him, "See you have been made well! Do not sin any more so that nothing worse happens to you." Source: Yale University Art Gallery. Outlined for visibility by me.

Martine Flor



Notes from a Mater-ial Resistance

On *acting out*, through process, through material thinking –

Writing was in its origin the voice of an absent person; and the dwelling-house was a substitute for the mother's womb, the first lodging, for which in all likelihood man still longs, and in which he was safe and felt at ease. Footnote 1

Process: I choose the object and make an imprint of it in plaster. I then take a sheet of wet paper and place it on top of the imprint before pressing and rubbing it into the plaster cast, making the paper take on its shape. The sheet tears, rips and breaks, and holes occur in the surface. I then throw the plaster cast away. What I choose to show are investigations, not prints.

The decapitated forms. Worn. Marred, recording a past, of previous forms. Footnote 2

I repeat the process until it is exhausted.

The image in question appears too close to be differentiated, too close to be perceived as a whole. It cannot be individuated as an object and made into a rational concept. Still, it appears too distant to be in a perfect unity, to be One-with. It reaches outside the limitations of the frame, outside the edges of its receptacle. Caught, captured, and in-between. Barely or briefly there, but still existing, anchored in its concrete, material embodiment. Part-object, part-texture. Half-done, fragmented, in emergence.

Still born. Aborted. Barely. Infant. Seed, germ, sprout, less even. Dormant. Stagnant. Missing.

Footnote 3

Process: I take several sheets of polyester fabric and soak them in a photographic emulsion made of liquid silver chlorobromide. I hang the wet sheets over tables and chairs in the room, where they

cover the furniture as shrouds. I then expose the shrouds with a flash of ceiling light, before developing them photochemically and drying them on stretchers. What I choose to show are investigations, not prints.

Soaking, folding, hiding, revealing—

I repeat the process until it is exhausted.

“..we may say that the patient does not remember anything at all of what he has forgotten and repressed, but rather acts it out. He reproduces it not as a memory, but as an action; he repeats it, without of course being aware of the fact that he is repeating it.”

In-between the foreclosed and the accessible, the trace, the sign of loss, the remnant of loss, is understood as the link— Footnote 4

material (adj.)

mid-14c., “real, ordinary; earthly, drawn from the material world” (...) from Late Latin materialis (adj.): “of or belonging to matter,” (...) from mater “origin, source, mother”. Footnote 5

“...the chora, as rupture and articulations (rhythm), precedes evidence, verisimilitude, spatiality, and temporality. Our discourse—all discourse— moves with and against the chora in the sense that it simultaneously depends upon and refuses it. Although the chora can be designated and regulated, it can never be definitively posited: as a result, one can situate the chora (...) but one can never give it axiomatic form.” Footnote 6

My process dwells in the mater-ial, in the chaotic breach anterior to the thought-through: a symbolic production that stems from an archaic loss, from the not-yet solidified in structure or symbolic order. The traces, post action, seek to open up and be understood from the chora. The repetition acts out and un-folds as a corpo-real or psychic “memory”: as an impulse seeking to break the slumbering feeling of the established, the seemingly coherent and identical; be it the symbolic, doxa, or the Self.

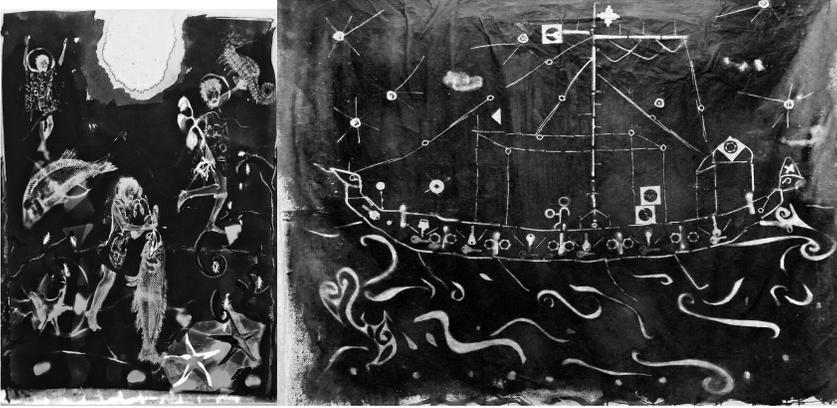
The present form face to face reveals the missing, the absent. Would-be-said remnant, memory. But the remnant is the whole. The memory is the entire. The longing in the face of the lost. Footnote 7

We are all prematurely born.

Footnotes

1. Freud, Sigmund. Civilization and its Discontents, 18. London: Penguin Books, 2002.
2. Cha, Theresa Hak Kyung. Dictee, 38. Berkeley: The University of California Press, 2001.
3. Cha, Dictee, 38.
4. Freud, Sigmund. Beyond The Pleasure Principle and Other Writings. Essay: Remembering, Repeating and Working Through, 36. London: Penguin Books, 2003.
5. Harper, Douglas. “Entries linking to material”. Online Etymology Dictionary. April 7th, 2022. https://www.etymonline.com/word/material?ref=etymonline_crossreference#etymonline_v_9708
6. Kristeva, Julia. Revolution in Poetic Language, 26. New York: Columbia University Press, 1984.
7. Cha, Dictee, 38.

Ivan Forde



The Fabulous Plant Of Rejuvenation In The Abzu.

Below the thunderous flux of Aquamarine waves,
Far, far beneath perpetually dark
Sapphire Trenches
Hidden away diaphanous

Deep in the primeval ocean
Glistening in an aquatic garden
Firmly rooted looms this fabled plant.

Lapis lazuli blossoms linked on a lofty stem
Shimmering shades of indigo leaves
Oozing majestic gold sap,
Expressing its miraculous healing properties,
Yielding longevity and renewed youth to
Generations before the flood,
Tended to by antediluvian sages.

Primary flower among terrestrials
Long extinct relic of memory,
Flanked by the sacred Aloe,
Revered succulent of immortality by queens
Of Egypt olde.

Its submarine turf once disclosed by
The ark builder Utnapishtim to a
Heavy-hearted diver on his journey
Back home across the sea,
Resurfacing from an unfathomable depth
On the back of a seabird
Alight on the bow of his ship,
Hovering still under celestial lunettes.

ILF 2021

indexicality

what does it mean to make something that functions as a social contract or proposal? i consider

how west african sacred nkisi nkondi objects might embody the practices this question informs. my research focuses on the nails that are embedded into these well-known power figures. the nails are not decorative; each nail or metal object is added over long periods of a community's life and each nail represents an offer, a promise, an agreement, a bond, or an exchange. in this way i understand the nkisi as a technology of kinship, a social and archival practice, or a public record. i've visited desacralized nkisi exhibited in the metropolitan and brooklyn museums.

in the context of my recent blueprint paintings of seascapes, the found nails i use have a past related to labor and architecture but are now unburdened, they don't physically hold up structures anymore, they are liberated or retired. twisted and covered in rust, once handled by workers, they now perform another kind of function that is building through resting together. they are exposed to sunlight on photochemical paper. then once removed they leave a vivid spectre, an outline of each nail collaged for the viewer to complete the form they might suggest. spectre is related to spectacle or the stage and i think as much as they are framed within seascape imagery, i see them as proposals for opera or staged performances as a way to further explore rearticulated notions of what home means.

i began collecting nails from my mother's house in guyana, and added to this collection over time in nyc and as far away as italy. home is always a central theme in epic poetry. there are several kinds of epic but they all are by nature intertextual. in ktisis (acts of creating; of a world, nation, or community) and nostos (acts of return home by sea), the epic action takes place in time and space, both on horizontal and vertical axes. classical epics are songs sung in public space about the loss of a home, of someone or something, and how the human is transformed through their journey and interaction with nature, culture, and the fantastic. like the blues musical tradition, in the retelling of the poetic narrative we assume a new relationship to our own lived experience.

the poetic structure of the epic catalogue always appears right before the rise of consciousness toward action as a long list of names, places, or objects. my favorite example is from paradise lost in book II where milton lists the generals of pandemonium: the newly constructed capitol building of hell. pandemonium, an original word invented by milton, is understood as confusion and uproar, but can also be operative as a strategy for critique. in the context of my new installation, i use collected nails to build a structure and expose it for 8 days to sunlight entering the apertures of the gallery space. it takes 8 days to cross the atlantic ocean by boat. on the 9th day i perform a "wash out" of my long exposure in the gallery, which corresponds to the length of time the archangels fell from heaven in paradise lost.

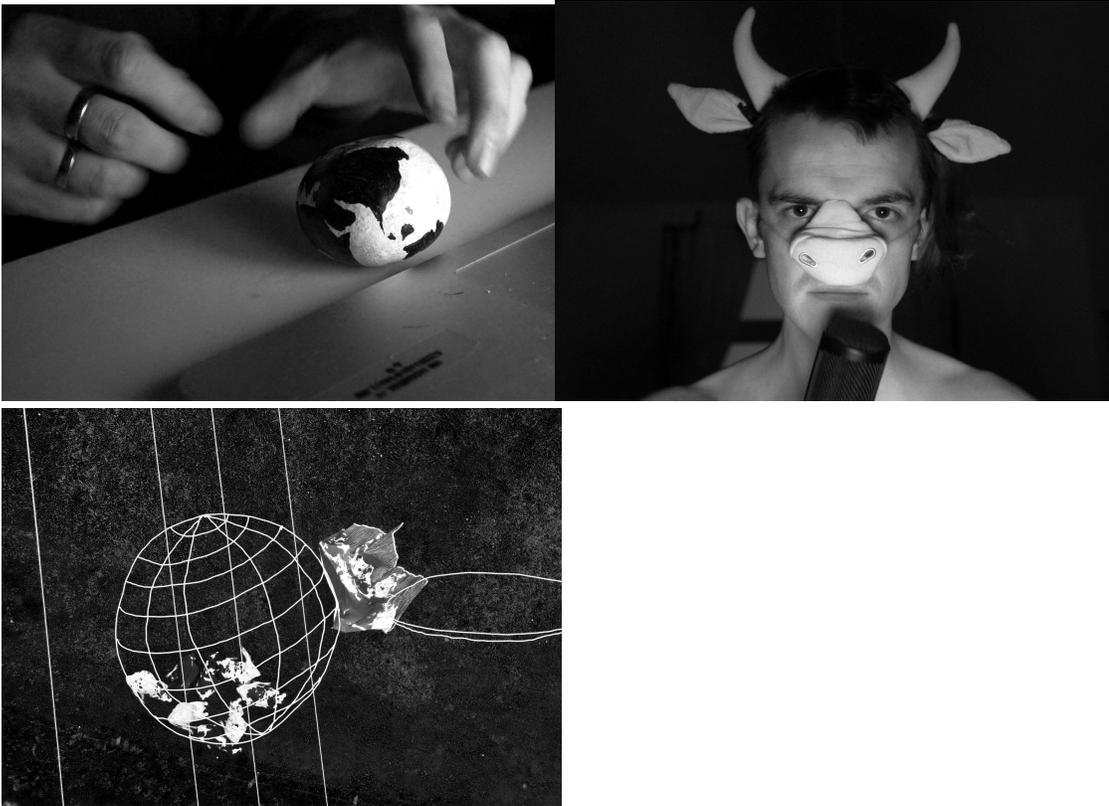
"Pandæmoanium" 2022, my long exposure site responsive installation considers where artists space and the whitney isp are currently located, where i've been commuting frequently for the past 8 months, where the city is trying to build a big ass new jail tower in the midst of the pandemic. this is the global temporal context we are currently living in. it links to milton's word. i believe structures of epic, such as sea storms, en media res, and ekprahsis, are the very tools we can utilize to acknowledge the oppressions we want to change and act toward a better less shitty life for everyone on the planet.

ivan forde

harlem, april 2022

Jack Hogan

Stills from Cows and Flies (vimeo.com/362861867)



Ben Horns



The following photographs come from a personal archive and comprise subject matter for paintings and drawings. They were taken in New York, Illinois, and Pennsylvania.

Some notes on the paintings in the exhibition:

One depicts a window in the Whitney ISP which frames a photograph shot from a moving train. The two images are seamlessly brought together here, evoking a transitory liminality.

I passed this fenced-off parking lot almost every day for two years. What is the materiality of this lived time?

Pictures of souvenir shops are reproduced as information—0s and 1s, lack and presence—and milled into sheets of adhesive vinyl to form stencils through which paint and metal leaf is applied. The labor of representing the order produced by the lens is outsourced to a Roland GX-24 vinyl plotter, a machine normally used to create signage in public space.

Perceptions of our environment are always tinged with nostalgia for that which was never present.

stephanie mei huang

Excerpt from “Avatarism, Affect, Melancholia, and Objecthood in staged absences of a Chinese cowgirl”
(2019)

Horde Affect

An important consideration to make when contemplating bodies of threat is the number of bodies required to pose as a threat and to stimulate fear. Herein lies the distinction between the standalone nonwhite body and a mass of nonwhite bodies. In both aforementioned examples of brown and black bodies as threat, the affect of fear is cultivated and thereafter policed even in instances when the body is unaccompanied by any other bodies. In direct contrast, the Chinese body’s affect is distinct in stimulating fear and panic primarily through its visible or imagined existence alongside other Chinese bodies, rather than exclusively on its own.

Historically threatened by the potentiality of a Chinese “invasion,” the policed space (for white bodies) experiences the affect of fear only through a construction of the Chinese as “a mob.” The affective fear of “a mob” of Chinese bodies finds its roots in 19th Century tropes of yellow peril: xenophobic anti-Chinese rhetoric justified by the perceived “unassimilable” nature of Chinese people, their placelessness within Manifest Destiny discourse, and the economic competition they provided through cheap labor and poor working conditions. A term that first came into popular usage in regards to Chinese bodies preceding the Exclusion Act, yellow peril was a method of political scapegoating that followed the economic recession of the early 1870’s. The peril was amplified by the development of anti-immigrant discourses of bacteriological racism that assumed Chinese immigrants carried “Asiatic” diseases that “threatened the vigor of imperial powers” and were “racial poisons” (Bashford, 219). The dehumanizing comparison of the Chinese to pathological hosts of disease served as a metaphorical vehicle to imagine the yellow body as a parasitic, invasive colony contaminating whiteness. In considering bacteriological rhetoric and germ theory, affective fear exponentially rises in contemplating the singular bacteria cell as opposed to a bacteria colony. Other renderings and illustrations that contributed to yellow peril used animalizing rhetoric as a method of objectifying and simianizing the Chinese body. A substantial amount of late nineteenth-century fiction and imagery and early twentieth-century films exploited the panic of the increasing visibility of the Chinese immigrant population, imagining an infectious Chinese takeover of the United States. Yellow peril marked the beginning of anti-Chinese sentiment that would continue throughout the twentieth and twenty-first centuries, though it would later expand to be used interchangeably with other anti-Asian sentiments.

In 1881, Arthur de Gobineau, a virulent French aristocrat and theorist of racial determinism, asserted that “the Chinaman...has become an object of horror and fear, because people do not know how to answer the industry, applications, persistence, and ultimately, unparalleled cheapness of his labour.” The economic fear of the Chinese immigrant labor force was directly linked to a fear of the displacement of white European immigrants, thus transforming class struggle into a race war. The very labor that had been exploited from the Chinese immigrant became the source of antipathy. Yellow peril was often depicted through paintings and cartoons that visualized the peril as a horde of Chinese people (often laboring)—the affect of fear was thus incited, constructed, and reinforced through repeated rendering of the sheer populousness. In an image titled *Some Reasons for Chinese Exclusion; Meat vs. Rice; American Manhood vs. Asiatic Coolieism; Which Shall Survive?* (1902) first printed by the American Federation of Labor, “American labor” is personified as a giant Gulliver exploring his opportunities only to be tied down by a horde of tiny, almost ant-like, Chinese men strapping him down with railroad spikes and banners that read “cheap labor.” The vastly sizable contrast in body size between the “American Labor” body and the Chinese immigrant laborers exemplifies the exceptionalist depiction of the United States as a hegemonic power, and the threat of the Chinese immigrants anchored in not what they could accomplish alone (as a tiny body), but what they could accomplish and labor towards collectively (as many tiny bodies).

In addition to the ant-like size of the Chinese laborers, their hair is depicted in long, tail-like braids. Chinese hair was repeatedly referred to in the West as a tail (Chen, 108). A late 19th Century advertisement by E.S. Wells Trade Company for a rat poison product called “Rough on Rats” conflates the Chinese with rats. In likening Chinese people to rats, the advertisement suggests another invasive, pest-like connotation for the Chinese body, not unlike the bacteriological rhetoric. Mel Y. Chen notes that animacy theory demonstrates “how controversies around citizenship in the United States at this time were displaced onto the figure of the “dumb” animal, which was both raced and sexed for rhetorical effect” (15). Animality was used as xenophobic tactic and conceptual role in materializing imagery for the justification of Chinese immigrant exclusion.

Invasive Labor, Labor as Servitude

Yellow peril and its residue within the cultural imaginary of the United States left the Chinese body in the United States with limited position-takings and with little choice but to, as David Palumbo-Liu puts it, engage in “recovery from racism” (Palumbo-Liu, 400). In order to redeem the yellow body from a history of exclusion and degradation as a villainous Other, model minority affect was developed as a strategy or coping mechanism for assimilation, acceptance, and survival. K. Hyoejin Yoon elaborates upon Palumbo-Liu’s concept of “recovery from racism” through model minority affect as such:

Asian Americans are called upon to internalize the myth of meritocracy and thereby perform “appropriate” or normative emotional dispositions: diligence, self-sacrifice, political passivity, and acquiescence. While these affects may not at first appear to line up with traits belonging to America’s pioneering individual,...they represent an ideal American disposition—“identificatory lures” that outsiders, in particular, may style themselves after in efforts to accrue symbolic capital. Model minorities are seen to adapt themselves quite readily to such ideals, praised for their easy assimilation to American ideologies of hard work and self-determination, ostensibly confirming their “recovery from racism.” (Yoon, 298)

The notion that the very “identificatory lures” that outsiders may fashion themselves after to assimilate into Americanism do not “line up” with that of the “pioneering individual” suggests an unchanging power dynamic between the outsider and the frontiersman. The heroic, individualist, white pioneer is positioned as the distributor of “symbolic capital,” exempt from producing the affect required of minorities longing for acceptance. In this regard, while model minority affect serves to valorize American exceptionalism and settler identity, it will never inherently be seen as American in and of itself.

Just as the early-nineteenth-century Chinese immigrant was exploited for acts of labor in mining, agriculture, railroad construction, and prostitution, yet never granted citizenship or political participation, the contemporary Chinese American exists in a similar liminal space. In this liminal space, the Chinese American subject is perpetually interpellated into and aspiring towards Americanness, expected to perform as a model minority, but never promised nor granted the legibility of whiteness. Its body and affect serving to validate the frontiersman, the model minority often has no other choice but to produce normative affects of the “ideal American disposition,” positioned by the perpetual hope of eventually garnering approval from the frontiersman. This is an affect created in an attempt, by the American frontiersman, to define the syntax of American national identity through exclusion and reinforcement of manifest destiny ideals.

It is important to note that the affect of yellow peril and fear and the affect of the model minority are both rooted in notions of labor. While the affect of fear of a Chinese invasion stemmed from a growing Chinese immigrant labor force that posed a potential threat of displacing white labor opportunities, the affect of the model minority is founded upon characteristics of the labor of “hard work” and “diligence.” The Chinese body’s evasion of being perceived affectively as threateningly part of a larger invasive labor force by laboriously performing even more labor to redeem itself reveals the precariously thin line the Chinese body teeters upon—a line that draws an arbitrary distinction between an affect of exclusion as opposed to an affect of assimilation. Relegated to a spectrum of labor that oscillates between threat and non-threat, malicious and benign, the Chinese

body within the United States endlessly performs servitude in reinforcing American identity through its own peripherality.

Domesticated Invisibility

In the late nineteenth-century, Chinese immigrant men not employed by the railroad were limited to “domestic” or “service-sector” jobs that were typically held by womxn, as laundrymen, “houseboys,” or cooks, eternally feminizing the Chinese man within the West as a castrated figure. However, even more oppressed was the Chinese immigrant womxn, who was virtually erased from the West, often barred from entering the United States, otherwise occupying spaces of what Hsu refers to as “domestic captivity” or prostitution (Hsu, 148).

In 1852, only seven of the the 11,794 Chinese immigrants living in California were womxn (Wyatt, 78). By 1870, almost 3,500 Chinese womxn immigrated to California, 61% of which became prostitutes (78). In 1875, the Page Act barred the immigration of any womxn being transported on the basis of prostitution. In 1900, only five percent of the 89,863 Chinese immigrants living in the United States were female (80). The Page Act suggests that the Chinese immigrant womxn posed a different sort of threat from the Chinese man: through the Western gaze’s hypersexualization of the Chinese womxn, she both threatened the institution of marriage and hinted at possibilities of miscegenation—a fear that was yet again affectively rooted in the potentiality of hordes of Chinese populating the United States and polluting white purity.

Yoon asserts:

Citizenship is a racialized and gendered technology that predicates Asian American womxn’s incorporation into the national body upon their sexual availability—the Asian American womxn as a synecdoche of the feminized Orient seen in a passive and receptive relation to penetrating, masculine, western economic and military forces (Yoon, 301).

In other words, normative affects require Chinese American womxn to perform the hyper-feminine in the form of passivity, dutifulness, subservience, and docility, in order to achieve some semblance of citizenship within the nationstate. Just as the aforementioned Chinese body must display diligence to make up for the threat of invasion, the Chinese American womxn “must perform a racialized and gendered display of national fidelity to make up for what is considered their predisposition to treachery and betrayal” (301). Yet again, the Chinese American womxn desiring inclusion and citizenship must paradoxically perform hyperfeminine affect that is simultaneously just sexualized enough yet not sexually threatening to the American cultural imaginary. This precarious space of affectively performing the sexual (yet not sexually threatening) mirrors the performance of diligent labor (yet not invasive labor), indicating a narrow avenue of positionhood for any Chinese body in the West and in the United States. Ultimately, this positionhood charts an ambiguous region of United States citizenship for a yellow body.

David L. Johnson

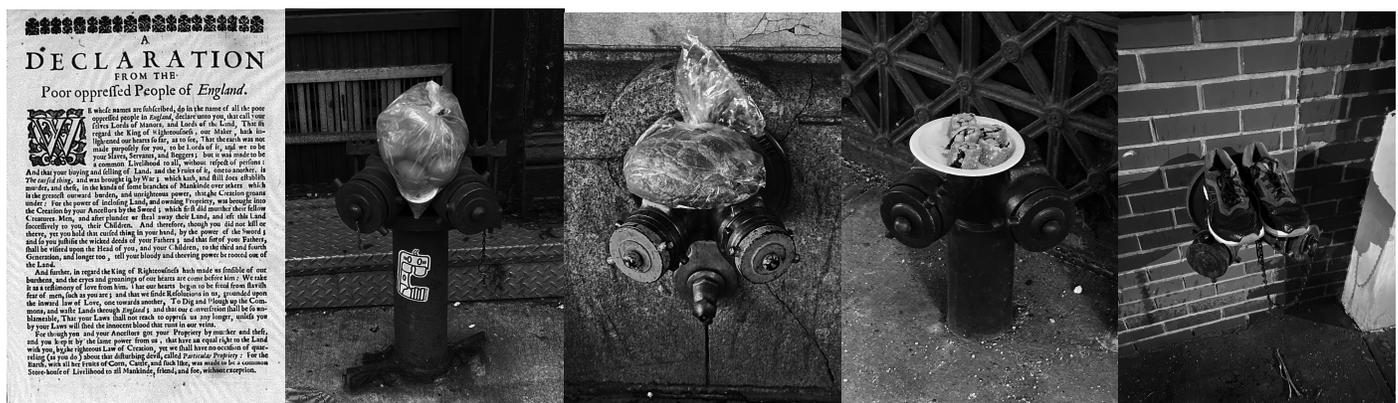
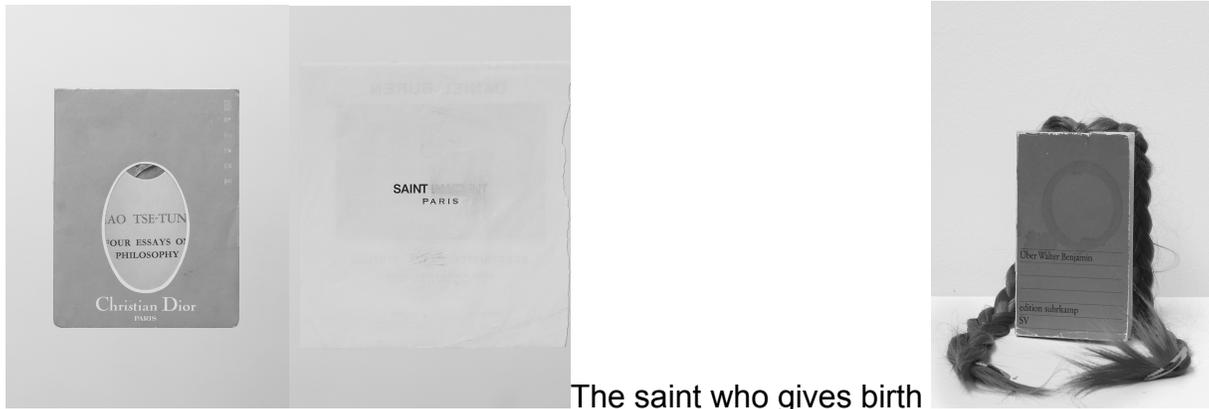


Image Descriptions

1. A photocopy of the first page of A declaration from the poor oppressed people of England,

Jazmín López



The saint who gives birth

Andrew Siedenburg



All the questions I have and some words that stand out

|

Tools require some kind of uneven urgency.

Representation makes palatable
the conditions of the palette.

Here is a photograph
of an image
cut out of masking tape.

Tin snips
being the tool used to cut metal,

itself cut
to make the image—

what it is is a doubling.

II
The detached hand of dogma:

leaving the room
to turn around completely
on both feet,
détourned
in a faithful mimicry;

an approximation of
literal and figurative;

creating codes with tools
to decode the code
while complicating and simplifying
the process and its results.

III
It hasn't yet been proven
the concept of home
means nothing to a dog.
The dream of the house
inside the house,
the row homes on fire,
and the combustion principle.

Daytime on the flowers
and the grass of the graveyard;
keen to keep pace
the symbolic order.

But for whom it has begun to matter more
to rearticulate, a sufficient definition
of what is insufficient;
to save metaphor and its ambivalence
from bureaucrats and ideologues. Footnote 1

Footnote

1. 'All the questions I have and some words that stand out' was constructed from lines of notes I have taken before, during and after lectures at the Whitney ISP from September 2021–March 2022. The images included were made through the unconscious working-out of these notes; to give language for the proof of sharing ideas through images, material, and process.

Molly Soda

LINK: <https://youtu.be/V4cilpfVaQI?t=140>

TEXT: I just wanna say I'm sorry for not posting for like literally over a week. I've never done that in my entire however many months of being on YouTube but as you can see I'm back in Tampa in my apartment and my mom and my sister are here and we just did the merch relaunch so I've actually for once in my life been like very busy and I've just been like enjoying my life. You know, so. I literally, literally I've been wanting to film this video for like 4 days now but I didn't have any time to and it's like one of those videos that isn't gonna take like an hour it's gonna take like 5 so. Her eyebrows are always like brushed up so that's what we're gonna do. Am I like out of frame? I'm sorry.



LINK: <https://youtu.be/T24FZBZwdqM?t=381>

TEXT: So, I got an oat milk latte. I totally forgot to bring a reusable cup. I'm very sorry. But look at how adorable this cup is.



Hey everyone, welcome back. My nose is a little red. My allergies are driving me absolutely crazy. So, don't mind me.

Sorry I look so messy right now but it's okay because we are cleaning today.

Sorry for my absence. I've been out of town.

Sorry for the dodgy background noise and shaky footage - my mic and gimbal were both still packed away at this point! The background noise should disappear shortly!

Sorry for my appearance. I went and took a jog in the cemetery this morning, just like a quick 15 minute thing.

If we're meeting for the first time. Hi, as I said I'm Molly and sorry that this is the condition that you are finding me in. I promise I usually look a little bit nicer.

Today I am wearing this sweatshirt again. Please forgive me. I'm actually filming a lot of videos in this time frame and I would normally change my outfit but it's cold in my house and I just got this sweatshirt so I love it so this is like video number three that I'm filming in it.

Please excuse this, I totally spilled toner on my shirt.

So first I want to apologize if you guys hear any noise. Apparently the neighbors are building something every single weekend, which is when I film and there's just background noise. So please excuse any soldering you hear or anything like that. It's kind of hard for me to control.

Super quickly, first off I want to say I'm really sorry for the background noise. There's like a literal entire construction site next to my house at the moment. Um and they're like laying concrete and it's like a whole situation so I'm really sorry if it's too loud. There's just not a whole lot I can do about it.

There just isn't. So I'm sorry about that.

I'm just trying to find a spot where I can film the intro! Is this okay? This is gonna have to do. I'm sorry guys.

I relocated and when I say relocated I literally just moved from one corner of my room to the other. Okay. My ass was hurting so bad on that floor over there making videos for y'all. That's part of the reason why a lot of my videos have gotten shorter. Like, you know my videos usually range between 20 and 30 minutes and then they were all starting to range between like 15 and 20 minutes. I'm sorry my butt was hurting way too bad. I wasn't comfortable over there on the floor and I was like you know what it's just time for a change.

Okay so the vlog you're about to watch is shot on a new camera and the smoothing feature is over the top. Didn't realize it. So I will adjust those settings for future videos but you're gonna have to bear with it for some of the footage in this video. Sorry.

I just want to preface this video with I'm sorry I sound like this right now. I'm currently recovering from my third case of bronchitis this summer which is of course fun for me and everyone else around me. I'm just full of mucus, which is very beautiful.

Uh, real quick I just wanna say sorry if you guys can hear my neighbors. If you don't know, I live in a college town and I live on the street where all the college kids party. So because it's nice outside they're partying right now. So sorry if you hear any music or like loud noises.

Sorry y'all. I'm trying to make this intro light hearted and stuff because I know that the video is going to be a bit like "hmmm...". But it's like, I may be overstating, it might not be as "hmmmm..." as I'm making it out to be.

And welp, let's get into the video. Sorry if that was a long intro. I hate when people do long intros but I had a lot to say.

I hope you guys are having a good start to your day when you're watching.

So sorry for the mic static! It goes away.

Also, sorry that I'm in a robe.

It is Tuesday and I just woke up and washed my face so excuse the way I look right now.

So we are sitting on the floor today using all natural lighting so I'm sorry if the lighting gets kind of bad throughout this video. I know that's really annoying for YouTubers to say.

What happened to people spending their Saturday mornings in bed? Sir, why are you not in bed? You know, it's been a week. I'm literally filming and editing this video the day before it goes up. Honestly, I have less than 24 hours to do all of that. It's been, it's been a week. Okay, my neighbor has gone to the other side of his backyard to leaf blow the leaves. So if you can hear it, I am sorry but...

Sorry for that fuzzy sound! I'm not sure what happened to my microphone!

Sorry. I look a bit dead and my lips are really chapped. I've been really ill. Had like cold and flu non-stop so... sorry.

Sorry for the noise. I'm drinking - right now, I'm on meds, not feeling good, um and this is tea, mixed with emergen-c, mixed with a cough drop. There may or may not be a little whiskey. *Slurps* Ugh! But it's disgusting. It is soothing my throat though, which hurts very very bad, so um yeah sorry, that's what the sound is what brought me to explaining that.

Sorry, excuse my foundation-free face. I just didn't feel like putting on makeup cause it's so damn hot in LA recently, so I just can't stand having foundation just cover up my pores. Anyway...

I do apologize, normally I do film my foundation reviews in natural light but it's actually very - uh - cloudy and poopy outside so I have my lights set up so I do apologize. The next time I'll make sure to film this on a sunny day but we've had a lot of rain lately.

It's such kind of a catch-22 because I want to give you guys as much detail as I possibly can but the more detail I give you and the more attempts I make at improving my filming setup A. the larger opportunity there is for something to go wrong and B. the more I expose myself. So, please forgive my little errors in blending and stuff.

I did recently get a new mic so I have that plugged in and I threw blankets all over the floor to try to get rid of that echo so hopefully this video will be a little bit better. So I do apologize, the echo has been annoying in the past couple of videos. I do everything myself - I film, I edit, I do lighting, I do sound, I do everything and my previous two places that we were in had carpet so I never ever had this problem before so bear with me while I try and figure it out.

Also don't mind me, I completely forgot to take the nail polish off this one finger. Like, everything, just this one. I don't know what happened.

I'm gonna be making a few jingly sounds today so, ASMR people you're welcome, everyone else, I am sorry. I look so, so good in real life but something about the lighting is just not doing me justice today.

Hello. Hi, sorry, just popping in here quickly. Just letting you guys know that this video is gonna have quite a lack of visuals. I know that a lot of you guys like the visuals because it keeps you engaged. I'm sorry if that's what keeps you engaged. I promise the next one will be full of so many visuals, excessive visuals actually.

Also, I'm really sorry for the noise. Although this isn't a new place for me to be living, it's a new place for me to be filming and a new place for you guys to be seeing. Be patient with me with the noise, it's frustrating for me too. I've tried filming this once before.

Also the background, it's really bare. I'm still working on kind of my, like, office makeover video so... sorry.

Also, my home is not quite finished yet but I would like to apologize for the sticker you can see on the back of this credenza. I forgot to buy Goo Gone. Know that it hurts me more than it hurts you.

Also sorry if you hear like the fan going on my laptop.

I just wanna say I'm sorry for not posting for like literally over a week. I've never done that in my entire however many months of being on YouTube but as you can see I'm back in Tampa in my apartment and my mom and my sister are here and we just did the merch relaunch so I've actually for once in my life been like very busy and I've just been like enjoying my life. You know, so. I literally, literally I've been wanting to film this video for like 4 days now but I didn't have any time to and it's like one of those videos that isn't gonna take like an hour it's gonna take like 5 so. Here eyebrows are always like brushed up so that's what we're gonna do. Am I like out of frame? I'm sorry.

So, I'm so sorry for the lack of content. But I'm home. Things are changing.

Oh this was skincare. Guys my order is all messed up. Sorry. I thought I had it organized properly. I didn't.

And, yeah, my eyebrows look insane. I'm so sorry you guys have to see me like this.

I have this really bad like canker sore in the back of my mouth and if I'm talking weird it's because it's killing me like if you guys have ever had them you guys know they kill. My hair looks like a disaster.

I have my mirror here, so sorry, I'll be looking over here a little bit.

Sorry I'm using my mirror, hope you guys aren't like totally distracted by that but...

So the tip with is this is that you never, you're not gonna want to fill in this entire wing with - *Thump* My cat, sorry.

Also, if my lips look huge I put the Too Faced lip injections lip gloss on, that's what it's called. They're not real injections obviously but they're burning a lot. So if I look like I got punched in the mouth that's why.

I am, as the kids are saying these days, on the struggle bus with my eyeshadow today. Both of my eyes are watering relentlessly, so, if it starts to get kind of patchy and weird around the corners of my eyes or like a little bit unflatteringly smudgy, too too grungy, that's what's going on. Please don't clock me in the comments.

Okay, I'm filming this video on a tripod, by myself. So, sorry if it's not the best produced video but you'll get the idea and I do want to keep it super short and sweet and to the point.

Side note: despite what it may look like, I actually did not snort chocolate flavored cocaine up one nostril. I just did a really bad job of blending my nose contour. I'm so sorry, it's gonna be gone in the next clip. I know I look ridiculous right now.

Sorry, there's a really loud car going by, this guy is so cool with his loud car.

Please pardon the mirrors. We just got new mirrors that we're gonna hang on this wall here, because this room doesn't have mirrors and so that's gonna be really nice to have but...

Oh, by the way, sorry that the backdrop is not Christmas themed, but I'm transitioning from Thanksgiving to Christmas.

So I know the scenery is a little different - um - sorry if the lighting is kind of weird it's about to storm outside.

This is going to be a long video you guys. I'm sorry.

And I'm so sorry, I just realized that my vlogs have to come out out of order.

Ugh, I'm gonna expose myself with how messy my desk is. Sorry if that annoys you. Sorry that I'm a mess but *sighs* whatever.

This is where I do things during the day. Sorry, it's really messy right now.

So I am wearing a very comfy outfit that I also filmed another video in today. So, sorry you'll be seeing this comfy little set a lot in the next couple videos.

I have this shirt in another color. *Coughs* Sorry my voice is like crazy.

And yes, I am getting rid of my clothing rack in the new place. I'm sorry. I know a lot of you guys like this. I don't anymore. I'm past this. I just want my clothes in a closet.

But I wanted to try it on for you guys anyways and I'm sorry it's a little wrinkled.

It's a lot lighter weight than I thought it would be. Is it sheer? If it is, I'm sorry.

Yes it is. Sorry.

This is from Everlane. Sorry it's inside out.

Wait... let me find the... k, I'm sorry. This is a mess.

Also, I have to say I was wearing like little no-show panties while I was doing the try-on because I'm just like if I don't know I'm going to keep it I'm gonna try it on. I do not trust those little like plastic things like I am wearing underwear while I try on bikinis or bathing suits. And I'm so sorry if they make an appearance in this video I did not intend for that to happen but honest mistake I'm sorry I'm sorry. I've officially been on YouTube too long for this to be happening. But we're just gonna ignore that, move right along.

They have a lot of really really cute bikinis and I had to hold myself back. Is this in the shot? Sorry.

Also, sorry if my jacket is making a lot of squeaky noise. It's very cold in my office right now and I refuse to turn on my heater because that bill is too damn high and down with capitalism. *drinks water*

I'm literally choking on my spit. I'm kind of sick if my voice sounds like that so I apologize.

Sorry I'm in a bit of a mood today but I felt like filming it anyway.

I'm in a weird mood today. I am so sorry you guys like I have been a working woman juggling 5,000 things and then now I'm finally sitting down to film and my brain is just like, "Aaaahhh" you know so bear with me.

Sorry. I need to tone it down. I know this can be overbearing.

Oh I forgot to do that, crap. Ooooh... conflict. I can... sorry, I'm thinking about how I'm going to like plan this out because I have a sponsorship I need to do... that can be Wednesday's video. I've been getting so many sponsorships guys.

I've been doing a lot more sponsored content way closer together than I usually would. I try to space it out. But I'm also terrible at time management. So I apologize for the frequent sponsors but also thank you sponsors.

Sometimes there are just really rough months and I've actually, I've had two or three, two or three very very rough months in a row. So I've had to take more sponsorships, whereas normally I don't do this many. So I'm really really sorry. I know a lot of you are disappointed about it. I just want you to know, it's not going to be this way forever. It's just going to be until the YouTube gods pick my channel up again. Yeah, so I'm so sorry.

I was thinking about my day today. This bun is really loose so forgive me if it's just all over the place.

Sorry if I sound or like seem really obnoxious in videos I just get so excited to film that I get a little bit off my rocker and just like a little bit more sassier than I usually am. Cause I just get really excited.

Anyway, I'm rambling. I'm sorry but I'm excited. I'm so excited for this to happen.

Sorry I'm out of breath.

Guys I'm sorry that the light keeps changing. It's a really cloudy day out and I'm trying my best to readjust the levels and everything but I hope it's not distracting.

Ugh I'm seeing myself in the... in the camera... I look like such a dork. I look like department store gift wrapped Easter present baby shower present. I'm sorry. I'm glad you guys put up with me though. I'm not gonna say I look ugly but I don't look normal.

Sorry, in the middle of filming I realized my eyebrows are kind of having a moment and not in a good way. So I really wanna like fix this, BRB.

Uh oh I'm sorry I'm bringing the camera close to my face I'm sorry.

Sorry this is like very chaotic footage.

Sorry if I sound nasally. I'm super sick right now so that's what is going on there.

Sorry guys, I'm just not that talkative today. I'm like trying to talk about things but I literally have nothing to talk about because my life is so boring.

Hey guys, I'm so sorry but the next few minutes are a little bit blurry for some reason my camera decided to focus on the board behind me and I don't know why but its been doing this recently. Does anybody know if maybe I did something wrong - did I click something on my camera - but for some reason recently it has just been focusing on the board behind me or on objects behind me and it never used to do that before and I just didn't notice because I still use my viewfinder - I don't use a big monitor or anything so I didn't notice I was out of focus so I'm so so sorry the next few minutes are a little bit out of focus or a lot a bit out of focus but then it does go back to normal towards the end so I'm so so so so sorry. Don't be mad.

I fiddled with my settings on my camera a little bit so... this video might look different and if it does I apologize. I always hope that my fiddlings will be an improvement. Sometimes they aren't.

Y'all it's really hot outside today so I am sorry if I am gross and sweaty.

Bios

[Carmen Amengual](#) is an interdisciplinary artist from Argentina living and working between New York and Los Angeles. Her projects encompass research, film, installation, sound, and text to examine the mediations between memory, biography, and history.

Eric Brittain (b. 1984, Louisville, KY) is an interdisciplinary artist living and working in New York.

[Steven Cottingham](#) is an artist and filmmaker from Vancouver. His work concerns the politics of visualization, with an emphasis on how disparate modes of representation produce systems of surveillance and simulation. From 2018–2021 he co-edited QOQQOON, a webzine for writing by artists.

[Chloe P. Crawford](#) is an artist highlighting the labor disabled people undertake to set the conditions for their existence in public spaces. It took her nineteen years to obtain enough work credits to qualify for Social Security Disability Insurance (SSDI).

[Martine Flor](#) is an interdisciplinary artist from Norway, currently living in New York City. In her practice she explores residues of the preverbal through material processes, often departing from materially based memory technologies such as analogue photographic techniques and handwriting.

[Ivan Forde](#) is a Harlem-based artist working across photochemical processes, printmaking, collage, public murals, sound performance, and installation. Ivan's work appropriates structures of epic poetry in blueprint paintings to imagine Blackness in panoramic space and to question notions of homeland, identity, migration and labor.

[Jack Hogan](#) is an artist and architect from Waterford, Ireland. They focus on the rich sociality of everyday life and what constitutes good shared lives beyond the nuclear family. They foreground friendship, and entwined people and places, instead of individuated subjects.

[Ben Horns](#) (born Palos Heights, IL) is a visual artist who lives and works in New York. He makes paintings, drawings, and photographs

stephanie mei huang is an L.A. and N.Y.C.-based interdisciplinary artist. They see slippery, chameleonic identity as a form of infiltration: a soft power reversal within hard architectures of power. They use a diverse range of media and strategies, including film/video, writing, sculpture, and painting.

[David L. Johnson](#) (b. 1993, New York, NY) is an artist and educator who lives and works in Manhattan. Johnson's work uses video, photography, found and stolen objects, and street intervention to engage with ongoing processes of urban development.

Will Lee is interested in videogames as a medium for exploring how something can be perfectly intelligible, but utterly meaningless. In 2018–2019, he was an artist fellow at Ashkal Alwan, Beirut, Lebanon.

[Jazmín López](#) was born in Buenos Aires and lives and works in New York. She is a filmmaker, visual artist, professor, and she runs the smallest bookstore in Buenos Aires with two friends. She studied film in Argentina and art in the US. Her works have been shown at places like: 69 Orizzonti official competition Venezia Biennial, Rotterdam Film Fest, Viennale, New Directors/New Films at MoMA and the Lincoln Center, Centre George Pompidou, and KW Institute Berlin, Istanbul Biennial.

Andrew Siedenburg is an artist and filmmaker based in Staten Island, New York, whose work uses materiality to pose interrelated questions through images, objects, and structures of language.

[Molly Soda](#) is based in Brooklyn, NY. Her work lives online, as she uses a variety of social media platforms to host her work, allowing the work to evolve and interact with the platforms themselves. Soda makes videos, installations, and web-based, interactive works on performing the self, memory, aspiration, and consumer culture.

Colophon

Everything is common

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