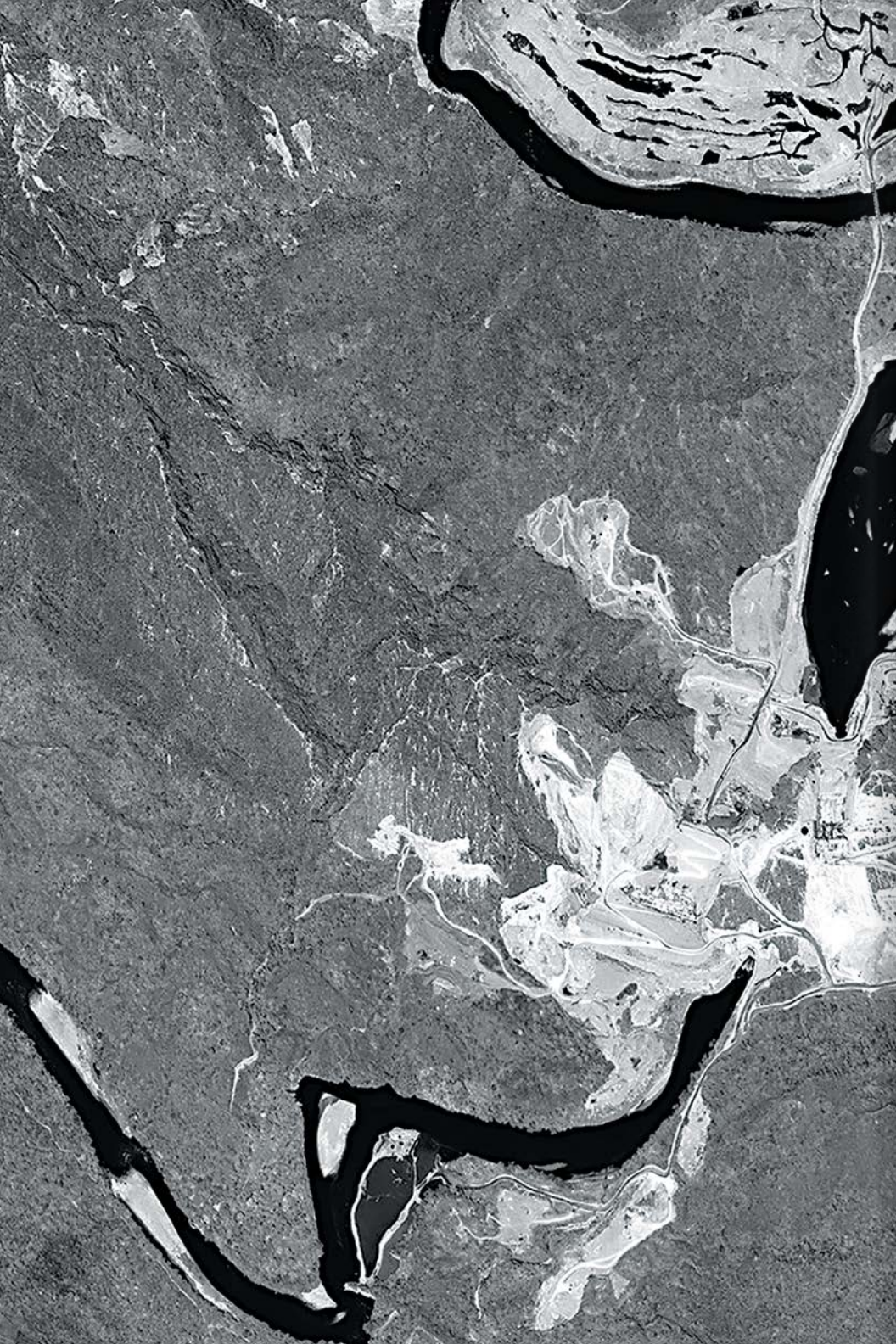




in/stasis

Darfa Sól Andrews,
Sally Eaves Hughes,
and Klaudia Ofwona Draber

Whitney Museum of American Art
Independent Study Program, 2021–22



in/stasis

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PREFACE

To be rooted is perhaps the most important and least recognized need of the human soul.

—Simone Weil¹

in/stasis brings together thirteen artists whose works attend to the attritional loss of community, land, and resources in the world around and beneath them. The exhibition approaches the experience of displacement in stasis, marking the ways displacement functions not only geographically, but also at cultural, temporal, and infrastructural levels.

We take up Rob Nixon's proposal of "a more radical notion of displacement, one that, instead of referring solely to the movement of people from their places of belonging, refers rather to the loss...that leaves communities stranded in a place stripped of the very characteristics that made it inhabitable."² Such displacement often occurs slowly and over such long periods of time that they are rendered invisible and readily ignored. Through attention to these calamities, *in/stasis* seeks to represent and resist their devastating effects.

Displacement is typically understood in the context of forced movement, defined

as the act of relocating someone or something from its site, position, or role. This notion of displacement calls to mind images of migrants and refugees fleeing war, persecution, or environmental disaster. Yet, there are also those who remain in place in the midst of dispossession, extraction, and gentrification—immobilized yet moved out of the living knowledge of home. The artists featured in *in/stasis* complicate the association of displacement with mobility and unsettle notions of what characterizes the displaced experience.

in/stasis presents work by Natalie Ball, Meriem Bennani and Orian Barki, Carolina Caycedo, LaToya Ruby Frazier, Emily Jacir, Tomashi Jackson, Nadia Myre, Otobong Nkanga, Cameron Rowland, Farideh Sakhæifar, Sheida Soleimani, and Betty Yu. The projects in the exhibition engage a range of subjects and geographies, including: the changing boundaries and status of property in Sunset Park, New York; the Canadian Indian Act of 1876; river communities and the damming industry in Colombia; and the extraction of natural resources in West Africa. Each of the artists in the exhibition approach displacement as a critical and political question, exploring the personal and institutional

registers that structure, implement, and benefit from displacement. In addition to calling out perpetrators, they also call attention to rebellions against slow violence led by those who fight against the social and cultural amnesia induced by displacement in stasis through sustained activism and protest.

In this catalogue, we unpack additional questions that underlie the exhibition. Klaudia Ofwona Draber presents an analysis of works by Betty Yu, Emily Jacir, and Natalie Ball through the lens of contemporary neocolonialism in its intrapersonal form. Ofwona Draber defines neocolonialism as existing in parallel with colonialism, though in a more contemporary realm, and speaks of its problematic within accelerated modernization, heightened knowledge-production, and identity politics. Daría Sól Andrews analyzes the work of Sheida Soleimani and LaToya Ruby Frazier within Rob Nixon's concept of "slow violence." Andrews articulates the intertwined relations between genealogy and geography, exploring the attritional and invisible violences that define the effects of displacement in stasis. Sally Eaves Hughes attends to the material of displacement and the

displacement of material in Nadia Myre's *Indian Act* (2000–2002). Through close analysis, Hughes uncovers the complex economic, political, and material histories laden within Myre's work that counteract the pervasive veilings and studied amnesia that capitalism strives to uphold.

Daría Sól Andrews,
Sally Eaves Hughes,
and Klaudia Ofwona Draber

1 Simone Weil, *The Need for Roots: Prelude to a Declaration of Duties Towards Mankind* (London: Routledge & Kegan Paul, 1952), 41.

2 Rob Nixon, *Slow Violence and the Environmentalism of the Poor* (Cambridge: Harvard University Press, 2011), 19.



ILLNESS IN EXILE

4/4/22

GREGG BORDOWITZ

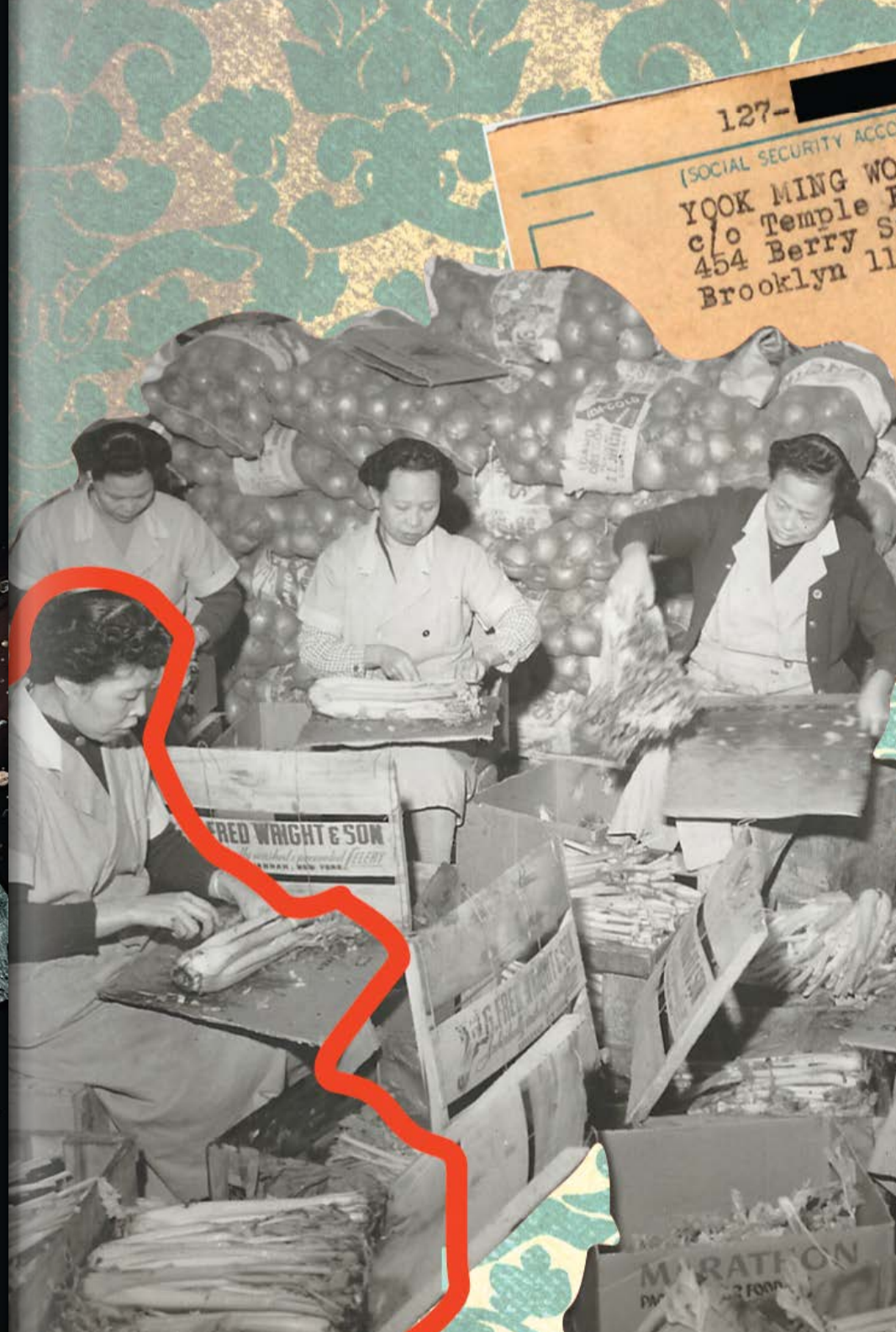
Illness too is a bounded stagnation.
Still before mirrors the body passes,
Regarding health stimulants through glass
Lenses automatically adjust—
User friendly modifications.

Not medications, no, they have side-effects
Troubling already damaged organs.
Test subjects open access drug trials
Standing ready near the toilet.
Home, a refuge for illness and drugs.

Stand perfectly still while molecules swing.
Autonomic body rhythms breathing
Heart flutter, stomach jitters vertigo;
Feet flat arm balance eyes closed, no stasis.
Perfectly, still as organs melt.

A way of being alive and surviving
With geography, privilege, and access;
Millions waiting for life-saving drugs.
We're dying, some quickly, some more slowly;
Dying still but never bodies in stasis.

The "I" of the ill regards the "I's" pain,
As meditative sitting appears still,
Though troubling thoughts relentlessly occur.
I is a geography with borders.
I is always in exile from I ill.





NEOCOLONIALISM

KLAUDIA OFWONA DRABER

To [Walter] Benjamin's critique of the progressivism of social democracy must be added the critique of a specifically colonialist imagination of historical time that arrays its subjects along a progression no less segmented temporally than are the spaces over which it rules. For while time may be imagined as an abstract and homogeneous space, populations and epochs are distributed and distinguished within it according to the scale of human progress. Along that scale, the colonised lag behind the colonising avatars of modernity: they inhabit a different space of time.

–David Lloyd¹

Neocolonialism indicates a structured relation of uneven development. Distinguished historically from colonialism proper, which fueled the colonial period formally from the late 19th-century until the mid/late 20th-century, neocolonialism has fueled the post-World War II era. While colonialism is administered primarily through the Nation-State, neocolonialism has been made possible by technological transformations and the administration of the world by multinational corporations focused largely on science, electricity, telecommunication, computerization, the chemical industry, metallurgical innovations, and nuclear power.² Neocolonialism goes beyond territorialism and includes “development of capital without necessarily the overall increase in social productivity.”³ More than describing the influence of so-called “developed” countries over

“developing” countries, the term “neocolonialism” describes a global, political, and economic structure in which some countries continue to be exploited for raw materials and cheap labor, empowering other countries to expand their governments, armies, and control of private capital. Colonizers and neocolonizers exist simultaneously, though the latter gained advantage over the former through accelerated modernization, heightened knowledge-production, and identity politics. Betty Yu, Emily Jacir, and Natalie Ball each, respectively, take up these geopolitical shifts in their artwork, exploring the ways neocolonialism is both made manifest and resisted at a more intimate level.

Although historically and formally referring to power struggles between nations, neocolonialism could also exist within a given country, referring to power struggles between more and less privileged inhabitants of the land in question. The three artists whose works are described below all tackle the idea of neocolonialism, focusing on its local rather than international dynamics. Furthermore, they explore neocolonialism's consequent effects on perceptions of freedom and independence, its relation to the invasive and, at times, invisible conditions of white supremacy and Indigenous erasure. They bring awareness to the inequalities resulting from neocolonialism, as well as the conditioning of a neo-colonial mindset, wherein the oppressed internalize the actions of the oppressor. Most importantly, what these artists have in common, is the understanding that capitalism fuels colonial and neocolonial powers.

Betty Yu, Emily Jacir, and Natalie Ball each create research-based works that draw from personal experience as well. Their visual languages are distinct, but share a curious tension with the appeal of contemporary aesthetics, instead focusing on the harsh representation of words and objects that symbolize a loss of the sense of home. Materially, they use layers of found objects, words, and culturally specific materials. Conceptually, their research leads them to create works that stage resistance to histories of racialized land ownership, structures of nationality, and the legislation of Indigenous rights.

In her recent work, Betty Yu has been tracing New York City's land usage to its rightful Indigenous, Black, and Asian inhabitants. *Mapping Black, Indigenous, and Asian Resistance in NYC* (2021–ongoing) [Fig. 1] is comprised of a set of three organza protest banners and a table with photographs and archival materials the artist “dug out” from libraries, archives, Internet research, collective memory, and oral histories. The first iteration of this project revealed only the tip of the iceberg regarding a long-erased history. Fleeting in their translucent appearance, each banner is dedicated to certain historical sites and figures, focusing on the people who have been at the forefront of historical resistance movements. One banner is dedicated to Lenapehoking, the land of Leni Lenape. This banner refers to such sites as the Indian Burial Ground, and advocates “combat erasure. [I]ndigenous resistance matters.” The second banner refers to the African Burial Ground, a National monument in Lower

Fig. 1



Manhattan, as well as Weeksville, a Brooklyn neighborhood home to the largest free Black community prior to Emancipation. It advocates against “white supremacy erasing our stories of liberation.” Finally, the third banner is inspired by the Chinese Equal Rights League and claims, “xenophobia won’t erase us.” Yu’s banners get us to slow down, to look at the past’s minoritarian collectives and the way these lands were originally inhabited. The works also bring back collective memories that have been neglected and even deliberately erased. By raising awareness, the artist inspires responsibility, as the banners not only call on the viewer to reflect but also to take action, igniting resistance and demanding change in the future.

Writing on Emily Jacir’s *Memorial to the 418 Palestinian Villages Destroyed, Depopulated and Occupied by Israel in 1948* (2001) [Fig. 2], Susannah Myers poses an important question: “through what means—aesthetically, materially, conceptually—can an artist best represent the experiences and bodies of those

Betty Yu, *Black, Indigenous, and Asian Resistance*, 2021.
 Courtesy the artist.
 Photo by Argenis Apolinario.

living under the conditions of displacement and exile?"⁴ The work is a memorial in the form of a refugee tent embroidered with the names of all 418 Palestinian villages destroyed and occupied by Israel in 1948. It is nearly impossible to demonstrate the feelings of people who have experienced this kind of loss, and to represent the experience of displacement associated with losing land, home, loved ones, and the sense of belonging.

One of the common results of colonization and neocolonization is the destruction of archives, a breakdown of history and dispossession of the past that erases the continuity of Indigenous life within occupied communities. The trauma of this rupture is often covered up by colonialism throughout generations. In the series *Where We Come From* (2001–2003), Jacir draws on her own experience as a Palestinian living under Israeli occupation to aid those Palestinians who lack the freedom to return to their home country to communicate and connect with their homeland. Jacir's

American passport allows her to return to occupied Palestinian territory. Her work begins with a simple question posed to other Palestinians living in diaspora: "If I could do anything for you anywhere in Palestine, what would it be?" This question results in a series of actions—such as putting a flower on someone else's mother's grave—documented in photos, related texts, and a video. What is being experienced in Palestine is a "forcible dispossession of [I]ndigenous populations, their expulsion from their own country, the implantation of alien sovereignty on their soil, and the speedy importation of hordes of aliens to occupy the land thus emptied of its rightful inhabitants."⁵ Through a very personal and intimate process of supporting communications between people inside and outside of Palestine, Jacir uses her American passport as a vehicle for others to return. To the extent that her project is about facilitating a relation to home, it also acts as a form of resistance to the erasure of Palestinian memory and homecoming that is not only rendered

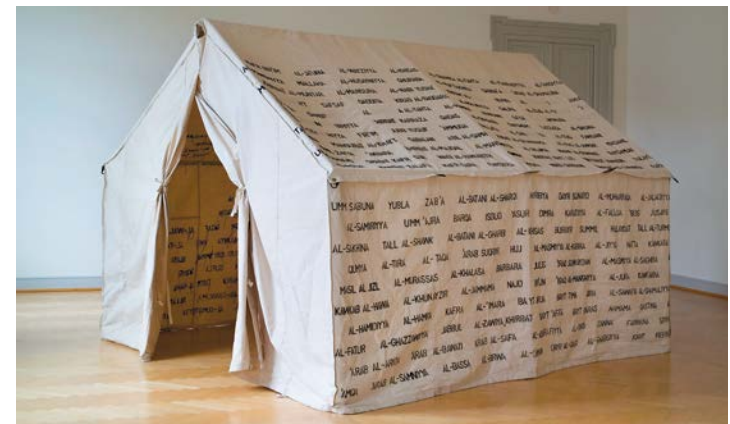


Fig. 2

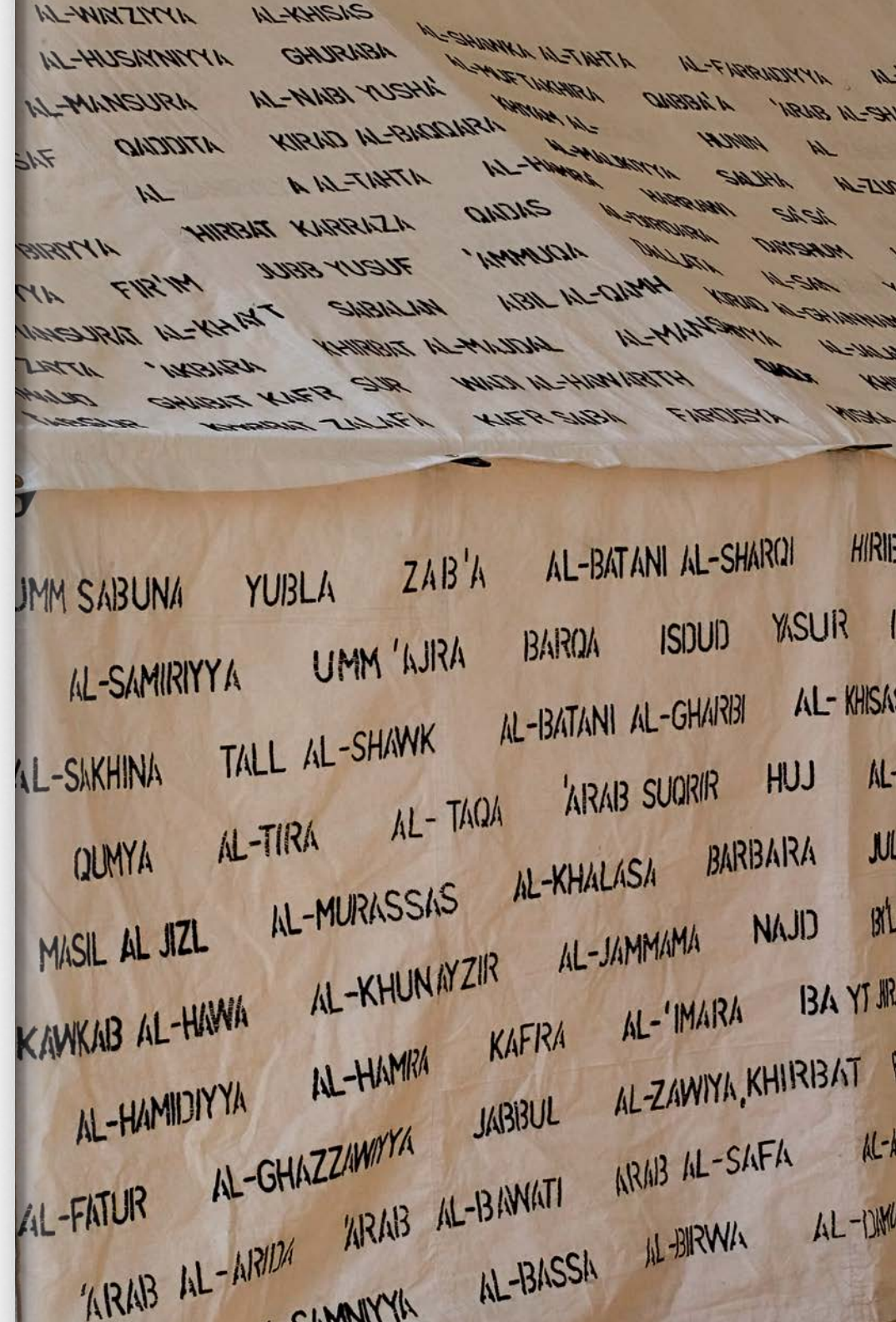
impossible by ongoing occupation but erased as part of the neocolonial project.

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Natalie Ball's work concerns the way land is legislated in relation to Indigenous populations. Neo-settlers impose laws upon Indigenous peoples that seek to assess tribal affiliations and dues. As Sarah Biscarra Dilley—artist, curator, writer, and member of the yak tit'u tit'u yak tiḥini Northern Chumash tribe—writes, “[t]he absurd violence of settler colonialism is a constant disordering of [the Indigenous] worlds, where outsiders with short memory may make legal ‘determination that native [sic] title does not exist in relation to any part of the land or waters’ or declare us extinct in the texts read by our children, taught as fact, naming us after sites of violence or enclosure, while not knowing the names of their own relatives.”⁶

Ball's works turn to the question of representation and how we might think about identity politics and neocolonial erasure in the framework of contemporary art. Certainly, Ball's works counter the obfuscation

Emily Jacir, *Memorial to 418 Palestinian Villages which were Destroyed, Depopulated and Occupied by Israel in 1948, 2001*.
Courtesy the artist and Alexander and Bonin, New York.



of narratives. However, one of the key problems of neocolonial and neo-settler logic is the imposition of notions of identity tied to multiculturalism or, as Gayatri Spivak describes it, a “new Orientalism.”⁷⁷ This might mean simply inviting Indigenous people to showcase their culture at cultural festivals. Yet, the notion of a fixed and authentic identity becomes increasingly problematic when used to dictate access for Indigenous people to stolen land by North America’s descendants of settlers. Such conditions do not leave room for an evolving understanding of what it means to be Indigenous, especially as young Indigenous people of the Americas must navigate a myriad of violence and limitations imposed by the neocolonial world order. What is expected by neo-colonizers is to have a single identity—unified, clear, and wholesome—which, in fact, is a form of oppression.

The sculpture *Gag Gun* (2021) [Fig. 3] includes an official tribal identification card for The Klamath Tribes and is, in fact, the ID the artist received upon her enrollment. After documenting her ancestry, Ball obtained membership in The Klamath on October 11, 2013 (which, by law, requires a $\frac{1}{8}$ blood quantum or an ancestor listed on its 1954 roll). The ID is attached to a shotgun with deer rawhide, as if the gun was pointing at the artist, forcing her at gunpoint to accept this identity card from the US government. The ID card affirms her Klamath ancestry but does not include any mention of her Modoc ancestry nor her Blackness. Neocolonialism strives to reduce colonized peoples’ complex relationship with their land, flattening out the experience of

Fig. 3



history, blood, race, and ethnicity. It leaves no room to hold multiple identities within one person. Under such conditions, there is no room for becoming and, as Ball indicates, no room to invent her own relationship to identity.

Betty Yu speaks to accelerated modernization and provides access to pasts we are not paying enough attention to in the stolen Lenape land of New York. Emily Jacir speaks to heightened knowledge production as the artist uses her national belonging to facilitate others’ connections to a shared Palestinian home that transcends the media representation of the Israel-Palestine conflict. Natalie Ball’s work, on the other hand, is about identity politics and the hyper-representation of the Native American Indian within the framework of a “new Orientalism” that seeks to erase the complexity of identity and the lived relationship with histories of colonization. What these three share with the other artists in *in/stasis* is a search for ways

Natalie Ball, *Gag Gun*, 2020.
Courtesy the artist.

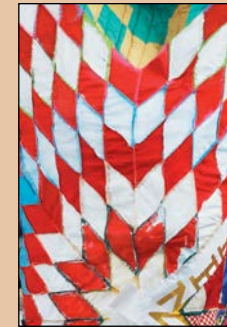
in which art can resist neocolonial forces—defying the erasure of events that too often get removed from collective memories through power struggles and Westernized politics.



Endnotes for this piece can be found on catalog page [162](#).



NATALIE BALL



b. 1980, Portland, Oregon, USA
Lives and works in Chiloquin, Oregon, USA

Many of Natalie Ball's sculptures appear to be made of Native American treaty quilts, showcasing ornately patterned textiles and multi-layered fabric. Playing with and against the viewer's expectations, Ball reappropriates quilts that have been stolen by settler culture in the first place, dispossessed from their origins in tribal culture, practice, and meaning. *Toes Out* (2020) stands at roughly the height of toddler and is made of a fragment of quilt wrapped in a cylindrical shape, collaged with elk hide, lodgepole pine, pieces of a letterman jacket, and metal boot spurs, among other things. Black Converse sneakers stick out from beneath the sculpture both providing stability and completing its comedic childlike form. Held together by leather straps, the sculpture's array of materials suggest it exists at the boundary between worlds, from the quintessentially American sneakers and jacket to the ostensibly Native quilt and hide.

As a Black and Native (Modoc and Klamath) artist, Ball makes work that interrogates the way racial and ethnic identity is legislated and controlled. On October 11, 2013, Ball obtained membership in The Klamath tribe, which by law requires a $\frac{1}{8}$ blood quantum or documentation of an ancestor listed on the 1954 Klamath roll. "Blood quantum" is a settler construct enforced by the Federal government which polices tribal membership based on a racialized logic of blood ancestry. It continues to be used by some tribes because, in part, it remains one of the only viable pathways to federally recognized citizenship, privileges, and benefits. The title, *Deer Woman's new Certificate-of-*



Indian-Blood-skin (2021) refers to the certificate issued by the Bureau of Indian Affairs upon enrollment. Rather than include the standard issue ID card, the hanging sculpture is made of textiles, deer and porcupine hair, chenille, paint, beads, river willow, seeding sage, pine, and rope. The artwork embodies a deer woman—a spirit being who preys on disobedient men, represented in a variety of tribal cultures, and one that can be found across the artist's community in the US, Canada, and Mexico.



Natalie Ball, *Deer Woman's new Certificate-of-Indian-Blood-skin*, 2021.
Courtesy the artist and Sadie Coles HQ, London.
Photo by Robert Glowacki.
Above and on catalog pages [28](#), [31](#), and [154](#).



Natalie Ball, *Toes Out*, 2021.
Courtesy the artist and Wentrup Gallery.
Above and on catalog page 34.



not having any plans

MERIEM BENNANI

b. 1988, Rabat, Morocco
Lives and works in Brooklyn, New York, USA



ORIAN BARKI

b. 1985, Tel Aviv, Israel
Lives and works in New York City, New York, USA



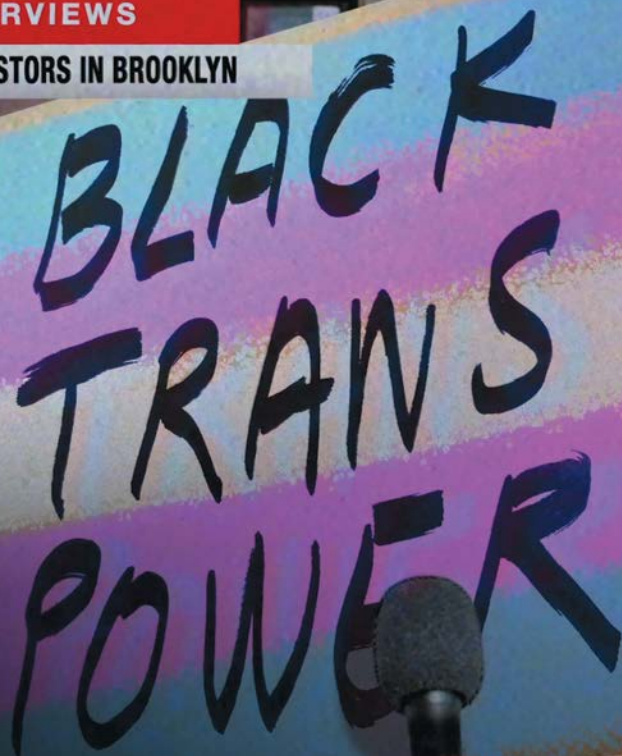


Meriem Bennani and Orian Barki,
stills from *2 Lizards*, 2020.
Courtesy of the artists.
Above and on catalog pages 36, 38, 41 and 42.

Meriem Bennani works in digital media. Her videos, sculptures, and installations explore sensitive and taboo political topics with satire and humor. Using social media as a primary site for circulating her work, instead of the conventional platform of the gallery, and borrowing from social media's general aesthetics, Bennani achieves an intimacy and personal connection with the viewer's daily experience. In this way, her practice also allows viewers to experience her work wherever they are in the world, so long as they are connected to a digital device.

For *2 Lizards* (2020), Bennani collaborated with filmmaker Orian Barki to create an eight episode animated series that was released weekly on Instagram during the first months of the Covid-19 lockdown in New York City. Voiced by the artists themselves, the series chronicled the real time effects of the pandemic and quarantine life through the socially disrupted lives of a pair of reptiles. Stuck at home, the two lizards discuss the social and political aspects of movement and displacement, asking questions about who gets to move when and where versus who is confined. The series explores how movement has been redefined in the unfolding pandemic world. Placed alongside the work of artists dealing with examples of historical displacement, violence, and expropriation, Bennani's work may at first seem playful. However, it effectively ties in the way mobility and displacement are always dialectical. One person's circulation is often conditioned by another's enforced stasis. Framed by the contemporary moment, the series examines the privileges surrounding





BLACK
TRANS
POWER

LIVE
NYC

in/stasis

movement. Pointing to the displacing effects of forced stasis at a personal and domestic register, *2 Lizards* is self-consciously a product of the privileges of those who were able to stay home during the pandemic's early months.

CAROLINA CAYCEDO



b. 1978, London, United Kingdom
Lives and works in Los Angeles, California, USA



The interdisciplinary practice of Colombian artist Carolina Caycedo is grounded in vital questions related to asymmetrical power relations, dispossession, and environmental justice. Since 2012, Caycedo has conducted the ongoing project, *Be Dammed*, examining the wide-reaching impacts of dams built by transnational corporations along waterways in Latin America.

46 These dams signify the transformation of bodies of water from public entities into privatized resources. In making this work, Caycedo collaborates with rural communities who often rely on natural ecosystems as the basis for their economic and cultural survival. In fishing towns such as La Jagua, on Colombia's Magdalena (Yuma) River, the building of hydroelectric dams causes more than environmental damage—it transforms everyday gestures such as fishing, swimming, or cultivating a garden into political tools of anti-corporatization. The film, *Land of Friends* (2014) highlights these moments of daily life and the voices of local inhabitants, both human and non-human, around the El Quimbo Dam, the first private hydroelectric power project in Colombia.

Related to her examination of dams, and particularly the fishing communities they are displacing in stasis, Caycedo has created a sculptural series called "Cosmotarrayas" (2016–ongoing). These sculptures are assembled with cast fishing nets, or *atarrayas* in Spanish, and various symbolic objects collected during Caycedo's field research in river communities in Colombia, Mexico, and Brazil. Many of these nets and objects were handmade for Caycedo by community activists and



Carolina Caycedo, *Cosmotarraya Rio Ribeira*, 2016.
Courtesy the artist and
Whitney Museum of American Art.

Carolina Caycedo, installation view of "Between the Waters,"
Whitney Museum of American Art (March 9–July 22, 2018).
Photograph by Ron Amstutz. Courtesy the artist
and Whitney Museum of American Art.
On catalog page 44.



Carolina Caycedo, stills from *Land of Friends*, 2014.

Courtesy the artist.

Above and on catalog pages [2](#), [4](#), [8](#), [9](#), [156](#), [167](#), and [168](#).

Carolina Caycedo, *Atarraya*, 2016. Documentation of performance at ARTBO, International Art Fair Bogota.

Photo by Cámara de Comercio.

On catalog page [112](#).

fishers who collaborated with her on interviews, films, performances, workshops, and political actions. Each sculpture contains links between specific individuals, cultures, rivers, and traditions in ways that demonstrate the meaningfulness, connectivity, and exchange at the heart of Caycedo's practice. At the same time, they also represent the dispossession of these individuals, and their continued resistance to corporations and governments seeking to control the flow of water and, thus, ways of life. Responding intuitively to these conditions, Caycedo creates talismanic assemblages in tribute to activists fighting the dams and to those resisting displacement through persisting in their daily labors.

in/stasis



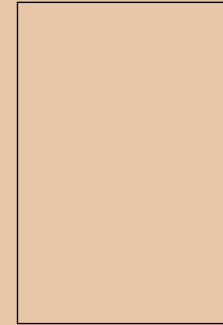
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Carolina Caycedo, *The Binding|El amarre*, 2017.
Courtesy the artist and
Whitney Museum of American Art.
Above and on catalog page 50.



Carolina Caycedo, *She Came From the Deep|Ella vino de lo profundo*, 2017. Courtesy the artist and Whitney Museum of American Art. Above and on catalog page 161.

LATOYA RUBY FRAZIER



b. 1982, Braddock, Pennsylvania, USA
Lives and works in Chicago, Illinois, USA



LaToya Ruby Frazier, *In Gramps' Pajamas*, 2010 (Top), and *Covered in Gramps' Blanket*, 2010 (Bottom), from the "Home Body Series" (2010). Courtesy Whitney Museum of American Art, the artist, and Michel Rein, Paris/Brussels.

LaToya Ruby Frazier is an American artist working in photography. Committed to the tradition of social documentary, she often works in series that investigate environmental racism through image, text, and testimony. For the project *Flint Is Family* (2016), for example, Frazier lived in Flint, Michigan, for five months, documenting and becoming embedded within life amidst the city's ongoing water crisis.

Frazier's first photobook, *The Notion of Family* (2014), brings the artist back to her hometown of Braddock, Pennsylvania. Once an industrial city with a historic steel mill that employed a mostly Black working-class community, Braddock's demise alongside industrial decline also points to systemic divestment in communities of color. Unlike towns targeted for renewal in the post-industrial era, Braddock's derelict structures provide evidence of how slow violence leeches vitality from communities over the long duration in a process of "organized abandonment," to borrow Ruth Wilson Gilmore's concept.

Frazier's photographs of Braddock's post-industrial landscape intentionally mimic similar conceptual photography of the 1970s (i.e. Bernd and Hilla Becher), questioning the ways in which destitution becomes not only fodder but fetish for the contemporary camera. Interspersing the landscape of Braddock with portraits that evince the deleterious effects of environment racism on the city's current residents, including Frazier's mother and grandmother, her work speaks to the undeniably human cost of deindustrialization. Weaving this juxtaposition with fragments of texts and pho-

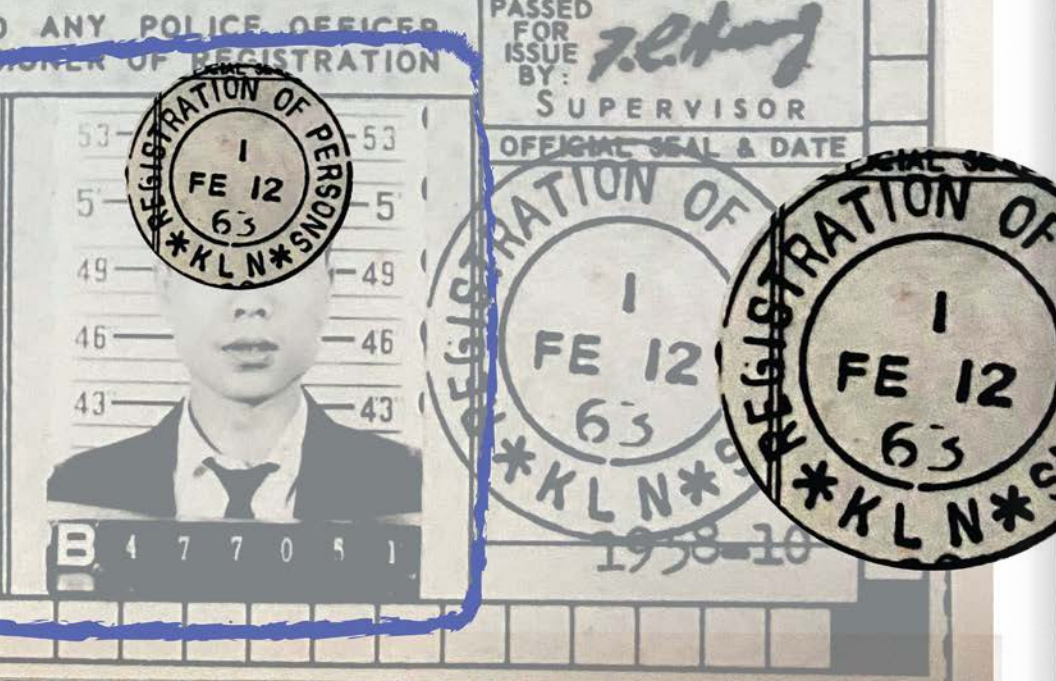


in/stasis

tographs from Frazier's intimate family life, her work is indeed haunted by the notion of family. Captured over more than a decade (2001–2014), the work in this series meditates on a singular place where residents are both caught within a cycle of impoverishment fueled by industrial decline and powerfully attached to the scene and setting of home. It suggests that the immovable residents of Braddock are both trapped and finding ways to act in defiance of the divestment in the world around them. Are they haunted by a notion of the American family (tied as it is to the dream of homeownership and employment) that has largely failed, or are they constructing a different notion of family through modes of survival under the duress of racial capitalism?

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LaToya Ruby Frazier, *Landscape of the Body (Epilepsy Test)*, 2011, from the series "The Notion of Family" (2001–2014).
Courtesy Whitney Museum of American Art, the artist and Michel Rein, Paris/Brussels.



TO MY FATHER / TO MY FUTURE SON

OCEAN VUONG

The stars are not hereditary.
Emily Dickinson

There was a door & then a door
surrounded by a forest.

Look, my eyes are not
your eyes.

You move through me like rain
heard
from another country.

Yes, you have a country.

Someday, they will find it
while searching for lost ships...

Once, I fell in love
during a slow-motion car crash.

We looked so peaceful, the cigarette floating from his lips
as our heads whiplashed back
into the dream & all
was forgiven.

Because what you heard, or will hear, is true: I wrote
a better hour onto the page

& watched the fire take it back.

Ocean Vuong

Something was always burning.

Do you understand? I closed my mouth
but could still taste the ash
because my eyes were open.

From men, I learned to praise the thickness of walls.
From women,
I learned to praise.

If you are given my body, put it down.
If you are given anything
be sure to leave
no tracks in the snow. Know

that I never chose
which way the seasons turned. That it was always October
in my throat

& you: every leaf
refusing to rust.

Quick. Can you see the red dark shifting?

This means I am touching you. This means
you are not alone—even
as you are not.

If you get there before me, if you think
of nothing

& my face appears rippling
like a torn flag—turn back.

in/stasis

Turn back & find the book I left
for us, filled
with all the colors of the sky
forgotten by gravediggers.

Use it.

Use it to prove how the stars
were always what we knew

they were: the exit wounds
of every
misfired word.





VIOLENT GENEALOGIES:
A GRADUAL CATAclySM

DARÍA SÓL ANDREWS

Attritional catastrophes that overspill clear boundaries in time and space are marked above all by displacements—temporal, geographical, rhetorical, and technological...Such displacements smooth the way for amnesia, as places are rendered irretrievable to those who once inhabited them, places that ordinarily pass unmourned in the corporate media.

—Rob Nixon¹

68 Bringing visibility to violence is an exercise of political power, especially given the attention economy of the contemporary media landscape. Collective concern is often fueled by what enters one's newsfeed, creating an uncomfortable correlation between seeing and acting in response. Yet what determines an act of violence? Where are its lines drawn? In his text *Slow Violence and the Environmentalism of the Poor*, Rob Nixon presents some essential questions when considering these terms,

How do we both make slow violence visible yet also challenge the privileging of the visible? Who gets to see, and from where? When and how does such empowered seeing become normative? And what perspectives—not least those of the poor or women or the colonized—do hegemonic sight conventions of visibility obscure?²

If displacement refers more often to conditions of eviction and forced exile, Nixon describes slow violence as a form of “displacement without moving” which involves a rupture in the everyday that takes place over longer periods of time and often remains readily ignored or invisible. An over emphasis on the movement of the body in considering the violence of displacement similarly distracts from the kinds of violence that operates by degrading an environment in which one is forcibly located.³ These forms of attrition include environmental disasters, industrial contamination, and the gradual violence of deforestation and soil erosion, but might also encompass the long-term impact of domestic abuse, war, and post-traumatic stress which similarly inhabit the realm of postponed and gradual cataclysm. “[T]o render slow violence visible,” Nixon writes, “entails, among other things, redefining speed.”⁴ Such violence, as my epigraph suggests, is not spectacularly visible, but instead functions through an induced amnesia that disguises its destruction beneath layers of time and banality. Combine this with the fact that we live in an age where political concern is mediated by the rapid-fire refresh of the social media feed, and the effects of slow violence disappear almost entirely within mainstream representation.

How do you represent a violence which seems so resistant to being represented? Bearing witness to the devastation that slow violence wreaks requires drawing attention to a different register of time, action, and geography. Nixon uses geography to recognize slow violence in the environment as it is occurring. To this,

I would like to add a consideration of genealogy and family. Much like geography can be considered beyond the literal concepts of location or place, genealogy can be considered spatially—as in the geography of family and the genealogy of landscape. In many ways, geography influences genealogy, and vice versa.

Sheida Soleimani and LaToya Ruby Frazier each provide effective examples of a non-literal genealogical-geographic examination of slow violence. Working with different photographic traditions, Soleimani and Frazier both explore the physical site in relation to social and familial relationships. Frazier uses social documentary to index her family's relationship to their hometown of Braddock, Pennsylvania, and in the process explores the systemic and environmental racism that has plagued this once industrial city. Soleimani explores a more surreal sense of family, layering her own personal family histories against the geopolitics of the Middle East, a place wrought with oil driven war, violence, and corruption. Where Frazier's work juxtaposes the destruction of the environment with its effect on the human, Soleimani presents assemblages that are themselves a genealogy of sorts, in the most general sense of the term, as interrelated parts and the relationships between things.

Frazier's series "The Notion of Family" (2001–2014) examines her own family members, but also unpacks an aspect of Blackness and the family at a broader scale. Though more straightforward, Frazier's work is no less complicated in its relationship to genealogies of slow violence. The genealogy of the Black American



Fig. 1

experience can itself be considered a product of slow violence, an enmeshed and complex history that traces its way back through long and devastating histories of displacement and enslavement. The insidious repercussions of hundreds of years of steady brutality are present, though not directly represented, in the family and social structures documented in Frazier's work.

In *Landscape of the Body (Epilepsy Test)* (2011) [Fig. 1] Frazier creates a diptych. On one side is a sickly body shown in a hospital gown, layers of tubes and IV drips stringing along the person's side. The patient is slouched and lifeless. The person's face is hidden from view, leaving the body itself to become a signifier for deterioration and disease. Next to this portrait is a landscape photograph of a building in decay as if bombed to pieces. The scattered electrical lines and wiring from the building are eerily identical to the tubing in the hospital scene. With this diptych, Frazier relates the effects of a ravaged community—a building,

LaToya Ruby Frazier, *Landscape of the Body (Epilepsy Test)*, 2011, from the series "The Notion of Family" (2001–2014).
 Courtesy Whitney Museum of American Art, the artist and Michel Rein, Paris/Brussels.

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obliterated, almost unrecognizable in its ruin—to the potentially delayed but causal experience of illness, disease, and declining health experienced by the inhabitants of Braddock. This is slow violence and static displacement in its most interlinked and obvious forms. Unable or unwilling to leave Braddock, those portrayed in "The Notion of Family" live a life plagued with forced stasis. Not able to leave a home that is slowly disappearing and crumbling beneath them, they are fated to crumble and deteriorate with it. Frazier not only documents this link, her work unfolds slowly, over thirteen years, working against an age defined by fast-paced social media.

Against the tradition of documentary, Sheida Soleimani stages and performs as a way of imaging how photography can function beyond its truth value. Growing up persecuted under dictatorial regimes where so much media imagery and propaganda is circulated, her practice questions the way seemingly documentary

Fig. 2



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images have the potential to disseminate falsehoods. Soleimani utilizes the tableaux as a way to immobilize stereotypical, rapid-fire representations of war and political conflict. By freezing these moments in a staged and surreal atmosphere, Soleimani allows us the time to properly digest its content, making visible unexpected connections between media symbols. The use of the tableaux also allows her the agency to create her own visual language, to control her own narrative, one that does not rely on traditional forms of photographic evidence. Soleimani not only undermines the truth value in these images, but also proposes a deeper history within news media that we are not paying attention to. Further, surrealism functions critically in her works, as the elements of fantasy highlight the absurdity of the reality she is documenting.

Sheida Soleimani,
Dukhan Field, Qatar, 2018.
 Courtesy the artist and
 Denny Dimin Gallery.

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Dukhan Field, Qatar (2018) [Fig. 2] examines the history of the petroleum trade and warfare tied to oil extraction. The constructed photograph draws on source imagery from Qatar and the political complexities surrounding its oil fields and refineries. The viewer is presented with the body of a naked woman, painted green, and lying face down in front of a theatrical backdrop. A soccer ball lies aimlessly next to the woman, whose body is positioned near a string of black and white cow-print party banners. Almost resembling a soccer field, the woman's body blends into the busy green floor and background. Just out of reach of her extended arms sits a glass of milk—referencing maternal, nutrients, the body, and life.⁵ This becomes conflated with notions of oil fueling the industry of capitalist life within Qatar. Images of war missiles

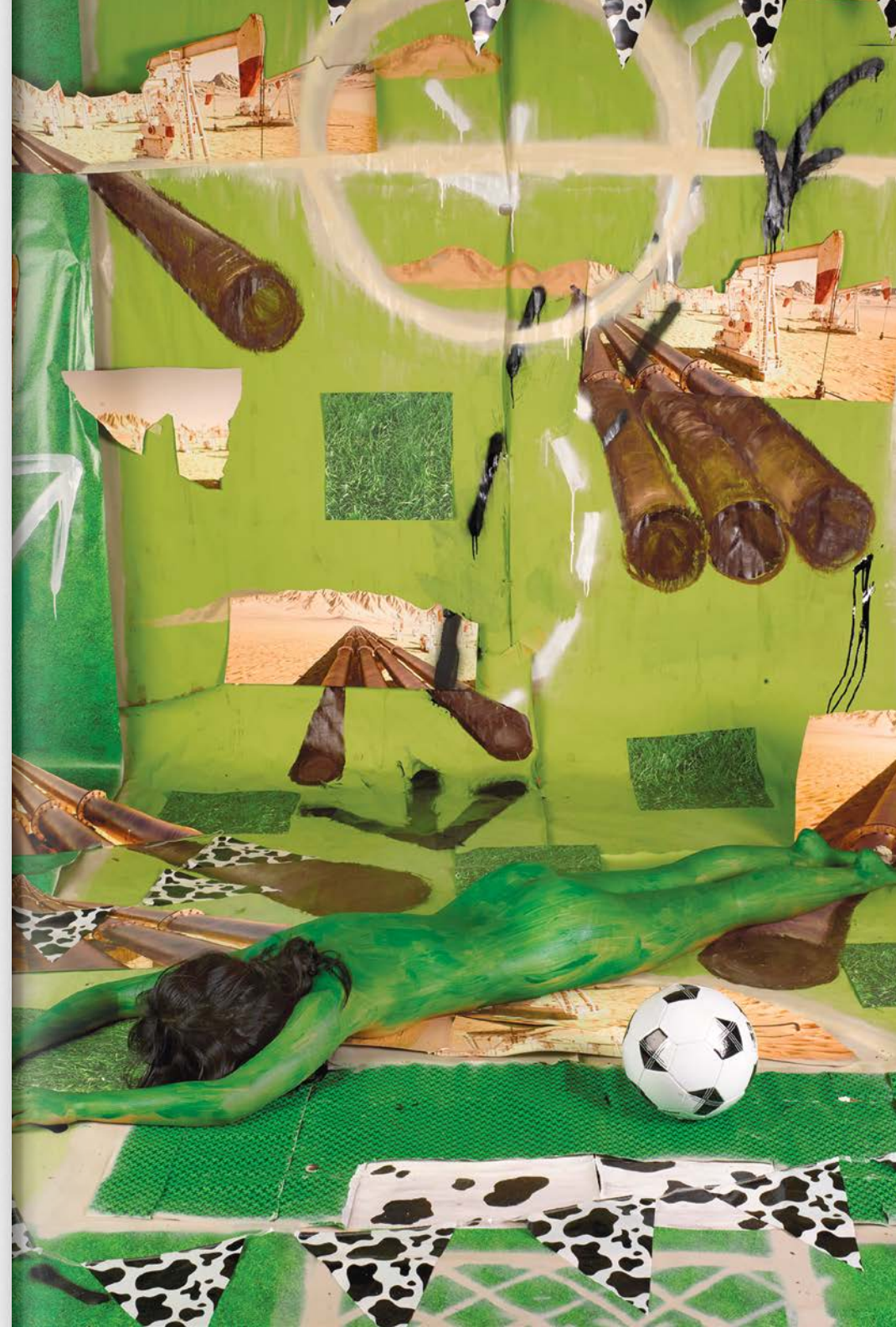
are collaged and painted behind her, with markings of arrows and circles resembling the drawings of game plays for football and soccer matches. The association of war imagery with the lighthearted nature of play and sports is disconcerting. One can imagine the missiles aiming for this woman, searching for her camouflaged body amongst the green. Terrified and frozen, she sinks into her surroundings, unable to move, unable to act. Helpless and lifeless, she disappears into the floor. She is displaced, yet frozen still. Does she hide in plain sight like Qatar's politicians, playing dead so as not to assume responsibility for her actions? Or does she represent the people of Qatar, displaced in place, whose country has been ravaged with oil-driven war, hiding from the violence and destruction as physical escape is not an option?

In the context of *in/stasis*, Soleimani and Frazier both engage with photography in compelling and distinct ways. While Soleimani employs practices of studio photography and post-production techniques, Frazier's work makes use of the conventions of documentary and empirical observation. Frazier and Soleimani problematize the "cause-consequence" relation in slow violence, critically engaging with this broken link in causality. In the case of Frazier, she connects the body and infrastructure through the parallelisms of the diptych. In a different register, Soleimani focuses on the surreal to produce multilayered and unexpected connections among certain symbols of media and politics. In each of their works, the artists create a visual map, diagramming a relation of the body to place and

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the structures of power that condition displacement in stasis. Their individual practices provide a captivating juxtaposition of the human body and physical space, leaving the viewer to ponder a poignant and compelling set of questions: at what point does the invisible devastation of slow violence become unavoidable? Once we've crossed the threshold of representation, of visibility, is it already too late? Irrevocably attached to a site that progresses slowly into a point of no return, the tipping point is reached and passes us by without signal, resulting in what Rachel Carson describes as "death by indirection."⁶ In the case of Soleimani and Frazier, is the tipping point obvious to the viewer? See if you can spot it, before it's too late.

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Endnotes for this piece can be found on catalog pages [162](#) and [163](#).

in/stasis



EMILY JACIR



b. 1972

Lives and works in and around the Mediterranean

Emily Jacir is a Palestinian artist and filmmaker known for her personal and political exploration of exile, immigration, colonization, freedom, silence, resistance, and knowledge-production. Her work unveils the politics of movement within public space, examining the structural and political implications bound up in places marked by war and violence as well as desire.

Where We Come From (2002–2003) is an installation that includes documentary film, photographs, and text pieces inspired by a performance that illustrated the lack of freedom to return home for Palestinians living in exile. Taking advantage of her own liberty of movement provided by her United States passport, Jacir's project begins with a question and offering to other Palestinians: "If I could do anything for you, anywhere in Palestine, what would it be?" This question is informed by another one, a question we are always asked at borders: "Did someone give you something to carry?" Jacir crosses both physical and psychological borders in answering these requests, performing acts of kindness often taken for granted as a way to connect Palestinians with their homeland. In doing so, she examines structures of power and privilege and the politics around movement, using art as a means of transferring love and care across impassable boundaries.

Toward the end of the performance series, Israel revoked Jacir's freedom to move within Gaza and among certain Palestinian towns, despite her American passport. With the very basis of her work suspended, her use of national cover to enact a series of inter-

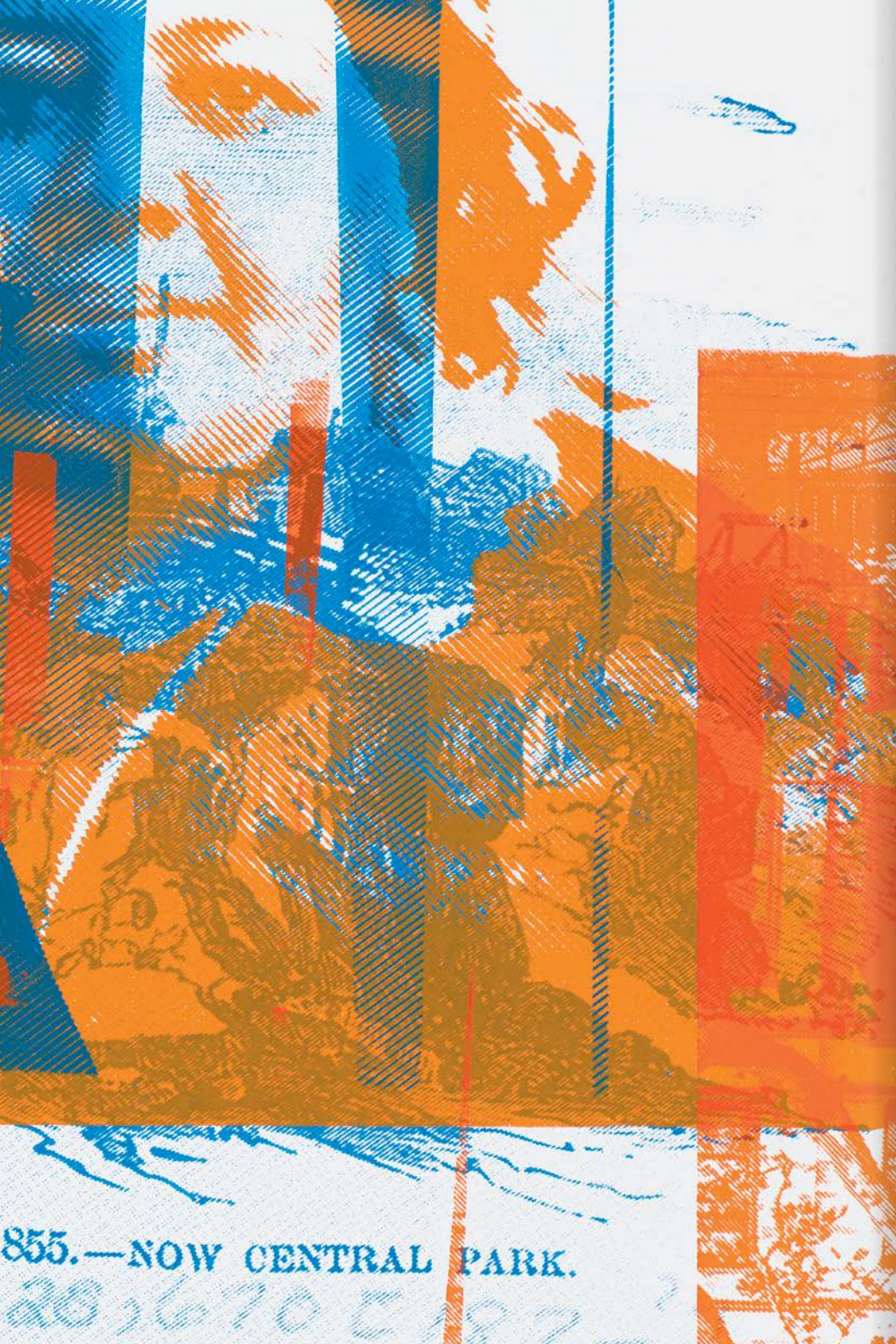


Emily Jacir, *Munir*, from the series
 "Where We Come From" (2001–03). Courtesy the artist
 and Whitney Museum of American Art.
 Photograph by Jerry L. Thompson.
 Above and on catalog page 65.

personal exchanges, Jacir's own status as a mobile Palestinian subject was thrown into question. "As Palestinians with foreign passports we're increasingly denied entry into the country at all border crossings," writes the artist in a statement issued in 2004 after her project's abrupt termination. *Where We Come From* forces the question of whether the freedom to move can be thought of as a human right when so many lives are conditioned by enforced stasis on one side of the border.³ The displacement of this work is thus revealed in three registers: in the transference to Jacir of acts of care that facilitate an exchange among strangers; in the displacement in stasis and forced exile of Palestinians in and outside of Palestine; and finally, in the gradual displacement of Jacir herself as her own freedom to transgress this border was revoked.



Emily Jacir, installation view of
"Where We Come From," (2001–2003).
Courtesy Alexander and Bonin, New York.
Installed at Jaffe-Friede Gallery,
Dartmouth University (January 15–March 3, 2019).
Photo by John Sherman.
Above and on catalog page 78.



in/stasis

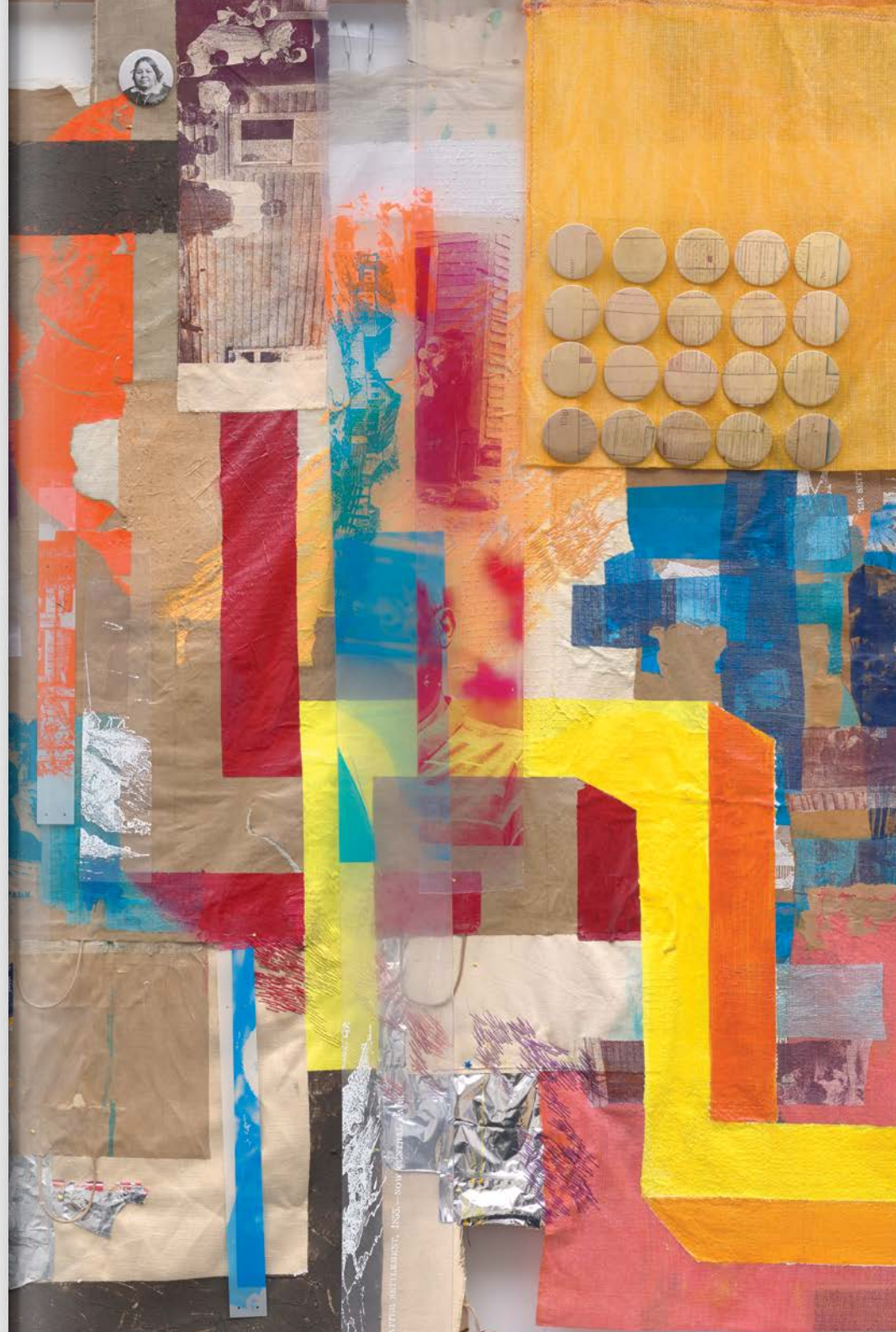
TOMASHI JACKSON



b. 1980, Houston, Texas, USA
Lives and works in New York, New York, USA



Tomashi Jackson, *Make Two Black Property Owners Look Like One (Limited Value Exercise) (Mr. Lyons & Mr. Dorce)*, 2019. Courtesy the artist and Whitney Museum of American Art.



Through densely layered abstractions and collaged paintings, Tomashi Jackson addresses systemic racial injustice in the United States. The three works presented in the exhibition focus on two disparate moments of dispossession and displacement in New York. While reading the investigative journalism of Kings County Politics newspaper, Jackson learned about the “Third-Party Transfer Program,” a local New York law used to justify sudden foreclosure on, and seizures of, fully paid-for properties labeled as “distressed.” Present day city representatives and real estate developers disproportionately target homeowners of color with this so-called “program,” utilizing eminent domain to seize homes under the auspice of restoring neighborhoods. Jackson’s works bring this contemporary assault on Black property owners into dialogue with the history of Seneca Village, which was founded in 1825 by free African Americans and razed in 1857 to create Central Park. A site with three churches, two schools, two cemeteries and a thriving population, Seneca Village once had the highest percentage of Black property owners in New York City. Layering research on Seneca Village with contemporary reporting on the Third-Party Transfer Program, Jackson frames a complex yet continuous infrastructure of systemic and racialized displacement.

Hometown Buffet-Two Blues (Limited Value Exercise) (2019) breaks down archival photographs into half-tone lines, dissecting but also opening up these historical records. Jackson prints the images from both periods on mylar strips and overlays them onto the collaged canvas creating a graphic space where



Tomashi Jackson, *Hometown Buffet-Two Blues (Limited Value Exercise)*, 2019.
 Courtesy the artist and Whitney Museum of American Art.
 Photograph by Ron Amstutz.
 Above and on catalog pages [87](#) and [155](#).



elements interweave. With these translucent materials, Jackson encourages the interplay of light and color on and around the space of the painting. Alongside this play of transparency are a wide range of found materials with personal and historical significance—paper bags, gauze, hardwood flooring, vinyl insulation strips, buttons, willow branches, and Seneca Village soil. Dynamic expanses of saturated color organize and unite the complex assemblage, much like in Jackson's screenprints, in which notions of progressive time and history collapse.

Tomashi Jackson, *New Money*
(*Mary had a plot of land & so did Ms. Marlene*), 2019.
Courtesy the artist and
Whitney Museum of American Art.
Above and on catalog page 84.



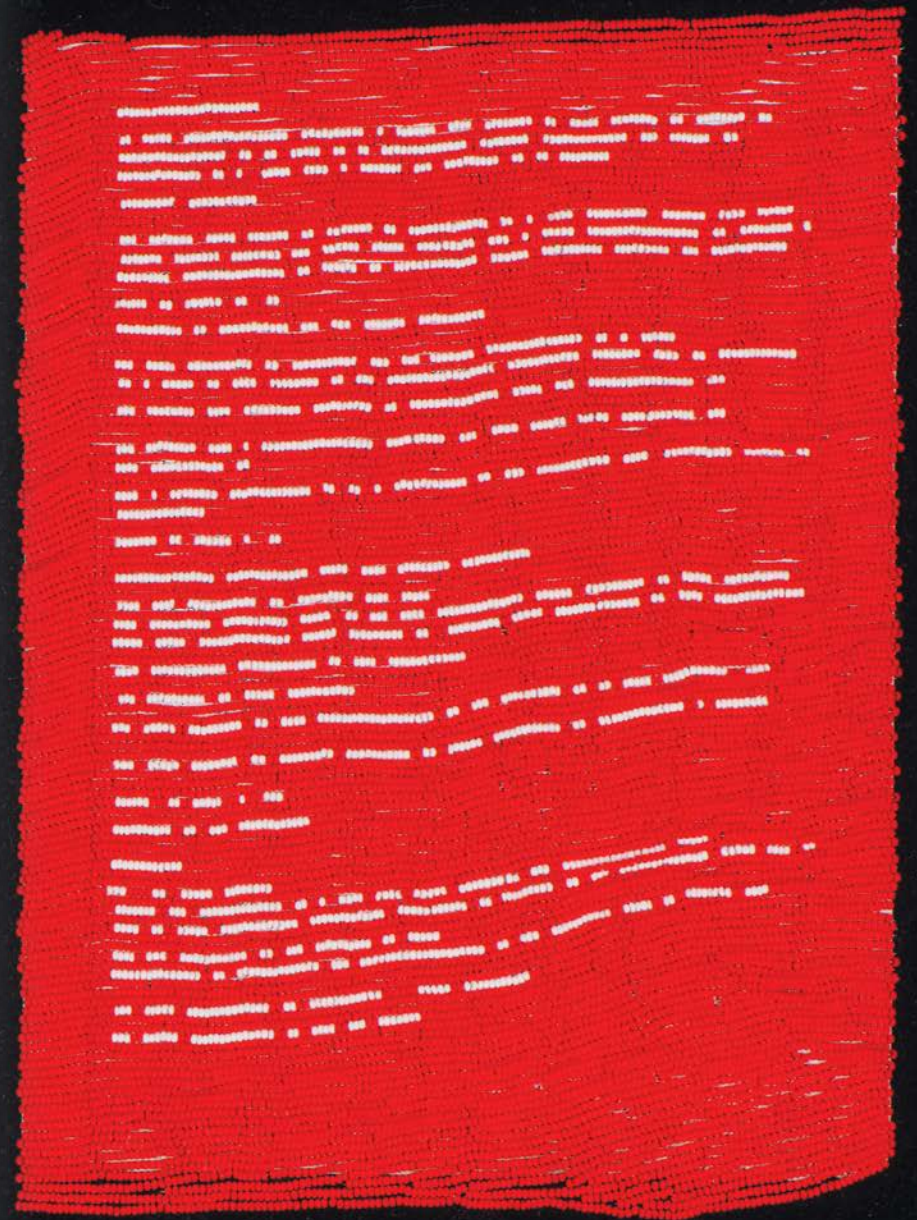
NADIA MYRE



b. 1974 in Montreal, Canada
Lives and works in Montreal, Canada

Nadia Myre is an Indigenous and Québécois artist and member of the Algonquin First Nation of Kitigan Zibi Anishinabeg. Her work combines traditional processes of craft and collaborative labor with a minimalist aesthetic. For *Indian Act* (2000–2002), the artist collaborated with over two hundred and thirty relatives, friends, and strangers to bead over all fifty-six pages of the Indian Act. Established in 1876, the Act continues to give the Canadian government legislative authority to define Indigenous status and land rights, and historically has worked to dismantle cultural, social, economic, and political forms intrinsic to Native communities. Working collectively to replace each typographic mark with a handsewn bead, Myre's project performs its own act of erasure and displacement by visually negating the law.

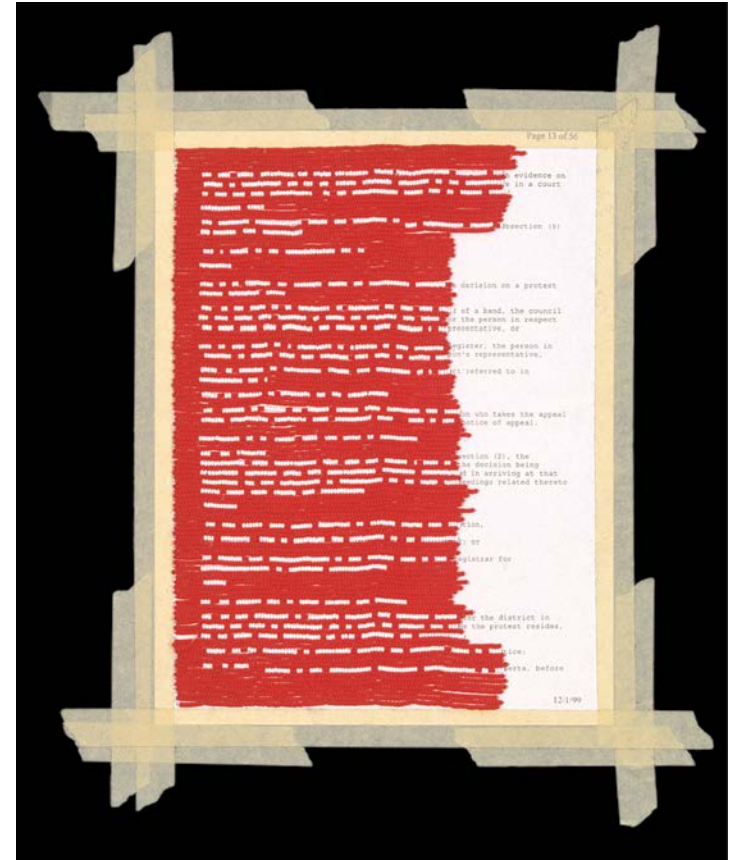
Indian Act speaks to the ongoing realities of colonization for indigenous communities through both forced geographical removal from Native land as well as the displacement of cultural identity. The federal law on which the work is based followed other contracts established both among Indigenous tribes and early European settlers. Using a copy of the Act mounted on stroud cloth, Myre supplements white beads for letters and red beads for negative spaces. These colors draw association with racialized stereotypes of “White” and “Red” people. Resulting in an abstract pattern that uses the original text as a score while also obscuring it, Myre's materials and process also recall the beaded wampum belt, a traditional Eastern Woodlands method of representing a diplomatic and economic agreement between two parties.



41/56 INDIAN ACT



By displacing the primacy of colonialist language and official records (now over one hundred and twenty-five years old and still in effect), Myre creates an overlap of meaning between systems, subverting and revising the terms that continue to legislate Indigenous life. Heavily redacted, the blocked and abstracted forms parallel the way in which the documents themselves have become an abstraction, divorced from the material reality they produce and enforce. Moving beyond adornment to critical negation, *Indian Act* focuses the viewer's attention on the collaborative and laborious rendition of the legal document as a living and ongoing artifact of colonialism.



Nadia Myre, *Indian Act* (Page 13), 2000–2002.
Courtesy the artist.

Nadia Myre, installation view of *Indian Act*, 2000–2002.
Courtesy the artist. Installed at OBORO, Montreal, QC.
Photograph by Denis Farley.
On catalog page [92](#).

Indian Act (Page 43) on catalog page [95](#).

Indian Act (Page 35) on catalog pages [114](#) and [121](#).

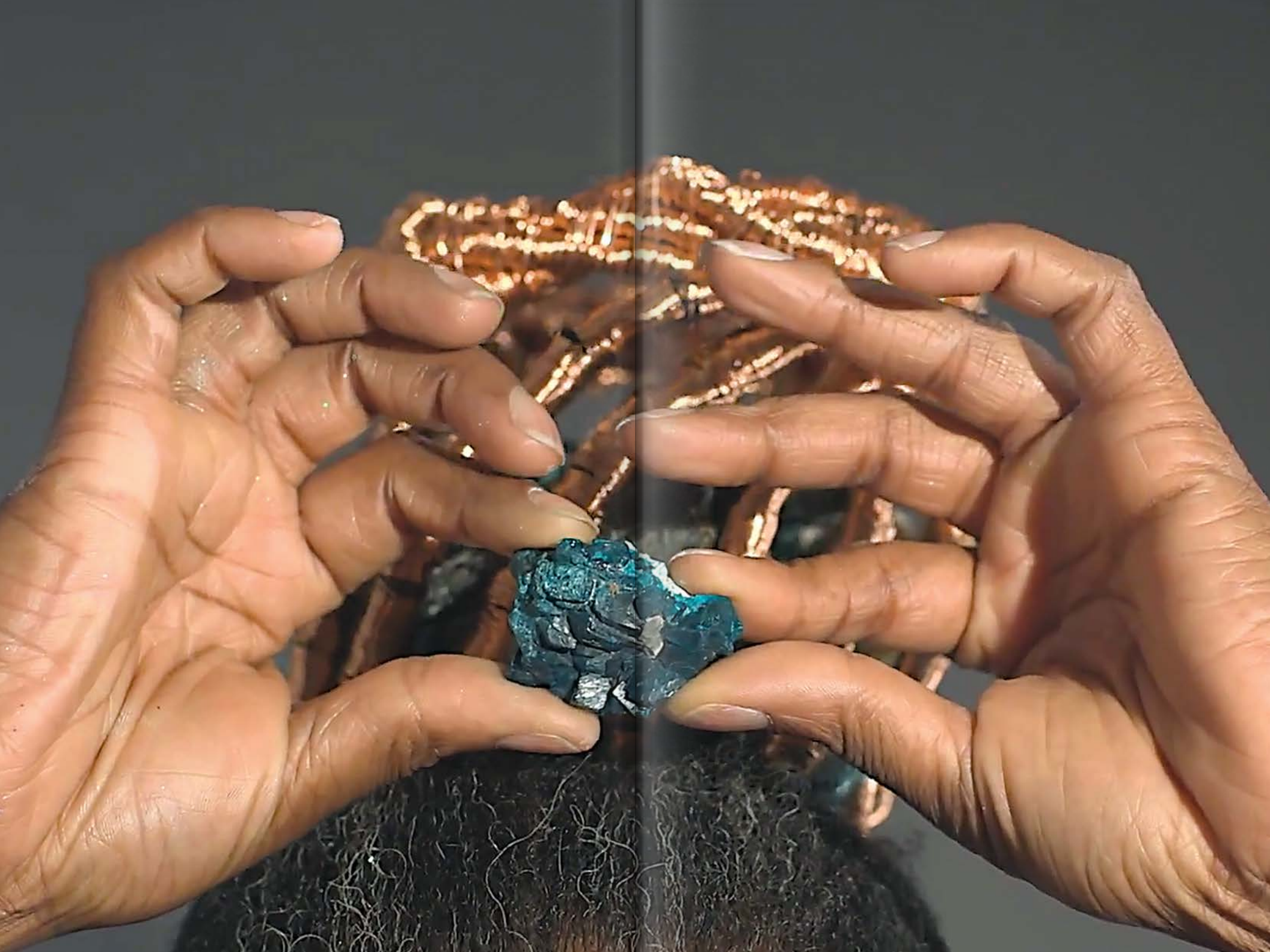


in/stasis

OTOBONG NKANGA



b. 1974 in Kano, Nigeria
Lives and works in Antwerp, Belgium



Otobong Nkanga traces the complex relationship between humans and nature. Much of Nkanga's work examines how natural resources are extracted, transported through covert economies, and transformed into desirable consumer objects. Inspired by both the historical and personal experience of place, she often locates the figure of her own body within the landscapes she creates. Her work raises questions about how sites are valued and who performs the crude and toxic process of extraction—making a clear connection between capitalist exploitation of the earth and its impact on the body of those who labor and live amidst these landscapes as they are stripped and emptied of use-value.

In her video works *In Pursuit of Bling* (2014) and *Diaoptasia* (2015), Nkanga extends her examination of the relationship between raw materials, desire, human capital, and the extractive structures that drive international economies. Both films explore the perpetual abuse of natural resources such as mica, a word which comes from the Latin *micare* meaning “to twinkle” or “to glitter,” and which is often used in makeup products. It is an element that is itself used to construct the body as an object of desire and seduction. In these works, Nkanga adorns herself with handfuls of golden glitter, consuming pieces of bright gemstones in a poetic reclamation of wealth and abundance. The artist writes,

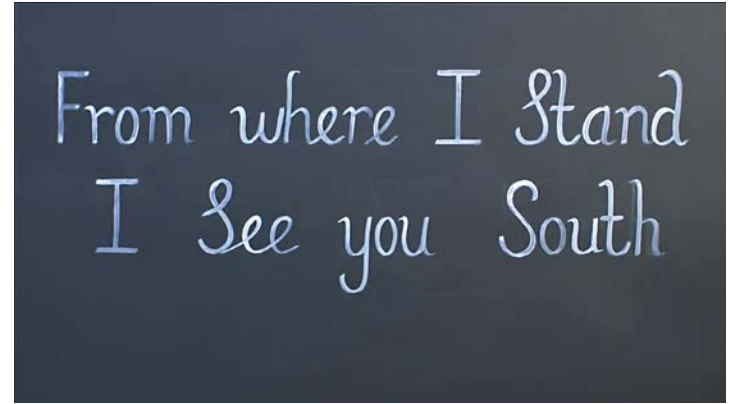
Once I start thinking of minerals as something we swallow to make our body function, I also start to think of how our

body comes to be composed of these minerals, and that when we gradually decay after death we become mineral components again. So, the gesture of swallowing a tablet or vitamin pill is as magical, or let's say as supernatural, as we want, because we really are swallowing a stone¹

1 Quoted in “Exhibition Guide” for *Otobong Nkanga: From Where I Stand* (St. Ives: Tate St. Ives, 21 September 2019–5 January 2020). <https://www.tate.org.uk/whats-on/tate-st-ives/otobong-nkanga/otobong-nkanga-where-i-stand>.



Otobong Nkanga, still from *In Pursuit of Bling*, 2014.
Courtesy the artist.
Above and on catalog pages [12](#) and [66](#).



Otobong Nkanga, still from *Diaoptasia*, 2015. Performed as part of BMW Tate Live in the Performance Room at Tate Modern.
Courtesy the artist.
Above and on catalog pages [98](#), [100–101](#), and [106–107](#).

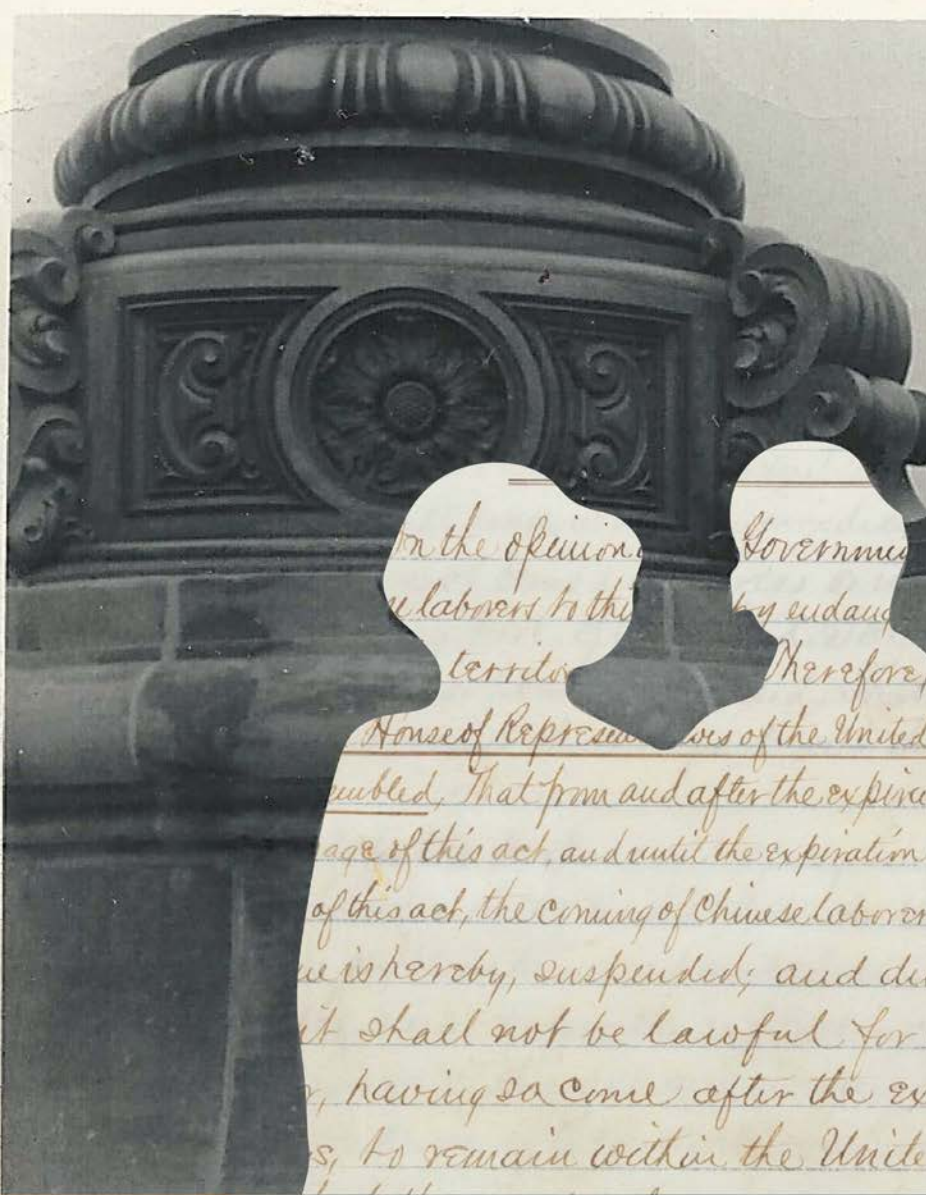


DESPITE ALL
OTOBONG NKANGA

Let's make love
despite the
thorns, ruins
and debris

THE RIGHT PLACE
OTOBONG NKANGA

Our roots are anchored
to feed from this soil
The right place
to stay, to hold.
Home



in the opinion of the Government
of laborers to the territories
Therefore,
House of Representatives of the United
States, That from and after the expiration
of this act, and until the expiration
of this act, the coming of Chinese laborers
is hereby, suspended; and that
it shall not be lawful for
any person, having so come after the expiration
of this act, to remain within the United States.

Page 35 of 56

a band, the Minister may authorize
s for any purpose that in the opinion
ogress and welfare of the band or any

of the revenue moneys of the band to
dians of the band, to provide for the
band and to provide for the payment
ance Act on behalf of employed
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ragraph 81(1) (p.3) for the purpose of
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y of Minister

ure of revenue moneys of the band for
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d the prevention of the spreading or
at may destroy or injure vegetation

read of diseases on reserves, whether
nicable;

es on reserves and the destruction,

reserves used as dwellings;

private premises on reserves as well

MATTERS OF MATERIAL:
NADIA MYRE'S *INDIAN ACT*

SALLY EAVES HUGHES

It matters what matters we use to think other matters with.

–Donna Haraway¹

Indigo, cotton, paper, tea—materials have histories they carry with them. These substances are infused with the traces they leave on humans who, in turn, value, dispense, survive, and profit off them. While art criticism often sidelines discussion of matter in favor of concept, many artists diligently attend to material as it makes itself known, listening to its stories and bringing those into conversation with one another. Perhaps, as Julia Bryan-Wilson suggests, with proper attention our materials might “adequately articulate our origins, counteracting capitalism’s pervasive veils and mystifications.”² Through a return to the material substrate, we may be able to uncover more than a history of commodity fetishism, more than the uneven economic processes that shape histories of material distribution.

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Nadia Myre’s work reveals and resists displacement in a way that is bound up in material histories. A Canadian Québécois artist and member of the Algonquin First Nation of Kitigan Zibi Anishinabeg, Myre addresses ongoing encounters between Native tribes and European settlers. Her gestures are embedded in and with the materials she uses, inviting viewers to find our complicity in the stories they tell. Constructed over the course of years, Myre’s *Indian Act* (2000–2002) [Fig. 1] is made of glass beads, stroud cloth, thread,

paper, ink, and masking tape, and framed in glass and wood. Altogether, the work includes fifty-six parts installed side by side, often in one or two horizontal rows.

Beads

Myre began working with beads after an encounter with an exhibition of Iroquois beadwork at the McCord Museum of Canadian History in Montreal. The Iroquois people have long practiced the art of beadwork.³ Prior to European contact, the early Iroquois (situated

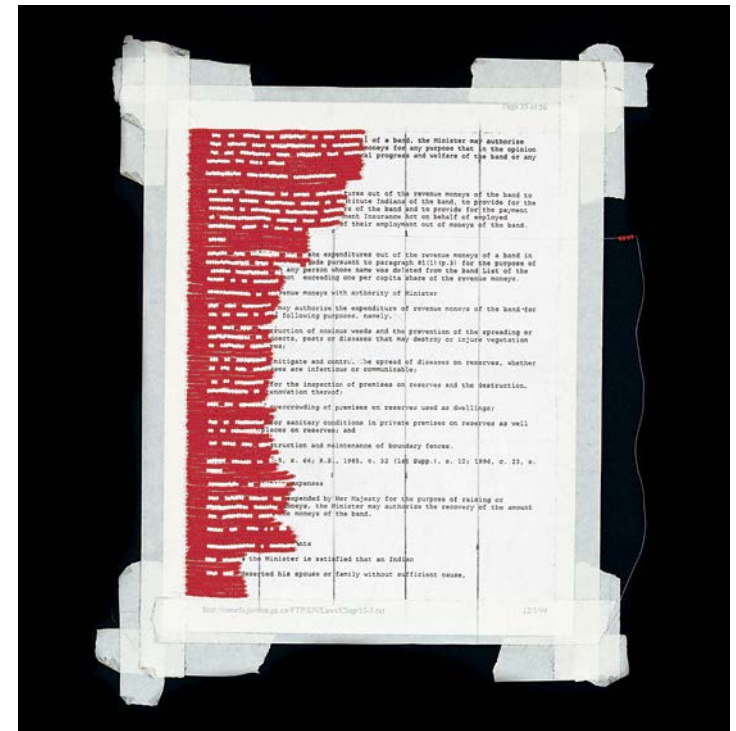
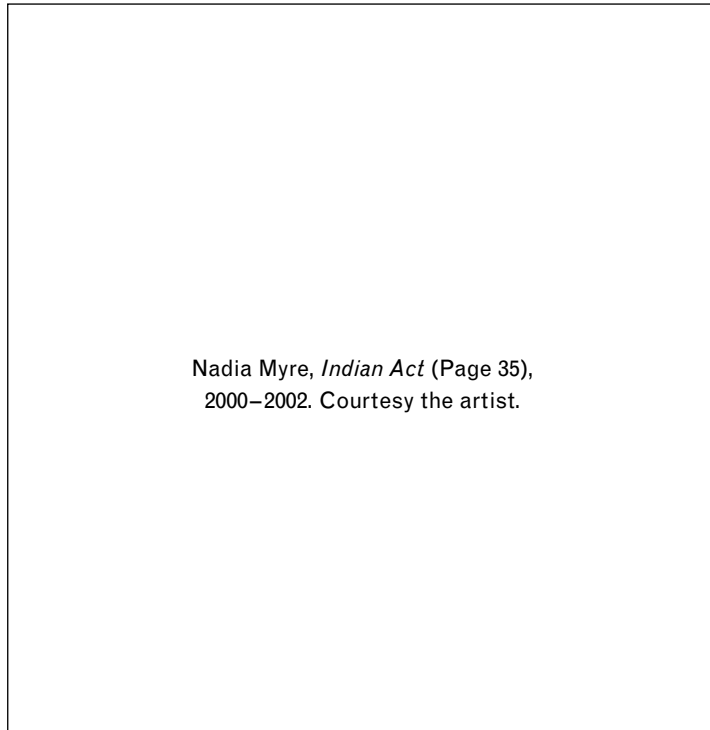


Fig. 1

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in present-day Ontario, Quebec, and New York State) valued white shell, quartz crystal, and copper as material for beads that were utilized in ceremonial gifts for the dead as well as a means of resolving conflicts and furthering social cohesion. Over time, the material, size, and colors of the beads themselves have changed, resulting in a variety of objects that includes clothing, belts, moccasins, headdresses, dolls, and decorative or utilitarian items.

Composed of white and purple beads made from hard-shell clams, wampum beads woven into broad belts have long been utilized as a strategy for social



Nadia Myre, *Indian Act* (Page 35),
2000–2002. Courtesy the artist.

alliances, strung together to serve as legal transactions between Indigenous as well as non-Indigenous parties. Woven into abstract or pictographic designs, the patterning of the beads functioned as mnemonic devices remembered and recited by designated wampum keepers, “intended to remind the parties of their past, and still binding, agreements.”⁴ One of the most well-known examples is the Guswenta or Two Row Wampum between the Dutch and the Iroquois from the early 17th-century, which includes two parallel bands representing two vessels in a river invoking the notion of peaceful coexistence and cooperation between sovereign political entities. As a result of the fur and deerskin trade with European settlers that emerged around this time, the Iroquois people gained access to glass beads, trade cloth, and silver ornaments. These materials subsequently became prevalent elements in artistic and ceremonial life. Bright, reflective, and transparent glass “seed” beads were imported from Venice, Amsterdam, Bohemia, and Asia, and adapted to preexisting Native quillwork, first on tanned deerskin (from which most pre-contact clothing was made) and, later, on imported trade cloths.

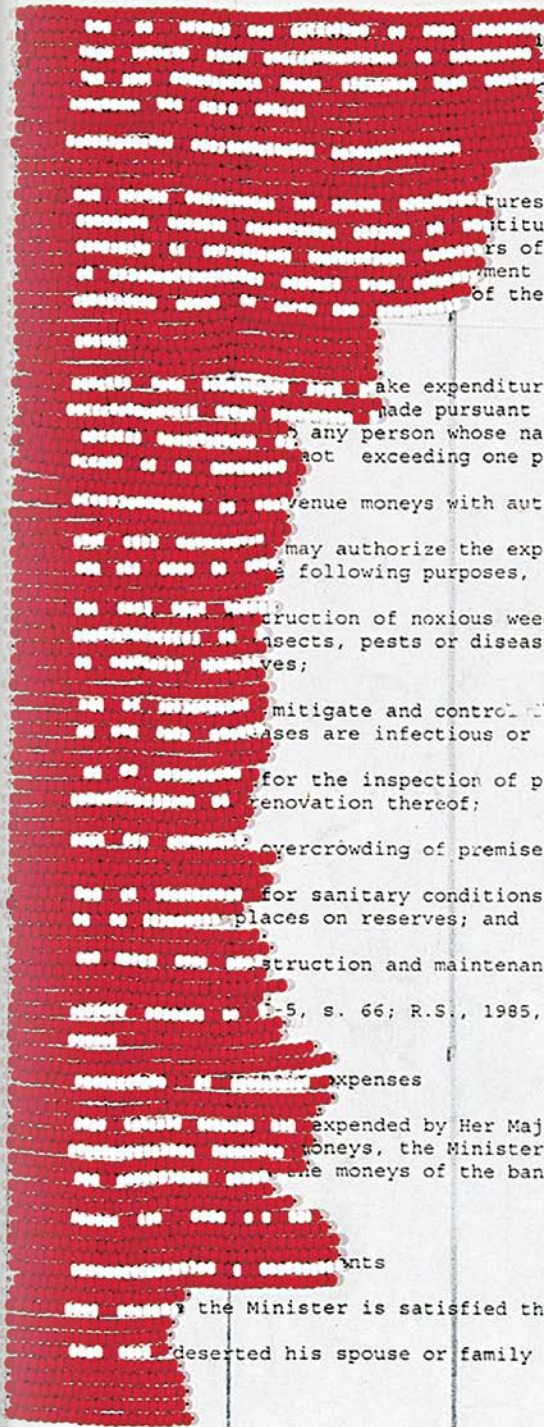
Stroud Cloth

Art Historian Janet Berlo writes that textiles are “eloquent historical texts, encoding change, appropriation, oppression, and endurance, as well as personal and cultural aesthetic visions.”⁵ Stroud cloth is a plain weave

wool broadcloth named after the English town in which it was first manufactured. Brought to the Americas through the fur trade, imported wool cloth became a highly desirable commodity that could be exchanged for furs and purchased with wampum beads. The adoption and subsequent role of colonial trade cloth and eventually ready-made clothing within Native North American culture has been interpreted in numerous and complex ways, including: as an effect of increased scarcity of fur-bearing animals, as a form of subversive cultural intervention, as a tactic of war, and as an ethnic or status marker that became increasingly compulsory given the changing role of Native people within the colonial economy as day workers, sailors, and domestic servants.

As colonizer control over Native lands increased, the losses of land and freedoms led to radical changes in the genres and styles of Native artistic and ceremonial artifacts. The treaties negotiated and enforced by settlers after the War of 1812 were inadequate to support Native populations. Unable to rely on prior forms of subsistence, many Eastern Indigenous peoples turned to the rapidly developing art commodity market for Indigenous souvenirs such as beadwork, quillwork, and basketry. Though motivated in part by extreme economic need, new art styles and commodities were the result of a ferment creativity and invention on the part of Native makers. By the end of the 19th-century, these celebrated art commodities began to be dismissed and underestimated by settlers, travelers, and historians alike, regarding Native artists'

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... of a band, the Minister may authorize moneys for any purpose that in the opinion of the Minister is in the interest of the progress and welfare of the band or a

... out of the revenue moneys of the band to provide for the payment of the Band List of the employed of their employment out of moneys of the band.

... take expenditures out of the revenue moneys of a band in made pursuant to paragraph 81(1)(p.3) for the purpose of any person whose name was deleted from the Band List of the not exceeding one per capita share of the revenue moneys.

... revenue moneys with authority of Minister may authorize the expenditure of revenue moneys of the band for the following purposes, namely,

... construction of noxious weeds and the prevention of the spreading of insects, pests or diseases that may destroy or injure vegetation;

... mitigate and control the spread of diseases on reserves, whether such diseases are infectious or communicable;

... for the inspection of premises on reserves and the destruction, renovation thereof;

... overcrowding of premises on reserves used as dwellings;

... for sanitary conditions in private premises on reserves as well as in public places on reserves; and

... construction and maintenance of boundary fences.

... 5, s. 66; R.S., 1985, c. 32 (1st Supp.), s. 12; 1996, c. 23,

... expenses expended by Her Majesty for the purpose of raising or moneys, the Minister may authorize the recovery of the amount of the moneys of the band.

... the Minister is satisfied that an Indian

... deserted his spouse or family without sufficient cause,

negotiations as a 'sell-out' of "authentic" indigenous traditions.

Paper & Ink

Nadia Myre knowingly takes up the way beadwork reflects this history of trade in her work *Indian Act*. From 2000 to 2002, she invited more than 230 participants from First Nations and artistic communities to join her in numerous "beading bees" or "sewing circles" at Gallery Oboro (Montreal, Quebec) and the Native Friendship Centre of Montreal. Utilizing red and white glass seed beads and thread, Myre and her collaborators beaded over 56 sheets of standard 8.5 x 11 printer paper, upon which was printed the 1985 version of the Indian Act (originally enacted in 1876), the primary law utilized by the Canadian government to administer Indian status, First Nations governments, and manage reserve land. Historically, legal documents like the Indian Act have enabled trauma, human rights violations, and the dismantling of cultural, social, economic, and political forms intrinsic to Indigenous communities. Replacing numerous prior colonial laws, the 1876 Act established sweeping powers and enforcement by the Department of Indian Affairs and its Indian agents. It forbade First Nations communities from practicing religious ceremonies and cultural gatherings, replaced traditional structures of governance, and excluded women from band council politics. Subsequent amendments made it illegal to hire lawyers or bring about land claims against

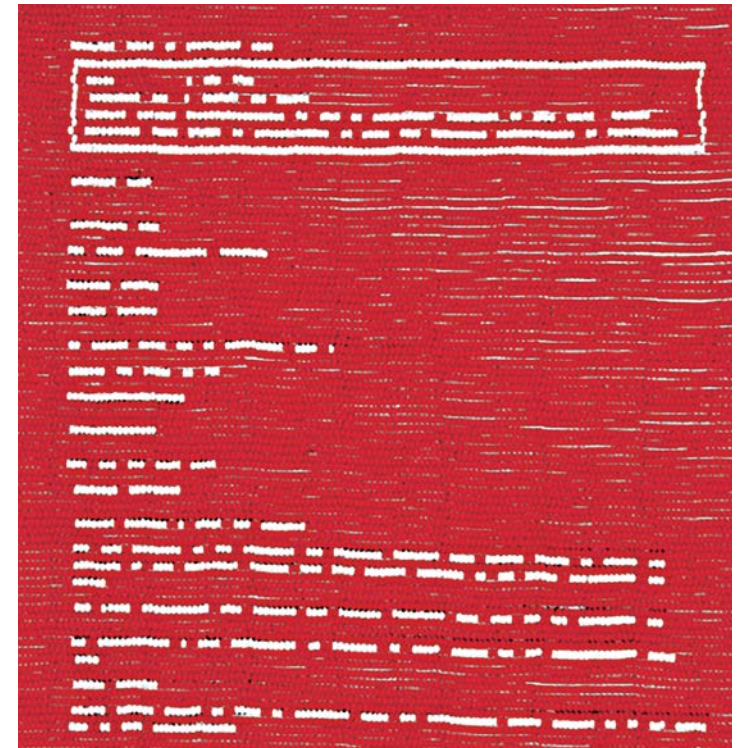
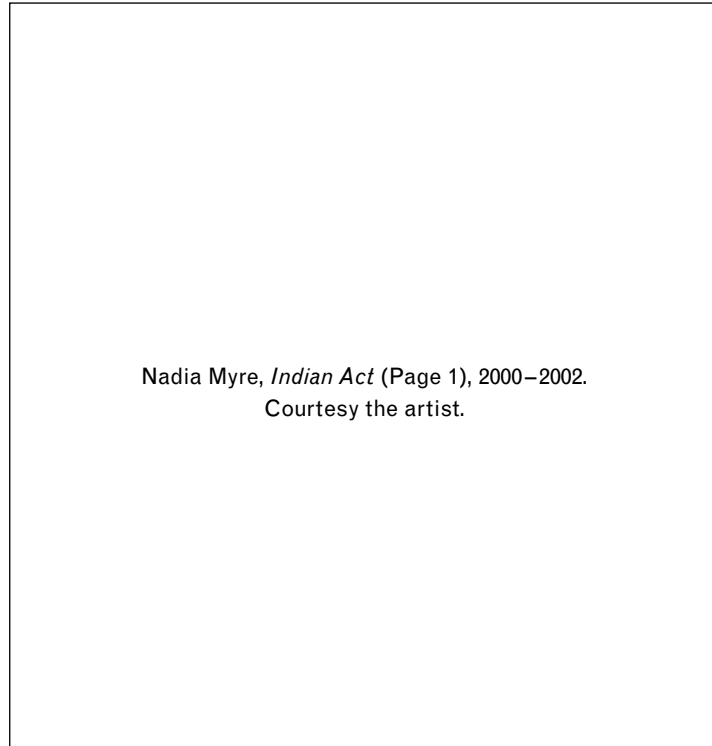


Fig. 2

the government, required children to attend industrial or residential schools, and even defined who could be considered "Indian" under the law—any male person of Indian blood, his children, and any woman lawfully married to an Indian. Individuals lost Indian status and all associated rights, services, and benefits if, for instance, they graduated university, if, as a woman, they married a non-status man, or if they became a Christian minister, doctor, or lawyer. The Indian Act was (and continues to be) a tool of assimilation.

Some of the Act's oppressive restrictions were removed in 1951. However, extreme provisions against



Nadia Myre, *Indian Act* (Page 1), 2000–2002.
Courtesy the artist.

the status of women and children remained. A woman's rights continued to flow entirely through her husband and she would lose Indian status if she were widowed or abandoned. After decades of ongoing struggle, activism, and legal action, a 1985 amendment allowed women, and their children, who lost treaty status to reapply for reinstatement. From 1985 to 2016, the number of Registered Indian status more than doubled, from 360,000 to more than 820,000.⁶ Myre, of both Algonquin and French-Canadian heritage, participated in this struggle with her mother, who had been deprived of Indian status when she was taken from Kitigan Zibi

Anishinabeg land by the Catholic Church to be adopted by a family off-reservation. Through her mother's successful attempts to regain treaty status, Myre herself reclaimed Native status in 1997.

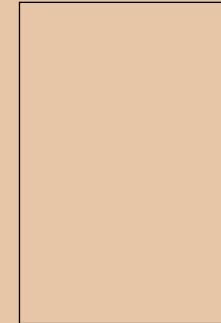
To Bead a Page

One bead at a time, one line at a time, one page at a time, Myre's *Indian Act* pays homage to a history of struggle, enacting a collective process of reinscription and reconstitution [Fig. 2]. Mounted on thick black stroud cloth, each page of the 1985 version of the Act is eclipsed with glass beads. Some pages are covered in their entirety while others are left unfinished. Red beads spread across the negative space on the document and white beads cover over letters, creating an abstract pattern that uses the original text as a score while also obscuring it. Utilizing the colors of white and red, the work offers a pointed reference to a history of identity defined by blood as well as the racial stereotyping of "White" Europeans and "Red" Indigenous people. Each page of the 56-page document is framed individually and installed side by side stretching across a long wall.

Evoking the beaded wampum belt and displacing the primacy of colonialist language, Myre creates an overlap of meaning between systems, subverting and revising the official records to remind viewers of a different kind of agreement. Heavily redacted, the blocked and abstracted forms parallel the way in which

the documents themselves have become an abstraction, divorced from the material reality they produce and enforce. Created close to 125 years after its institution, Myre's revision of the Act speaks to the ongoing realities of colonization for Indigenous communities. Moving beyond adornment to critical negation, *Indian Act* focuses the viewer's attention on the collaborative and laborious rendition of the legal document as a living artifact of colonialism. The incomplete process of effacing the text speaks to the continued struggle for self-governance—a complex challenge given that any attempt to change the contents of the Act must contend with the government's underlying framework and existing definition of Native identity. Bringing together relatives, friends, artists, and strangers, Myre's act enacts a collective process of shared knowledge and self-determination. By replacing each typographic mark with a handsewn bead, Myre's project performs its own act of displacement. Beads, stroud cloth, paper and ink—her materials are culturally dense mechanisms that destabilize the ideological assumptions latent in the production and distribution of identity.

CAMERON ROWLAND



b. 1988, Philadelphia, Pennsylvania, USA
Lives and works in Queens, New York, USA



Cameron Rowland

Passport and Social Security Card, 2018

Unregistered IDs

$2 \frac{3}{16} \times 3 \frac{7}{16}$ and $2 \frac{3}{16} \times 3 \frac{7}{16}$ inches. 5.55 × 8.73 cm
and 5.55 × 8.73 cm.

Courtesy the artist and Maxwell Graham/Essex
Street, New York

Unregistered citizenship documents are used to evade enforcement of “legal status.” These documents are illegal and operate in resistance to the exclusionary definitions of national citizenship. Citizenship documents that have not been issued by a national government disrupt the registration of citizenship.

42 USC § 1981, “Equal rights under the law,” last updated in 1991, maintains white citizenship as the standard for legal protection in current U.S. statute law:

(a) Statement of equal rights.

All persons within the jurisdiction of the United States shall have the same right in every State and Territory to make and enforce contracts, to sue, be parties, give evidence, and to the full and equal benefit of all laws and proceedings for the security of persons and property as is enjoyed by white citizens, and shall be subject to like punishment, pains, penalties, taxes, licenses, and exactions of every kind, and to no other.¹

1 Equal Rights Under the Law, 42 U.S.C. § 1981.





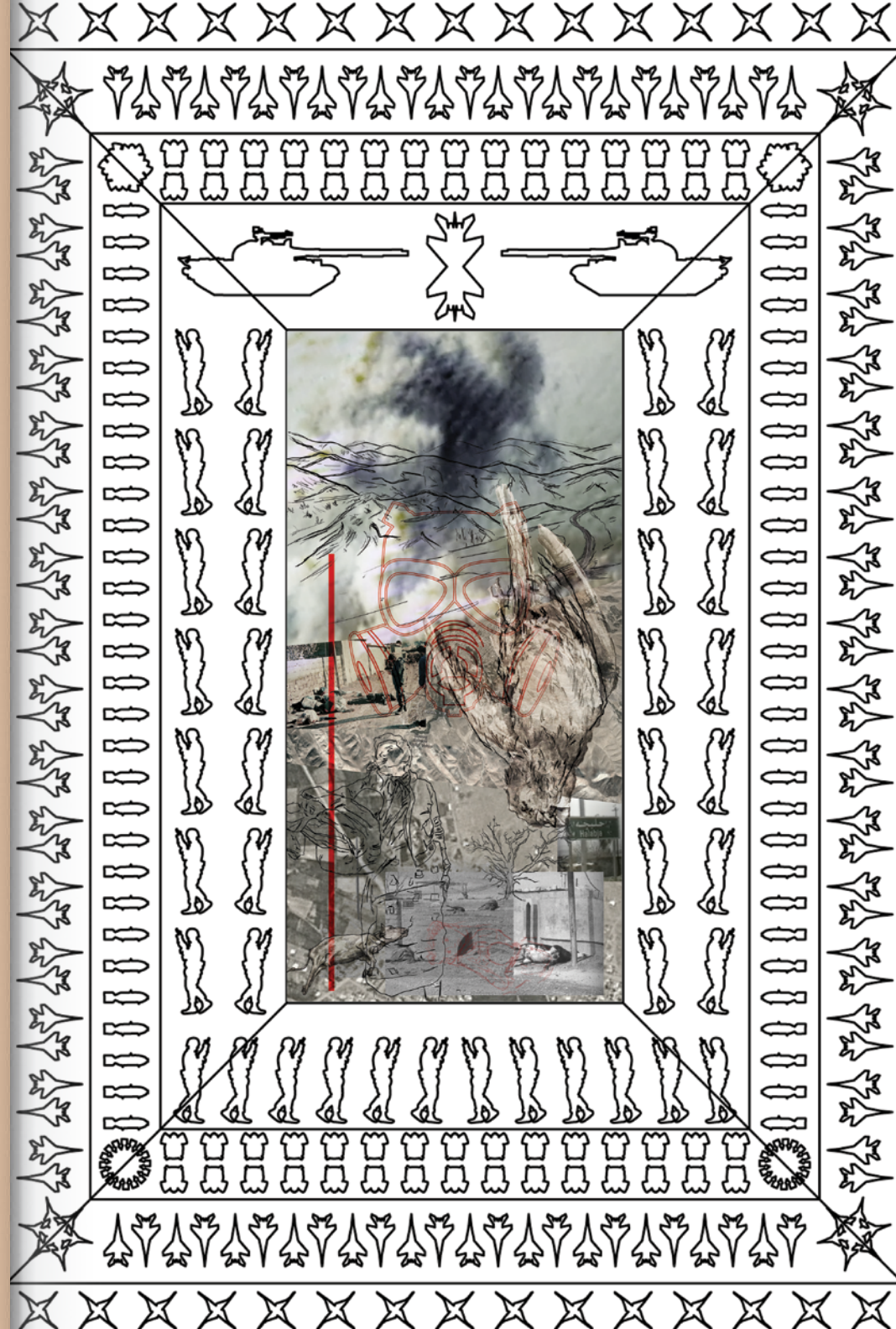
FARIDEH SAKHAEIFAR



b. 1985, Teheran, Iran
Lives and works in Brooklyn, New York, USA

Mute (2018) by Farideh Sakhaeifar is a sculpture memorializing the victims of the Halabja massacre—a chemical attack directed towards Kurdish Iraqi people that took place towards the end of the Iran-Iraq War on March 16, 1988. Executed by Saddam Hussein’s genocidal regime, and with support from his western allies including the US, the attack caused 3,500–5,000 deaths and 7,000–10,000 severe injuries. To this day, people are still suffering the aftereffects of the use of this chemical weapon.

Sakhaeifar’s work is a floating aluminum carpet, resembling an Afghan war rug, with the iconography of soldiers, army gear, weaponry, gas masks, and missiles etched into the metal by a CNC router. The images are digitally designed and cut by a computerized machine much like the way artillery might be made today. These cut-out shapes are filled with cool and grounding earth, soil that, for the artist, references both life and death. The earth symbolizes that in which the bodies of the Halabja massacre victims were buried or laid upon, but the earth is also the source of new life. Accompanying the carpet is a video recording of a solo dance performed by Isabel Umali. She runs, falls, and walks in slow motion while expressing great pain. The video is an attempt to embody the suffering of Halabja’s residents both in the immediate and long-term aftermath of the attack. But this dance of embodiment is also staged as an inevitable failure, a way of highlighting the untranslatability of trauma. Sakhaeifar’s installation brings to the fore the memory of the lives lost, defying the way this history is often forgotten, while paying homage to the victims and honoring their lives.



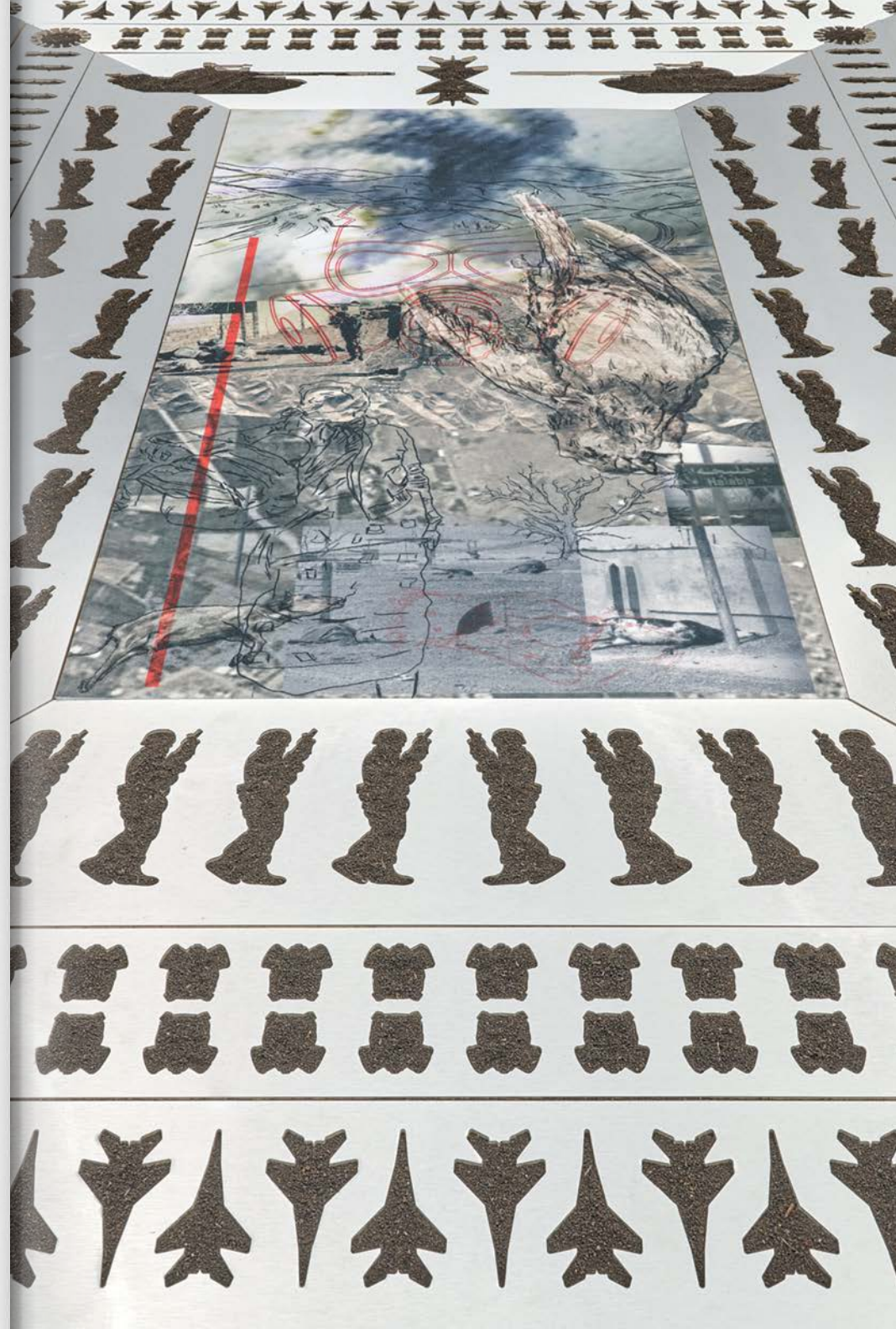


Farideh Sakhaeifar, installation view of
"You are in the war zone." Trotter & Scholer
(March 18–April 17, 2021).

Courtesy the artist, KODA, and Trotter & Scholer.

Farideh Sakhaeifar, *Mute*, 2018. Courtesy the artist.
On catalog pages [132](#) and [137](#).

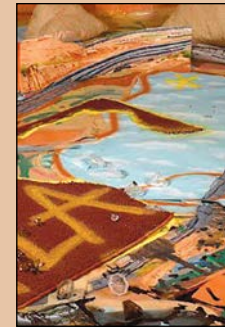
Farideh Sakhaeifar, rasterized image of *Mute*, 2018.
Courtesy the artist.
On catalog page [135](#).



in/stasis



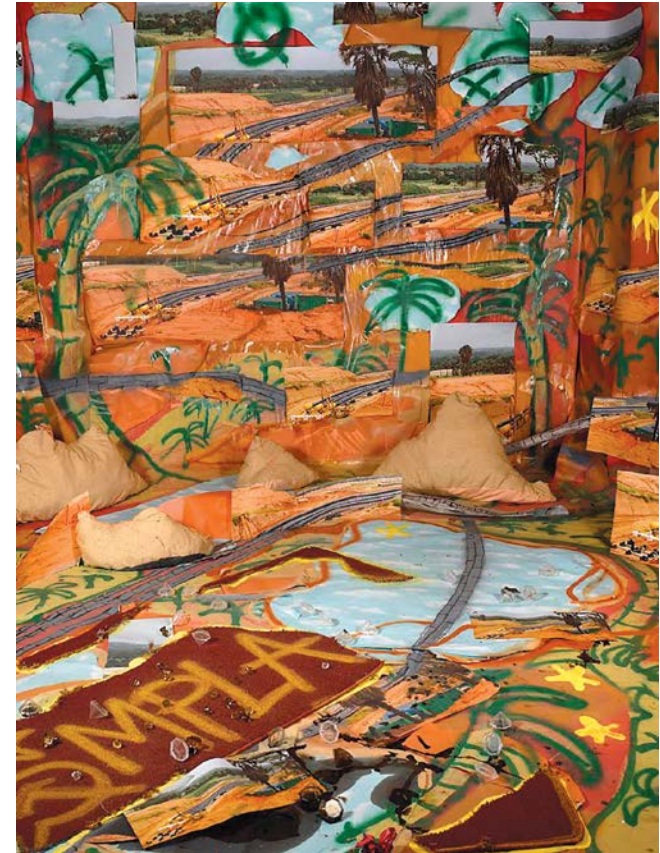
SHEIDA SOLEIMANI



b. 1990 Indianapolis, Indiana, USA
Lives and works in Providence, Rhode Island, USA

Sheida Soleimani is an Iranian-American multimedia artist and activist who creates surrealist collages of political scenes that are both humorous and confrontational. Her works parody, fragment, and atomize elements of the expression of power. Soleimani uses photography to propose an alternative reality. The camera not only records but becomes a tool to undermine the idea that documentary evidence is sufficient to speak the truth. As the daughter of political refugees who were persecuted by the Iranian government in the early 1980s, her research-based practice focuses on the histories of torture and corruption, oil extraction, and the military-industrial complex that have shaped the Middle East, as well as the way these histories have been depicted in Western media.

In the series “Medium of Exchange,” Soleimani examines the recent history of the petroleum trade. For these works, the artist stages tableaux that draw on imagery related to oil fields and refineries in Saudi Arabia, Angola, and Qatar that come from a range of sources. Some of these works focus on imagery of government leaders as Soleimani appropriates the gestures of politicians from popular media, captured in situ in relation to the citizens they govern. On one hand the works are humorous, lambasting those who perpetuate a global military-industrial complex. Yet these works are also grotesque, calling for a nuanced and embodied attunement to the way power reproduces itself through the circulation of popular media. Collaging bodies and cultural symbols to absurd proportions, her works both dismantle these monumental power holders while at



Sheida Soleimani, *Dalia Field*, 2018.
Courtesy the artist and Denny Dimin Gallery.

Sheida Soleimani, *Arab Blockade*, 2018.
Courtesy the artist and Denny Dimin Gallery.
On catalog page [59](#).

Sheida Soleimani, *Minister of Energy and Industry, Qatar*, 2016.
Courtesy the artist and Denny Dimin Gallery.
On catalog page [138](#).





Sheida Soleimani, *Ghawar Field*, 2018.
Courtesy the artist and Denny Dimin Gallery.

Sheida Soleimani, *Dukhan Field, Qatar*, 2018.
Courtesy the artist and Denny Dimin Gallery.
On catalog pages [142](#)–[143](#).

the same time proposing an alternative reality. Many of these works focus on key figures in OPEC (the Organization of Petroleum Exporting Countries), presenting oil ministers with leaders of non-OPEC countries who have been involved in oil-related warfare. Through her absurdly constructed sets, Soleimani unveils the global relations of power that undergird the petroleum trade while also suggesting that body language itself functions as its own symbol of sovereign power.

We were here

in/stasis



BETTY YU



b. 1977, Brooklyn, New York, USA
Lives and works in Brooklyn, New York, USA

We Were Here: Unmasking Yellow Peril (working title) is an ongoing participatory multimedia project by artist Betty Yu that started in 2020. Invoking the terminology of “yellow peril,” Yu deliberately draws attention to the West’s long history of anti-Asian racism, a fear of people of East and Southeast Asian descent connected to histories of immigration that continues to inform structures of exclusion and oppression today. Yu highlights the ideological notion of belonging by inviting Asian Americans to reclaim and reassert their own narratives through “telling [their] families’ stories of immigration, labor, discrimination, and resilience.”¹ Yu uses art to empower her own community through Asian American activism. Based around storytelling, her work frames personal memory and the building of a communal archive as forms of collective perseverance and resistance to exclusion.

By creating collages, Yu shares the intimate family archive of *We Were Here* with a wider audience. These works include photographs found in Yu’s own family album and attempt to recreate the fragmented oral stories that have been passed on through generations. The artist intervenes in the material by cutting it up, rearranging, and fragmenting its details in order to suggest the mixture of forgetting and systemic erasure that make this history anything but linear. For example, a photograph commemorating her grandparents’ arrival to the United States on false papers has been cut through, removing certain figures from the photograph. Another work shows the artist’s parents holding her as a baby, overlaid with a text of the parents’ reflection



Betty Yu, *Laundry Alliance and Allies in Red + Gold*, 2021, from the series “We Were Here” (2020–ongoing).
Courtesy the artist.



Betty Yu, *My Grandma working at a food Factory in Williamsburg Brooklyn, probably the 1950's*, 2021, from the series "We Were Here" (2020–ongoing).

Courtesy the artist.

Above and on catalog pages 13 and 14.



Betty Yu, *My grandparents in New York City in the 1950s with the cut out of 1882 Chinese Exclusion Act in the Background*, 2020, from the series "We Were Here" (2020–ongoing). Courtesy the artist.

Above and on catalog page 113.



Betty Yu, *My dad's arrival to his 2nd home country, Hong Kong, 2021*,
from the series "We Were Here" (2020–ongoing).

Courtesy the artist.

Above and on catalog page [58](#).

Betty Yu, *My dads' U.S. Alien card juxtaposed
with me as a baby with my mother and grandpa in NYC, 2020*,
from the series "We Were Here" (202–ongoing).

Courtesy the artist.

On catalog page [146](#).

that they feel looked on as “perpetual foreigners.” In the background of this work is a house, referring to the long history of gentrification that has continually threatened Yu, her family, and broader Asian American community survival in New York City.

1 Quotations from the artist's website,
www.bettyyu.net. Accessed March 15, 2022.





in/stasis

CHECKLIST

NATALIE BALL

Deer Woman's new Certificate-of-Indian-Blood-skin, 2021. Textiles, deer and porcupine hair, chenille, paint, beads, river willow, seeding sage, pine, rope. $83 \frac{1}{4} \times 59 \frac{1}{8} \times 44 \frac{1}{2}$ inches. 211.4 × 149.9 × 113 centimeters. Gochman Family Collection and Forge Project.

Toes Out, 2021. Converse shoes, spur, elk hide, textiles, leather, wood (lodge pole pine). $36 \frac{2}{3} \times 15 \times 12 \frac{2}{3}$ inches. 61 × 28 × 33 centimeters. Courtesy Forge Project Collection, unceded lands of the Muh-he-con-ne-ok, Taghkanic, NY.

MERIEM BENNANI AND ORIAN BARKI

2 Lizards, 2020. Video, color, sound; 22 minutes and 26 seconds. Courtesy the artists.

CAROLINA CAYCEDO

Land of Friends | Tierra de los Amigos, 2014. One channel HD Video, sound, color; 38 minutes and 10 seconds. Courtesy the artist.

Cosmotarraya Rio Ribeira, 2016. Hand-dyed artisanal fishing net, lead weights,

nylon fishing nets with foam floaters, sandals, synthetic-fiber pants, moss, string, and bottle with oil. $88 \frac{1}{2} \times 31 \frac{3}{4} \times 25 \frac{3}{4}$ inches. 224.8 × 80.6 × 65.4 centimeters. Whitney Museum of American Art, New York.

The Binding|El amarre, 2017. Nylon fishing net, lead weights, hand-dyed cotton cord, hand-dyed jute cord, leather whips, jute thread, dry cattails, seeds and plastic sack. $117 \times 11 \frac{1}{4} \times 11 \frac{1}{4}$ inches. 297.2 × 28.6 × 28.6 centimeters. Whitney Museum of American Art, New York.

She Came From The Deep| Ella vino de lo profundo, 2017. Tar-dipped fishing net, lead weights, framed Virgin image, thread, dried vine, natural cotton balls with seeds, candle, bird's nest, dried flowers, wooden pan flute. $88 \times 24 \times 19 \frac{1}{2}$ inches. 223.5 × 61 × 49.5 centimeters. Whitney Museum of American Art, New York.

LATOYA RUBY FRAZIER

Landscape of the Body (Epilepsy Test), from the series "The Notion of Family," 2011. Two gelatin silver prints mounted on board. $30 \frac{1}{16} \times 45 \frac{15}{16} \times \frac{1}{16}$ inches. 76.4 × 116.7 × 0.2 centimeters. Whitney Museum of American Art, New York.

In Gramps' Pajamas, from the "Home Body Series," 2010. Gelatin silver print mounted on board. 17 $\frac{1}{4}$ × 23 inches. 43.8 × 58.4 centimeters. Whitney Museum of American Art, New York.

Covered in Gramps' Blanket, from the "Home Body Series," 2010. Gelatin silver print mounted on board. 17 $\frac{1}{4}$ × 23 inches. 43.8 × 58.4 centimeters. Whitney Museum of American Art, New York.

EMILY JACIR

Munir, from the series "Where We Come From," 2001–2003. Chromogenic print and text panel. 35 $\frac{3}{4}$ × 38 $\frac{3}{4}$ × 1 $\frac{1}{4}$ inches. 90.8 × 98.4 × 3.2 centimeters. Whitney Museum of American Art, New York.

TOMASHI JACKSON

Hometown Buffet-Two Blues (Limited Value Exercise), 2019. Acrylic, oil, reflective paper, sand, embroidery, buttons, stick pins, found photographs transferred to PVC vinyl, and Seneca Village soil on paper gauze and canvas, with plank of hardwood flooring and willow branches. 81 × 150 $\frac{5}{8}$ × 7 $\frac{1}{4}$ inches. 205.7 × 382.6 × 18.4 centimeters. Whitney Museum of American Art, New York.

Make Two Black Property Owners Look Like One (Limited Value Exercise) (Mr. Lyons & Mr. Dorce), 2019. Screenprint. 24 × 35 $\frac{3}{4}$ inches. 61 × 90.8 centimeters. Whitney Museum of American Art, New York.

New Money (Mary had a plot of land & so did Ms. Marlene), 2019. Screenprint. 19 × 25 $\frac{1}{8}$ inches. 48.3 × 63.8 centimeters. Whitney Museum of American Art, New York.

NADIA MYRE

Indian Act, 2000–2002. 56 pages printed with the Indian Act (R.S., c. 1–5, 1985), stroud cloth, glass beads, adhesive tape, thread (exhibited pages: 1–4, 16–17, 44, and 48). Each page: 18 $\frac{1}{8}$ × 15 $\frac{1}{8}$ inches. 46 × 38.5 centimeters. Courtesy the artist.

OTOBONG NKANGA

In Pursuit of Bling, 2014. HD video with sound; 11 minutes and 58 seconds. Courtesy the artist

Diaoptasia, 2015. HD video with sound; 9 minutes and 46 seconds. Performed as part of BMW Tate Live in the Performance Room at Tate Modern. Courtesy the artist.

CAMERON ROWLAND

Passport and Social Security Card, 2018. Unregistered IDs 2 $\frac{3}{16}$ × 3 $\frac{7}{16}$ and 2 $\frac{3}{16}$ × 3 $\frac{7}{16}$ inches. 5.55 × 8.73 and

5.55 × 8.73 centimeters. Courtesy the artist and Maxwell Graham/Essex Street, New York.

Unregistered citizenship documents are used to evade enforcement of "legal status." These documents are illegal and operate in resistance to the exclusionary definitions of national citizenship. Citizenship documents that have not been issued by a national government disrupt the registration of citizenship.

42 USC § 1981, "Equal rights under the law," last updated in 1991, maintains white citizenship as the standard for legal protection in current U.S. statute law:

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¹ Equal Rights Under the Law, 42 U.S.C. § 1981.

FARIDEH SAKHAEIFAR

Mute, 2018. Dirt, carpet, chemetal. 72 × 96 inches. 183 × 244 centimeters. Courtesy the artist.

Halabja, 1988, 2018. Video, color, sound, dance; 11 minutes and 45 seconds. Courtesy the artist.

SHEIDA SOLEIMANI

Dukhan Field, Qatar, 2018. Archival pigment print. 54 × 40 inches. 139.7 cm × 101.6 centimeters. Courtesy the artist and Denny Dimin Gallery.

Ghawar Field, 2018. Archival pigment print. 55 × 42 inches. 139.7 cm × 106.7 centimeters. Courtesy the artist and Denny Dimin Gallery.

Dalia Field, 2018. Archival pigment print. 55 × 42 inches. 139.7 × 106.7 centimeters. Courtesy the artist and Denny Dimin Gallery.

BETTY YU

Laundry Alliance and Allies in Red + Gold, from the series "We Were Here," 2021. Mixed media/paper collage. 6 × 8 inches. 15 × 20 centimeters. Courtesy the artist.

My dad's arrival to his 2nd home country, Hong Kong, from the series "We Were

Checklist

Here," 2021. Digital C-print.
10 × 10 inches. 25.4 × 25.4
centimeters. Courtesy
the artist.

*My dads' U.S. Alien card
juxtaposed with me as a baby
with my mother and grandpa
in NYC,* from the series
"We Were Here," 2020.
Digital C-print. 8 × 8 inches.
20 × 20 centimeters.
Courtesy the artist.

*My grandparents in
New York City in the 1950s
with the cut out of 1882
Chinese Exclusion Act
in the Background,* from the
series "We Were Here," 2020.
Digital C-print. 12 × 12 inches.
30.48 × 30.48 centimeters.
Courtesy the artist

*My Grandma working at a
food factory in Williamsburg
Brooklyn, probably the 1950's,*
from the series "We Were
Here," 2021. Digital C-print.
11 × 17 inches. 27.94 × 43.18
centimeters. Courtesy
the artist.



ENDNOTES

NEOCOLONIALISM

1 David Lloyd, "Redemptive Constellations: Irish-Palestinian Relays in Emily Jacir's *Notes for a Cannon*" *Third Text* 34, Issue 3 (May 2020), 17.

2 For greater context on neocolonialism, see Walter Rodney, *How Europe Underdeveloped Africa* (New York: Verso, 2018). Originally printed in 1972 by Bogle-L'Ouverture Publications.

3 Gayatri Chakravorty Spivak and Robert Young, "Neocolonialism and the Secret Agent of Knowledge" *Oxford Literary Review* 13, No. 1/2, special issue on "Neocolonialism" (1991), 223.

4 Susannah Myers, *Disrupting the Binary, Reclaiming the Narrative: The Representation of the Eastern 'Other' in Shirin Neshat's Turbulent and Rapture and Emily Jacir's Memorial to the 418 Palestinian Villages Destroyed, Depopulated, and Occupied by Israel in 1948* (Senior Thesis, Barnard College, 2016), 16–17.

5 Fayes A. Sayegh, *Zionist Colonialism in Palestine*, (Beirut: Research Center, Palestine Liberation Organization, 1965), v.

6 Sarah Biscarra Dilley, "a constellation, a story, a mirror, a map: on material, movement, and narrative in the work of Natalie Ball" in the brochure for Natalie Ball, *The Commute*, 22 September–22 December, 2018 (Brisbane: IMA: Institute of Modern Art in Australia, 2018). Available at: https://ima.org.au/wp-content/uploads/2018/09/Exhibition-Map_Natalie-Ball.pdf.

7 Spivak and Young, 226.

VIOLENT GENEALOGIES:
A GRADUAL CATAclysm

1 Rob Nixon, *Slow Violence and the Environmentalism of the Poor* (Cambridge: Harvard University Press, 2013), 7.

2 Nixon, 15.

3 As Doreen Massey writes, "We need to ask whether our relative mobility and power over mobility and communication entrenches the spatial imprisonment of other groups. Some people are more in charge of [movement] than others... some are effectively imprisoned by it." See Doreen Massey, "A Global Sense of Place" *Marxism Today*, Volume 35, Issue 6 (June 1991), 26.

4 Nixon, 13.

5 In 2017, 4000 cows were airlifted into Qatar by the United States because of a milk shortage in the country caused by Saudi Arabia closing Qatar's only land border. Laurel Wamsley, "How does the Richest Nation Solve A Milk Shortage? By Airlifting 4,000 Cows" *NPR*, June 13, 2017. Available at: <https://www.npr.org/sections/thetwo-way/2017/06/13/532784579/how-does-the-richest-nation-solve-a-milk-shortage-by-airlifting-4-000-cows>

6 Rachel Carson, *Silent Spring* (Boston: Houghton Mifflin, 2002), n.p.

MATTERS OF MATERIAL:
NADIA MYRE'S INDIAN ACT

1 Donna Haraway, *Staying with the Trouble Making Kin in the Chthulucene* (Durham: Duke University Press, 2016), 12.

2 Julia Bryan-Wilson, "A Questionnaire on Materialisms", *October* 155 (Winter 2016), 16.

3 See "Across Borders: Beadwork in Iroquois Life", Exhibition Text, (Montreal: McCord Museum of Canadian History, 1999)

4 Janet Catherine Berlo and Ruth B. Phillips, *Native North American Art* (Oxford: Oxford University Press, 1998), 108.

5 Janet Catherine Berlo, "Beyond Bricolage: Women and Aesthetic Strategies in Latin American Textiles," *RES: Anthropology and Aesthetics* 22 (Autumn 1992), 115.

6 'Aboriginal Peoples Reference Guide, Census of Population, 2016,' *Statistics Canada*, 25 October 2017. Available at: <https://www12.statcan.gc.ca/census-recensement/2016/ref/guides/009/98-500-x2016009-eng.cfm>.

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This exhibition emerged through many conversations with artists, archivists, curators, and scholars whose voices resonate throughout these pages. We are grateful to all the artists in the show, as well as their galleries and collections, for facilitating and supporting this project.

For their time and consideration of our project we thank the staff and curators at the Whitney Museum of American Art, including

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Colophon

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