

We Are Beside Ourselves

Sep 13–Nov 18, 2022

**Exhibition
& Programs**

We Are Beside Ourselves

**The Amie and Tony James Art Gallery
CUNY Graduate Center**

**Free and Open to All
Tue–Thu, 12–6 pm**

**centerforthehumanities.org/james-gallery
[@jamesgallerygc](https://twitter.com/jamesgallerygc)**

Sep 13–Nov 18, 2022

Exhibition & Programs

With intensifying systemic inequalities around the world materializing as global pandemics, accelerating climate change, food and energy insecurities, escalating refugee crises and rising race and religion-based violence, the idea of any singular, national “we” has never been more contested. And yet is there the possibility of another we?

“We Are Beside Ourselves” is a collaborative exhibition that brings together a group of artists who are concerned with creating different forms of “we.” They look at our most intimate and most political rifts up close: where we sleep, whom we love, whom we create with, and spend leisure time with. Can working with instances of misunderstanding and contradiction transform injury and pain? If our bodies are living archives, how do we make selves, communities, and legacies by bringing heritages forward to build futures through lived experience? How do these practices open doors for visibility and legibility, affinity and connection, and furthermore offer methods for protective boundaries and navigating consent?

This exhibition is part of the The Racial Imaginary Institute multi-year residency collaboration with the James Gallery CUNY Graduate Center, which also includes public discussions, performances, seminar, and publications. Founded in 2016 by the author Claudia Rankine, The Racial Imaginary Institute seeks to change the way we imagine race in the United States and internationally by lifting up and connecting the work of artists, writers, knowledge producers, and activists with audiences seeking thoughtful, innovative conversations and experiences. The members of TRII believe that “the work of defining and changing culture is all of ours.”

1. Jacki Apple

Redefining Democracy in America

A six-part radio series made in the early 1990s confronting the deep schisms and contradictions in an America in crisis. With collaborating writer/performers Linda Albertano, Keith Antar Mason, and Akilah Nayo Oliver. Commissioned by New American Radio.

Voices in the Dark

The composition of this radio work in four parts combines a narrative text with various musical, vocal, and sound components snatched from the airwaves, overdubbed, sampled, remixed, and electronically orchestrated.

The Garden Planet Revisited

Originally presented as a thirteen scene, hour-long multimedia performance in 1982 written, with music by trombonist Bruce Fowler, the audio was edited and remastered by Jacki Apple as a twenty-eight minute work for radio in 1992.

2. Elliott Jerome Brown Jr.

Untitled (Diptych), 2022

UV-laminated archival inkjet print
18 inches x 32 inches each

Untitled (Torso reflection), 2022

UV-laminated archival inkjet print
64 inches x 36 inches

Untitled (Lights), 2022

UV-laminated archival inkjet print
32 inches x 18 inches

3. Maria Hupfield

Untitled (Flag/Suit/Body Bag), 2022

Canvas, felt, colored ribbon
Dimensions variable

4. Hồng-Ân Trương and Hương Ngô

AND, AND, AND—Stammering: An Interview
Performance and installation, 2010–present
Digital video, black & white, with sound,
30 minutes
Documentation of performance from 2010
at Aronson Gallery, Parsons School of
Design, NYC

5. Claudia Rankine and John Lucas

Within Everyone's Understanding, 2019
Gold-plated water bottle, soap, toothbrush,
toothpaste, tampon. Audio 2:04

6. Kimberly Tate

Labyrinth, 2022
Site-specific installation with colored gaffers
tape extending throughout the exhibition

Prototype 2, 2022
Bamboo
Dimensions variable

Note: The artist is creating these artworks
in the gallery over the duration of the
exhibition.

7. Mercedes Teixido

The Rememberer, 2005–2008
Graphite on stationary
8.5 inches x 11 inches

The Rememberer, 2022
Colored pencil on stationary
8.25 inches x 11.75 inches

8. Hồng-Ân Trương

We Are Beside Ourselves, 2018–present

a.
If Demands Not Met, 2022
Two-way mirror acrylic, wooden stand
6 x 9 inches

Promise Worth Shit, 2022
Two-way mirror acrylic, wooden stand
7 x 8.5 inches

Silence is Betrayal, 2022
Two-way mirror acrylic, wooden stand
8.5 x 11 inches

Strike Still On, 2022
Two-way mirror acrylic, wooden stand
8.5 x 11 inches

Truth is Not An Abstraction, 2022
Two-way mirror acrylic, wooden stand
11 x 17 inches

b.
*Reflection: Bobby Hutton's Funeral in
Oakland, 1968*, 2018
Carbon single transfer print on mirror
8 x 20 inches

*Reflection: Anti U.S. War in Vietnam in San
Francisco, 1969*, 2018
Carbon single transfer print on mirror
7 x 10 inches

*Reflection: Police Brutality Protest in New
York Chinatown, 1975*, 2018
Carbon single transfer print on mirror
8 x 20 inches

*Reflection: Yuri Kochiyama Cradles Malcolm
X, Harlem's Audubon Ballroom, 1965*, 2018
Carbon single transfer print on mirror
5 x 14 inches

c.
*We want freedom [October 1966 Black
Panther Party Platform and Program]*, 2018
Lithograph on paper
12 x 18 inches

*We want self-determination for Asian
Americans [I Wor Kuen 12 Point Platform
and Program]*, 2018
Lithograph on paper
12 x 18 inches

*We want freedom [White Panther Party
Ten Point Program], 2018*

Lithograph on paper
12 x 18 inches

*We want self-determination for Puerto
Ricans – liberation on the island and
inside the United States [Young Lords
Organization 13 Point Program and
Platform], 2018*

Lithograph on paper
12 x 18 inches

9. Mariana Valencia

Jacklean, 2022

Wood

8 feet x 8 feet

10. Wall of Inquiry

Wall of Inquiry is a collaborative investigation of questions around the “Fragility and Possibilities of ‘We’” that grew out of the 2021–22 James Gallery Racial Imaginary Seminar on Nationalism and Belonging.

Visitors are invited to select questions from the stack of printed papers on the clipboard, or write their own questions on blank papers and tack them up to add to the wall.

Programs and workshops throughout the exhibition will discuss the questions and add to the wall.

We Are Beside Ourselves

History is not wholly housed within the state or with rulers. It is conceived as the story created through the practice of the people, in economic and socio-cultural practices perpetuated at the most minute levels. And so the nation is formed. Nationalism is an alluring force that can be inhabited and directed—a container for myths, collective longing, individual ego, and imagination.

A few years ago when our research for this exhibition got underway, what began as the fierce rise of nationalist tendencies in the US, following the lead of several European devolutions (Hungary, Poland, Russia), has today become a mundane reality in the midst of racialized and religious nationalism. We find ourselves inside a civil war of narratives, representations, and arms. “We are in the emergency together NOW.” (from Claudia Rankine’s play, *HELP*) In such entanglements of hatred, there are no winners.

As a live exploration of “we,” the exhibition investigates how through everyday lived and embodied experiences we reckon with this mundane yet suffocating nationalism. What tools can we actively employ today to grapple with reflections of ourselves entrenched in national narratives? To upend the dynamic of nationalism, we look to creative forms of daily perseverance and get beyond the us-them binary. How might the fragments and multitude of selves within us and outside of us form a connective tissue guided by unexpected affinities? Differences, options, choices, perspective are strengths. Working with instances of misunderstanding, contradiction, these artists use imagination to play a part in transforming injury and pain.

Choreographer and performer Mariana Valencia’s live performance in the exhibition works with improvisation and encounter through the physical presence of her body sharing the same time and space with the audience in the gallery amidst all the artworks in the exhibition. For the times

she is not physically present, Valencia offers a simple wood platform that stays in the exhibition, the character *Jacklean*, that may be a place for gathering when she is not present. This play of presence even in absence furthers her use of terms like *Transmission, Translation, Relation, Proximity* and *Blend* to re-characterize the ways that kinships form between family, nation and intimate partners. For Valencia, this research into the affective ties of nationalism extends her interest in the kinship between bodies dying of AIDS and the folklore of vampires: “My Brownness, otherness and peripheral position next to these “problematic bodies” make them kin to my kin.”

In this formation of “we” differences in opinions, choices, and perspectives are strengths. Some we’s are made up of unexpected affinities; even as they may be fraught they also have the possibility of being transformative. From these artists’ practices emerge a pluralistic, dynamic, and always emerging “we.”

Taking up surprising configurations of difference and sameness through simultaneous intimacy and distance, photographer Elliott Jerome Brown Jr. presents a diptych of two men lounging, one on a bed and the other on the floor. They are connected yet disconnected, touching yet ensconced in their own interior worlds. Brown portrays reflection—whether visual or psychological—through architectural elements of dizzying lights, corridors, the glass of car windows or storefronts. Blurring spaces of privacy with those of public display, spawning a feel of communal intimacy. Physical bodies and spaces they inhabit may create a malleable “second skin” of social tissue that holds the push and pull of kinship.

Kimberly Tate’s visions of belonging are constructed materially in physical space and through public interactions. She shares with Mariana Valencia a deep interest in chosen family and formations of kinship, through presence and through ancestry and history. Tate researched bamboo home

construction during a recent trip to one of her ancestral homes, the Philippines. From this research, she presents a wood construction prototype of this new home. Her architecture is at the scale of a human body, focusing on materials that are “native” to the Philippines and then translated to her physical home here in New York City. All of this resides in her own body and extends to the relations and communities that she inhabits and creates. She manifests these relations and lineages artistically in her own presence and interactions, and this takes form in the gallery through her labyrinth structures that have a light footprint made in tape that winds throughout the exhibition and beyond. She lays the colorful tape down in the gallery space highlighting the flow of interaction between the artworks. In a program for the exhibition, Tate guides a somatic experience for the public combining a walk through the labyrinth with sound. A recorded audio variation will allow participants to access the sound walk at other times on their own.

In their performances and objects, Mariana Valencia, Maria Hupfield, Hồng-Ân Trương and Hương Ngô, and Kimberly Tate all work with the body as a living archive of memory and extend this to unearth and enact somatic experiences formed and disrupted through language. Elliott Jerome Brown Jr. shows signals and structures of community and shared communal knowledge in simple everyday rituals, and how quiet intimate moments can create interior reflection that are not meant to be shared. What are the traditions you rely on and reckon with, navigate, and what processes do you create to go back and claim your heritage and bring it with you to move forward to build the future for you and your loved ones?

Did you say national or natural?

Who says the maple leaf is a national symbol; it belongs only to nature. Often both humorous and pointed, Maria Hupfield’s art is a support of indigenous sovereignty and cultural strength; her canvas bag in the exhibition is a powerful response to injury

through enduring creation of culture. The bag can be unfolded, the fabric extending to become full-body scale. When turned inside out this sleeping bag, or body-bag, reveals a burst of bright colored silk in a pattern of ribbons and maple leaves. She has transformed the mythic red of the maple leaf of the Canadian flag to a resplendent purple. She manipulates the color red, with all its associations. There is more work to be done, and this piece re-imagines and remembers and connects to a powerful legacy—to be worn, to be inhabited. A vehicle for stories of the past ancestors, still with us and reminding us.

Maria Hupfield’s piece is in haunting conversation with Rankine and Lucas’s.

Folded, draped, crumpled, hung up on display or discarded on the floor?

Enrobed in gold, displayed as precious objects like diamonds to be desired but not touched.

With Hupfield’s, Rankine’s and Lucas’s objects, and Mercedes Teixido’s *Slept Here* series, creeps in an unsettling absurdity of a common object that everyone uses, but nobody can actually agree on its use or meaning. Hồng-Ân Trương’s and Hương Ngô’s performance of bureaucracy brings attention to the ways language, when used like these objects, create palimpsests of structural implications.

Ce n’est pas une pipe. A rose is a rose is a rose.

The exhibition examines artists’ strategies for working out very large questions of nationalism, and belonging by bringing them close-up—closer to our everyday, supposedly “common sense” routines, rituals and gestures. Everyday objects that we use without thought become extensions of ourselves or are marked by presence. Mercedes Teixido brings to awareness the specificities of these objects and processes in *The Rememberer*, with quiet pencil drawings of places that she can remember

sleeping. In her iterative series every bed is singular, unlike any other. Accessing her personal memory, each drawing presents one literal definition of belonging, a place that one might rest their head to sleep at night.

Claudia Rankine's and John Lucas's *Within Everyone's Understanding* are a set of gold-adorned objects for basic hygiene that Trump wanted to withhold from asylum seekers. The rhetoric that builds an image of asylum seekers as less than human is on full display. In the accompanying audio, Congress debates whether humans necessarily need these items: bar of soap, water bottle, tampon, toothbrush, toothpaste. What is the actual impact of words on human dignity? How do we defy these enclosures to instead define ourselves on terms that we can live with?

In the gallery space, a fraught longing emerges between remembering places to rest in Teixido's delicate, haunting drawings and the loss of comfort of home in Rankine's and Lucas's installation of basic necessities that have been conferred the status of luxuries, and furthermore symbols of belonging in our society. These works seek to trouble the myth of the American nation as built by immigrants, erasing indigenous peoples, forced servitude and current fear of changing demographics. Even as the US mobilizes the myth, it shuns people in need.

If our bodies are our primary refuge, how do we sustain ourselves so that intimacy, mobility, as well as memory and traces may concoct home as a multifaceted we? People find themselves simultaneously "at home" and "not at home"—finding enough stability and containment, while all the while remaining open to difference and change. There is the possibility that home can be thoughtfully constructed providing kindness, meaning and fortitude. Yet it is fragile and elusive, as it is another dynamic like nationalism that can be mobilized for ideological ends. One can be keenly aware feeling part of and emboldened by "us"—at the same time as feeling alienated from and not identified with this "we."

Hông-Ân Trương Hương Ngô present a video of their performance *AND AND AND—Stammering* which re-enacts the bureaucratic procedure of US immigration application interview. In addition, the artists perform the piece live for the exhibition over zoom, pushing this communication platform's technology and form as a medium for artmaking and a space for international cultural exchange. The incongruity between lived experience and bureaucratic systems that determine human fate.

A precursor to such media performance, Jacki Apple's radio works provide a larger view of this ambivalent entanglement that shapes belonging. The installation in the exhibition of three of her immersive audio/radio artworks from the 1980s/early 1990s, accompanied by projected archival images and highlighted text excerpts was created with the artist specifically for this space just before her recent death. These artworks serve as art historical touchstones and at the same time, their themes and tone resonate with the fragilities and possibilities of contemporary social and political life with uncanny precision.

Redefining Democracy in America, made in the early 1990s, raises questions about who speaks, who is listened to, who is heard, who is silenced, and how that has shaped our present social reality. Strikingly pertinent today, the push and pull of the collaborative process to create this piece resulted in such an uncompromisingly honest artwork. *Voices in the Dark* imagines the cosmos as an audio archive of information broadcast to the stars, a repository of human (and perhaps other) histories in which time melts and language dissolves into signals. Is there anyone listening and how do they interpret what they hear? How do we/they distinguish between real events and people, and media-generated fictions? Are we the "they"? We say we want to contact the Other, when in fact what we search for is a mirror of ourselves.

In *The Garden Planet Revisited*, an astronaut the paragon of late twentieth

century technological man hurtles through time and space. Stranded on a station, abandoned and alone, he is on a mission without end. Simultaneously, the inhabitants of an unnamed place search amongst the architectural remains, gather stories, rumors, myths from Messengers and Witnesses, as they try to reconstruct what happened in the time before “the cities shifted and the Earth turned.” Is it a memory, a dream, a hallucination, a prophecy?

Hồng-Ân Trương’s ongoing series *We Are Beside Ourselves*, remembers radical histories through personal archives. This multivalent title references the writing of Eve Kosofsky Sedgwick who taught at CUNY. Most recently, Truong made delicate mirrors etched with words, sometimes in typeface with news stories, others marked by small handwritten messages scratched into the surface. These physical imprints record a variety of ways to communicate facts and urgent emotion in broken phrases around the unrest at her university. The delicate tactility of these pieces present fierce protest balanced with fragility. The fragility of “we” as an academic community.

Asking questions of ourselves continues... What will we contribute to create the culture we want to live in? is further addressed in the unfolding actions and dialogues around the Wall of Inquiry. Here visitors can post, contemplate, and respond to questions the curatorial collaborative developed from its research on the fragilities and possibilities of we in this time of nationalism. Seeing that the notion of “we” is increasingly formed by rhetoric and acts of exclusion, this exhibition instead highlights inclusive formations of belonging by bringing large questions up close in our daily lives.

Sometimes we recognize ourselves in another. But sometimes we are mistaken. Some things are not meant to be shared. I may not access or understand another’s worldview, but respect the difference of what is not mine or ours. These artists consider the stamina to relate to views that are different from our own—who are

socialized differently, have different tastes, etiquette, opinions, values; to stay with and be curious about this discomfort. They work with what is close at hand to develop ways of communicating about injury to reckon with and work for accountability for harm, so as not to continue cycles of brutality.

A key component of the exhibition is a series of “gatherings” in the gallery space that enact microcosms of ways of being together through inquiry. As people articulate questions, needs and desires that may not be held in common, there may be the possibility of a second skin of variegated connection. By starting close to ourselves and then searching out, recognizing, cultivating unexpected affinities, might these differences, with certain shared interests changing over time, make for a stronger texture in our imagination of ‘we’?

—Simon Wu, Busra Unluonen, James Sevitt, Jennifer Jones, Katherine Carl

Artists:

Jacki Apple

Elliott Jerome Brown Jr.

Maria Hupfield

Huong Ngô

Claudia Rankine and John Lucas

Kimberly Tate

Mercedes Teixido

Hồng-Ân Trương

Mariana Valencia

The pioneering work of radio and performance artist Jacki Apple bridged the gap between the New York City-Los Angeles scenes, and helped build and legitimize the LA performance art scene in the 1980's. Since 1971 visual, performance, and media artist, audio composer, writer, director, producer, and educator Jacki Apple's diverse artistic career has encompassed a wide range of media and forms—multimedia installations, interdisciplinary performance, audio, radio, photography, video, film, artist books, drawings, site specific works, public art projects. Her works have been performed, exhibited, and broadcast in art spaces, galleries, museums, theaters, festivals, on radio and cable TV throughout the United States and Canada, and in Europe, Australia, and New Zealand. She began doing text/sound works for installations and performances in New York in the 1970s. In the 1980s she moved to Los Angeles where she staged a number of interdisciplinary collaborative performance operas, and site-specific spectacles, as well as recorded works for radio. Since 1990 she has created an ongoing series of site specific installations, performances, photographic works and artists books dealing with environmental issues. An innovator in the development of radio art in the 1980s, her text/sound/music audio works have been broadcast and recognized internationally. Her works have also been included in numerous LP, cassette, and CD anthologies, and audio art exhibitions. A major retrospective of her audio and radio work (1979–1997) was presented at the international SoundCulture '99 festival Auckland, New Zealand. Her ground-breaking collaborative six-part radio series *Redefining Democracy in America 1991–92* was broadcast nationally, and her CDs include *Thank You For Flying American*, *ghost.danceson the event horizon*, *eco-geographies*, *L.A. Noir*, and *Star Tripping*. From 1982–95, she was the producer/host of *Soundings*, a weekly one hour radio show featuring performance, sound, and music works on KPFK-FM,

Pacifica Radio, Los Angeles. She co-produced the annual EARJAM new music festivals with Julie Adler at Side Street Live, the Armory Northwest, and at REDCAT in Los Angeles 2000–2004. Apple now serves as Professor Emerita at Art Center College of Design, Pasadena, CA where she taught from 1983–2016.

Elliott Jerome Brown Jr.

Elliott Jerome Brown Jr. (b. 1993, Baldwin, New York) is an artist, photographer, and educator currently based in Queens, New York. 2016 BFA, Photography and Imaging, New York University, NY

In his personal practice, he uses photography to explore representation through privacy and fiction. Occasionally the work turns away from standard archival prints to examine photography as a sculptural, redactive, and site-specific process. His work has been exhibited at Abrons Art Center, Studio Museum in Harlem, New Orleans Museum of Art, RISD Museum of Art

Maria Hupfield

After nine years in Brooklyn NYC, I circled back to my home territory in 2019 to live in Toronto, Canada. I identify as an off-rez Anishinaabe and belong to Wasauksing First Nation, Ontario, Canada. I am a current inaugural Borderlands Fellow (2020–22) with the Vera List Center for Arts and Politics, The New School in New York, and the Center for the Imagination, Arizona State University, with my project Breaking Protocol which focuses on embodied processes and Indigenous Performance Art. My recent solo *Nine Years Towards the Sun*, Curator Erin Joyce, sought to centre the body within Art Museums by introducing a range of display strategies for performance art based work and related handmade creations, to open the 90th Anniversary of The Heard Museum in Phoenix, Arizona (2019–2020). This exhibit followed on the heels of my first major traveling institutional solo

exhibition in Canada *The One Who Keeps on Giving*, a production of The Power Plant Contemporary Art Gallery, Toronto, in partnership with Southern Alberta Art Gallery, Lethbridge; Galerie de l'UQAM, Montréal; Mount Saint Vincent University Art Gallery, Halifax; and the Canadian Cultural Centre, Paris. The show included a monograph with essays by Richard W. Hill, Crystal (Mikinaak) Migwans and a conversation with New York based Artist, Andrea Geyer. This show built on previous work with industrial felt, tin jingles, video, performance, and included wooden armatures that functioned as display structures. This work further explored display strategies developed for the It is Never Just About Sustenance or Pleasure, Wider Than a Line, SITELines Biennial SITE Santa Fe (2016).

Together with my husband artist Jason Lujan, we co-own Native Art Department International, originally based in China Town New York, a project focused on mutual support, collaboration and a shared commitment to showcasing Native American and Indigenous Peoples, alongside International artists.

Claudia Rankine and John Lucas

John Lucas and Claudia Rankine are interdisciplinary thinkers and makers committed to exploring the nuances of race and power in our daily lives. Claudia Rankine is a writer based in New York. John Lucas has directed and produced several films and multimedia projects.

John Lucas has worked as a documentary photographer for more than 25 years. Lucas has directed and produced several cutting-edge multimedia projects including the collaborative work *Situations* with poet Claudia Rankine. In 2014, he completed his first feature length documentary film *The Cooler Bandits*.

Claudia Rankine is the author of five collections of poetry, including *Citizen: An American Lyric* and *Don't Let Me Be*

Lonely; four plays including *The White Card*, (ArtsEmerson/American Repertory Theater, 2018) (Graywolf Press, 2019); and her recent collection of essays is *Just Us: An American Conversation*, (Graywolf Press, 2020). She is the editor of several anthologies including *The Racial Imaginary: Writers on Race in the Life of the Mind*, and in 2016, Rankine co-founded The Racial Imaginary Institute (TRII). Among her numerous awards and honors, Rankine is the recipient of the Bobbitt National Prize for Poetry, the Poets & Writers' Jackson Poetry Prize, and fellowships from the Guggenheim Foundation, the Lannan Foundation, the MacArthur Foundation, United States Artists, and the National Endowment for the Arts. A former Chancellor of the Academy of American Poets, Rankine is Professor of Creative Writing at New York University.

Hương Ngô

Hương Ngô, Ngô Ngọc Hương, 吳玉香 is an interdisciplinary artist born in Hong Kong, grew up as a refugee in the American South. Through gestures of erasure and translation, her work forges new lines of inquiry at the intersections of transnational feminism, postcolonial theory, and critical refugee studies. By examining simultaneous historical silences and hypervisibilities of the fugitive, the exile, and the refugee, she makes visible larger structures of power and imagined possibilities of borderlessness. Personal and collective archives anchor material experimentation and ephemeral mediums, positing embodied experience as an urgent site of knowledge production.

She was most recently assistant professor in Contemporary Practices at the School of the Art Institute of Chicago. Beginning her studies in the sciences, she received her BFA (Summa cum laude) at the University of North Carolina at Chapel Hill (James M. Johnson Scholar, 2001) and continued as a Trustees Scholar in Art & Technology Studies at the School of the Art Institute of Chicago (MFA, 2004). Her archive-based practice began while a studio fellow at the

Whitney Independent Study Program in 2012. She was awarded the Fulbright U.S. Scholar Grant in Vietnam (2016) to realize a project, begun at the Archives Nationales d'Outre-Mer in France, exhibited at DePaul Art Museum, Chicago (2017), and continued through the Camargo Core Program, France (2018), that examines the colonial history of surveillance in Vietnam and the anti-colonial strategies of resistance vis-à-vis the activities of female organizers and liaisons. Her work, described as “deftly and defiantly decolonial” by New City and “what intersectional feminist art looks like” by the Chicago Tribune, has exhibited at the Museum of Modern Art, New York; Museum of Contemporary Art Chicago; the New Museum, New York; and the Renaissance Society, Chicago amongst many other institutions, museums, and galleries. She was recently awarded the 3Arts Chicago Next Level Award (2020) and has been included in the Prague Biennial: *A Second Site* (2005) and Prospect.5 Triennial: *Yesterday we said tomorrow* in New Orleans (2021).

Kimberly Tate

Kimberly Tate (she/they/we) is a multi-disciplinary embodied truth seeker, teacher, healing arts practitioner, organizer and mother based in Flatbush, Brooklyn (unceded Munsee and Canarsie Lenape land). She is the mother of Apollo Tate-Ndlovu, partner of Akim Ndlovu, daughter of Glenda and Dennis Tate, the granddaughter of Alfred & Josefina Pacho Tate and Felipe & Rosario Alibadbad Serrano from the Eastern Visayan island of Leyte in the Philippines. “As we build our Third Culture communities in the bioregion of Lenapehoking, what social and material rituals do we need to expand connection to culture, ancestors, and land?”

A trained architect practicing between disciplinary boundaries, Kimberly lives and creates, teaches, mothers and performs—to dream, to heal, to make space for grief and joy, to build kinship and belonging, to honor and restore our embodied inheritance and to recover agency in spheres we inhabit

and design. Her work emerges in community through installation, performance art, workshops, care circles, natural ink making, textile upcycling and restorative embodied design pedagogy. She is founder of Studio Galaxxia, a healing arts, performance and design consultancy that conspires to amplify vibrations of love, healing, joy and belonging in our communities.

She is also design faculty at Parsons School of Design at the New School, a K 12 design educator at the AIANY Center for Architecture, a recipient of a Tischman Environmental Design Center grant and a 2020 Create Change Fellow with The Laundromat Project. She has presented internationally and at The Highline, Sheila Aronson Galleries at the New School, Downtown Brooklyn Arts Festival, Common Field Convening, Brooklyn Wildlife Festival, Gibney, BAM Cafelive, Kennedy Center, Judson Church, House Dance International, Women to the Front and Insitu Site-Specific Dance Festival. She has collaborated and performed with Akim Funk Buddha, Andrew Suseno/Parcon Resilience, Walang Hiya NYC and Jill Sigman Thinkdance, among others.

Mercedes Teixido

A visual artist, Mercedes Teixido has a pedagogical interest in introducing improvisation into the liberal arts and in bringing experimental art practices to students in her courses. She works in the arena of abstract watercolor drawings, improvisational drawing, letter writing and site-specific works. She has performed with her writing machine—modeled after Thomas Jefferson's polygraph (a device that allowed him to write letters in duplicate)—at such events as the Emerge Arts Fair in Washington, D.C. and the Black Mountain College Conference in Asheville, N.C.

Hông-Ân Trương

Hông-Ân Trương uses photography, sound, video, and performance to examine

histories of war and immigrant and refugee narratives through a decolonial framework. By interrogating archival materials, she examines the production of knowledge through structures of time and memory. Her interdisciplinary projects are premised on the concept that aesthetic battles are also political and ideological battles.

Her work has been shown at venues such as the International Center for Photography (NY), Art in General (NY), the Nasher Museum of Art (Durham, NC), The Kitchen (NY), Nhà Sàn (Hanoi), the Irish Museum of Modern Art (Dublin, Ireland), Leslie Tonkonow Gallery (NY), the Rubber Factory (NY), the Phillips Collection (Washington D.C.) and the Minneapolis Institute of Art (MN). She was included in the New Orleans triennial Prospect.4: The Lotus in Spite of the Swamp in 2017–2018. Her collaborative work with Hường Ngô was exhibited in Being: New Photography 2018 at the Museum of Modern Art in New York. Her work has been reviewed in Artforum, The New Yorker, the New York Times, The Wall Street Journal, and Hyperallergic, among others. She has been awarded an Art Matters Foundation Grant, a Foundation for Contemporary Arts emergency grant, and is a 2019–2020 Guggenheim Foundation Fellow in Fine Art. She is currently the Capp Street Project Artist-in-Residence at the Wattis Institute at the California College of the Arts in San Francisco.

She received her MFA from the University of California, Irvine and was a fellow in the Whitney Independent Study Program. Hông-Ân is based in Durham, North Carolina where she is an activist and an Associate Professor of Art at the University of North Carolina at Chapel Hill.

Mariana Valencia

Choreographer and performer Mariana Valencia, works in the New York experimental field of dance and performance. Her commissions include, Baryshnikov Arts Center, The Chocolate

Factory Theater, Danspace Project, The Whitney Museum, The Shed and Performance Space New York. Valencia's work has toured in Korea, England, Norway, Macedonia and Serbia; her residencies include AUNTS, Chez Bushwick, New York Live Arts, ISSUE Project Room, Brooklyn Arts Exchange, Gibney Dance Center, Movement Research, and the Portland Institute for Contemporary Art (OR). Valencia is an LMCC Extended Life grantee, a Whitney Biennial artist, a Bessie Award recipient for Outstanding Breakout Choreographer, a Bessie Award nominee for Best Production, a Foundation for Contemporary Arts Award to Artists grant recipient, a Jerome Travel and Study Grant fellow, and a Movement Research GPS/ Global Practice Sharing artist. Valencia is a founding member of the No Total reading group and she has been the co-editor of Movement Research's Critical Correspondence. She's worked with artists AK Burns, Elizabeth Orr, Em Rooney, Fia Backstrom, Geo Wyeth, Guadalupe Rosales, Jazmin Romero, Juliana May, Jules Gimbrone, Kim Brandt, Lauren Bakst, Lydia Okrent, Morgan Bassichis, MPA, and robbinschilds. Valencia has published two books of performance texts, "Album" (Wendy's Subway) and "Mariana Valencia's Bouquet" (3 Hole Press). She holds a BA from Hampshire College in Amherst, MA with a concentration in dance and ethnography.

Project Bibliography

https://www.zotero.org/groups/4737347/jg-trii_bibliography

- Adorno, Theodor W. 1974. *Minima Moralia: Reflections from Damaged Life*. New Left Books.
- Ahmed, Sara. 2014. *Willful Subjects*. Duke University Press.
- Alserkal Arts Foundation. 2020. *How Will We Return? | Mujawaara: Decolonizing Knowledge/Collective Learning*. <https://www.youtube.com/watch?v=AzhbvKcp-ag>.
- Anzaldúa, Gloria. 1987. *Borderlands: The New Mestiza*. Aunt Lute Books.
- Apple, Jacki. 2019. *Performance / Media / Art / Culture: Selected Essays 1983–2018*. Intellect.
- Arendt, Hannah. 2010. "We Refugees." In *International Refugee Law*. Routledge.
- Athanasiou, Athena. 2017. *Agonistic Mourning: Political Dissidence and the Women in Black*. Edinburgh: Edinburgh University Press.
- Belew, Kathleen. 2018. *Bring the War Home*. Harvard University Press.
- Bellacasa, María Puig de la. 2017. *Matters of Care: Speculative Ethics in More than Human Worlds*. 3rd ed. edition. Minneapolis: Univ Of Minnesota Press.
- Berlant, Lauren, and Sianne Ngai. 2017. "Comedy Has Issues." *Critical Inquiry* 43 (2): 233–49.
- Biehl, João, Kristen Ghodsee, and Lisa Stevenson. 2020. *On Listening as a Form of Care*. Edited by Aaron Levy. 1st edition. Slought Foundation, Health Ecologies Lab.
- Bishop, Claire. 2006. "The Social Turn: Collaboration and Its Discontents." *Artforum International* 44 (6): 178–84.
- . 2010. "Antagonism and Relational Aesthetics." In *The "do-It-Yourself" Artwork: Participation from Fluxus to New Media*, edited by Anna Dezeuze, Paperback edition., 257–80. Rethinking Art's Histories. Manchester ; Manchester University Press.
- Borderline Syndrome and Energies of Defence, Igor Zabel Award 2020 @ Kino Šiška*. 2020. Accessed July 29, 2022. <https://www.youtube.com/watch?v=0V7k8GEwapU>.
- Boym, Svetlana. 2002. *The Future of Nostalgia*. Basic Books.
- Butler, Judith. 2020a. *The Force of Nonviolence: An Ethico-Political Bind*. Verso Books.
- . 2020b. *Precarious Life: The Powers of Mourning and Violence*. Verso Books.
- Byrd, Jodi A. 2011. *The Transit of Empire: Indigenous Critiques of Colonialism*. U of Minnesota Press.
- Cadena, Marisol de la. 2019. "An Invitation to Live Together: Making the 'Complex We.'" *Environmental Humanities* 11 (2): 477–84.
- Carl, Katherine. 2006. "Drawing Papers 64: Common Destination." *The Drawing Center*, no. Fall 2006.
- Cheney-Rice, Zak. 2022. "What's Wrong With Identity Politics?" *Intelligencer*. May 11, 2022. <https://nymag.com/intelligencer/article/olufemi-taiwo-identity-politics-elite-capture.html>.
- Das, Veena. 2016. "The Boundaries of the 'We': Cruelty, Responsibility and Forms of Life." *Critical Horizons* 17 (2): 168–85.
- Debord, Guy. 1970. *Society of the Spectacle*. Black & Red.
- Deleuze, Gilles, and Félix Guattari. 1986. *Kafka: Toward a Minor Literature*. University of Minnesota Press.
- Dickerson, Caitlin. 2022. "The Secret History of Family Separation." *The Atlantic*, August 2022. <https://www.theatlantic.com/magazine/archive/2022/09/trump-administration-family-separation-policy-immigration/670604/>.
- Escobar, Arturo. 2018. *Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds*. Duke University Press.
- Ettinger, Bracha. 1995. *The Matrixial Gaze*. Feminist Arts and Histories Network, Department of Fine Art, University of Leeds.
- Fanon, Frantz. 1986. *Black Skin, White Masks*. London: Pluto Press.
- Farman, Abou. 2012. *Clerks of the Passage*. Linda Leith Pub.
- Freire, Paulo. 1968. *Pedagogy of the Oppressed*. New York: Seabury Press.
- Gablik, Suzi. 1995. "Connective Aesthetics: Art after Individualism." In *Mapping the Terrain: New Genre Public Art*, edited by Suzanne Lacy, 139–49. Seattle, Wash: Bay Press.
- Gessen, Masha. 2020. *Surviving Autocracy*. Granta Publications.
- Glissant, Édouard. 2020. *Treatise on the Whole-World*. Translated by Celia Britton. Liverpool: Liverpool University Press.
- Gordon, Avery. 1997. *Ghostly Matters: Haunting and the Sociological Imagination*. U of Minnesota Press.
- Grillo, Laura S. 2019. *An Intimate Rebuke: Female Genital Power in Ritual and Politics in West Africa*. Duke University Press.
- Hall, Stuart. 2016. *Cultural Studies 1983: A Theoretical History*. Duke University Press.
- Hanh, Thich Nhat. 2020. *How to Connect*. Ebury Publishing.
- Haraway, Donna J. 2016. *Staying with the*

- Trouble: Making Kin in the Chthulucene*. Duke University Press.
- Harney, Stefano, and Fred Moten. 2021. *All Incomplete*. Minor Compositions.
- hooks, bell. 1994. *Teaching To Transgress*. Routledge.
- . 1999. *All About Love: New Visions*. HarperCollins.
- . 2002. *Speaking Freely*: Bell Hooks Interview by Ken Paulson. <https://www.youtube.com/watch?v=g2bmnwehlpA>.
- Kasmani, Omar. 2022. *Queer Companions: Religion, Public Intimacy, and Sainly Affects in Pakistan*. Duke University Press.
- Katz, Cindi. 1996. "Towards Minor Theory." *Environment and Planning D: Society and Space* 14 (4): 487–99.
- Kelly, Jeff. 1995. "Common Work." In *Mapping the Terrain: New Genre Public Art*, edited by Suzanne Lacy, 139–49. Seattle, Wash: Bay Press.
- Kim, Rose, Grace Cho, and Robin McGinty. 2022. *The Children of the People: Writings by and about CUNY Students on Race and Social Justice*. DIO Press Incorporated.
- King, Martin Luther. 1967. *Where Do We Go from Here: Chaos or Community?* Boston, MA: Beacon Press.
- Klein, Gabriele, and Sandra Noeth. 2014. *Emerging Bodies: The Performance of Worldmaking in Dance and Choreography*. transcript Verlag.
- Know, Miwon, and Miwon Kwon. 2002. *One Place After Another: Site-Specific Art and Locational Identity*. MIT Press.
- Kotef, Hagar. 2020. *The Colonizing Self: Or, Home and Homelessness in Israel/Palestine*. Duke University Press.
- Kravagna, Christian. 2010. "Working on the Community: Models of Participatory Practice." In *The "Do-It-Yourself" Artwork: Participation from Fluxus to New Media*, edited by Anna Dezeuze, 240–56. Manchester University Press.
- Lear, Jonathan. 2006. *Radical Hope: Ethics in the Face of Cultural Devastation*. Harvard University Press.
- "Listening Lab: Harnessing the Power of Storytelling—Penn Medicine." n.d. Accessed August 2, 2022. <https://www.pennmedicine.org/news/internal-newsletters/system-news/2021/may/listening-lab-harnessing-the-power-of-storytelling>.
- Liu, Rebecca. 2019. "Homi K Bhabha: Why We Need a New, Emotive Language of Human Rights." *Prospect Magazine*, November 5, 2019. <https://www.prospectmagazine.co.uk/arts-and-books/homi-k-bhabha-interview-degradation-populism-immigration-postcolonialism-ica>.
- Lorde, Audre. 1985. *I Am Your Sister: Black Women Organizing Across Sexualities*. Kitchen Table, Women of Color Press.
- Lugones, María. 2003. *Pilgrimages/Peregrinajes: Theorizing Coalition Against Multiple Oppressions*. Rowman & Littlefield Publishers.
- Majewska, Ewa. 2021. *Feminist Antifascism: Counterpublics of the Common*. Verso Books.
- Mamdani, Mahmood. 2020. *Neither Settler Nor Native: The Making and Unmaking of Permanent Minorities*. Harvard University Press.
- McQueen, Steve, dir. 2020. *Small Axe Anthology*. https://www.amazon.com/gp/video/detail/amzn1.dv.gti.f4bace0c-dd89-b735-8a42-6d2a90a83c4a?autoplay=0&ref_=atv_cf_strg_wb.
- Metzl, Jonathan, and Rita Charon. 2021. *On the Poetics and Politics of Health*. Slought Foundation and Health Ecologies Lab.
- Misiano, Viktor. 2003. "The Institutionalization of Friendship." *Irwin: Retropricip, Frankfurt Am Main: Revolver—Archiv Fur Aktuelle Kunst*. <https://www.irwin-nsk.org/texts/institutionalisation/>.
- Muehlebach, Andrea. 2012. *The Moral Neoliberal: Welfare and Citizenship in Italy*. Illustrated edition. Chicago ; London: University of Chicago Press.
- Nguyen, Viet Thanh. 2021. "Opinion | The Beautiful, Flawed Fiction of 'Asian American.'" *The New York Times*, May 31, 2021, sec. Opinion. <https://www.nytimes.com/2021/05/31/opinion/culture/asian-american-AAPI-decolonization.html>.
- Osorio, Arturo Guerrero. 2019. "Comunalidad." In *Pluriverse: A Post-Development Dictionary*, edited by Ashish Kothari, Ariel Salleh, Arturo Escobar, Federico Demaria, and Alberto Acosta. Tulika Books and Authorsupfront.
- "Othering & Belonging Institute." n.d. Accessed July 29, 2022. <https://belonging.berkeley.edu/>.
- Povinelli, Elizabeth A. 2002. *The Cunning of Recognition: Indigenous Alterities and the Making of Australian Multiculturalism*. Illustrated edition. Durham N.C.: Duke University Press Books.
- Radney, Imani. 2021. "To Teach Shakespeare for Survival: Talking with David Sterling Brown and Arthur L. Little Jr." *Public Books* (blog). November 9, 2021. <https://www.publicbooks.org/to-teach-shakespeare-for-survival-talking-with-david-sterling-brown-and-arthur-l-little-jr/>.
- Rankine, Claudia. 2015. *Citizen: An American Lyric*. Penguin Books.

- . 2020. *Just Us: An American Conversation*. Graywolf Press.
- Rankine, Claudia, and John Lucas, dirs. 2011. *Situation 5*. <https://www.youtube.com/watch?v=0xx1dwFxAvo>.
- , dirs. 2014. *Situation 6 (Stop and Frisk)*. <https://www.youtube.com/watch?v=kN5aYIrc2J8>.
- , dirs. 2015. *Situation 7*. TriQuarterly. <http://www.triquarterly.org/issues/issue-147/situation-7>.
- Sandoval, Chela. 2000. *Methodology of the Oppressed*. University of Minnesota Press.
- Schrader, Stuart. 2019. *Badges without Borders: How Global Counterinsurgency Transformed American Policing*. Univ of California Press.
- Schulman, Sarah. 2021. *Let the Record Show: A Political History of ACT UP New York, 1987–1993*. Farrar, Straus and Giroux.
- Scott, David. 1999. *Refashioning Futures: Criticism after Postcoloniality*. Princeton: Princeton University Press. <https://muse.jhu.edu/book/29799>.
- Spivak, Gayatri Chakravorty, and Judith Butler. 2007. *Who Sings the Nation-State?: Language, Politics, Belonging*. London: Seagull Books.
- Srinivasan, Ragini Tharoor. 2020. "The Nation We Knew: After Homi Bhabha's 'DissemiNation.'" *Post45* (blog). May 19, 2020. <https://post45.org/2020/05/the-nation-we-knew-after-homi-bhabhas-dissemination/>.
- Táiwò, Olúfẹ̀mí O. 2022. *Elite Capture: How the Powerful Took Over Identity Politics (And Everything Else)*. Haymarket Books.
- Táiwò, Olúfẹ̀mí O. 2022. *Reconsidering Reparations*. Oxford University Press.
- Taylor, Keeanga-Yamahtta. 2017. *How We Get Free: Black Feminism and the Combahee River Collective*. Haymarket Books.
- "The Combahee River Collective Statement." 2001. In *Theorizing Feminism*, 2nd ed. Routledge.
- The Poetry Project, dir. 2022a. *Day 1: On Nationalism: The Fragility and Possibility of We*. <https://www.youtube.com/watch?v=dEwas-iZBjc>.
- , dir. 2022b. *Day 2: On Nationalism: The Fragility and Possibility of We*. <https://www.youtube.com/watch?v=oxjiTrQZZGo>.
- the University of Orange Urbanism Department. n.d. *Building COLLECTIVE RECOVERY into What You DO Remember. Respect. Learn. Connect*. Accessed July 18, 2022. <https://universityoforange.org/building-collective-recovery-into-what-you-do-2>.
- Ticktin, Miriam. 2017. "A World without Innocence." *American Ethnologist* 44 (4): 577–90. <https://doi.org/10.1111/amet.12558>.
- . 2021. "Building a Feminist Commons in the Time of COVID-19." *Signs: Journal of Women in Culture and Society* 47 (1): 37–46.
- Tippett, Krista. 2015. "On Being with Krista Tippett: John a. Powell — Opening to the Question of Belonging." Accessed July 29, 2022. <https://podcasts.apple.com/al/podcast/john-a-powell-opening-to-the-question-of-belonging/id150892556?i=1000411128904>.
- . 2019. "On Being with Krista Tippett: Claudia Rankine — How Can I Say This So That We Can Stay In This Car Together?" Accessed September 3, 2022. <https://onbeing.org/programs/claudia-rankine-how-can-i-say-this-so-we-can-stay-in-this-car-together-jan2019/>.
- Valencia, Mariana. 2019. *Bouquet*. 3 Hole Press.
- Vuong, Ocean. 2019. *On Earth We're Briefly Gorgeous*. Penguin.
- Walkerline, Valerie. 2016. "Affective History, Working-Class Communities and Self-Determination." *The Sociological Review* 64 (4): 699–714.
- Warner, Michael. 2021. *Publics and Counterpublics*. Princeton University Press.
- Watkins, Kimberly L. 1955. *Where Do We Go from Here?* Xlibris Corporation.
- Watson, Jini Kim. 2021. *Cold War Reckonings: Authoritarianism and the Genres of Decolonization*. Fordham University Press.
- Wede, Jimson, dir. 2014. *Maya Angelou—Human Family*. https://www.youtube.com/watch?v=5F_aHt34a-g.
- Willis, Paul E. 1977. *Learning to Labour: How Working Class Kids Get Working Class Jobs*. Saxon House.
- "Yellow Bird Life Ways Center." n.d. *Yellowbirdlifeways*. Accessed August 2, 2022. <https://www.yellowbirdlifeways.org/about>.
- Younge, Gary. 2010. *Who Are We—and Should It Matter in the 21st Century?* Viking.

Thu, Sep 15, 5:30pm

***The Children of The People:
Writings By and About
CUNY Students on Race and
Social Justice***

Readings and Book Celebration

Tue, Sep 20, 4:15 pm

Wall of Inquiry-Building Session

Graduate Center community gathering
in the gallery

Wed, Sep 21, 6–8 pm

Exhibition Opening Reception

Angel Nevarez DJ

Mon, Oct 3, 6 pm

**The Art and Legacy of
Jacki Apple**

Panel with Ulysses S. Jenkins, Jeff
McMahon, Emily Waters, Martha Wilson

Thu, Oct 6, 6 pm

Tue, Oct 18, 6 pm

Mariana Valencia: Performance

Wed, Oct 12, 6:30 pm

Museum of Modern Art,
Celeste Bartos Theater

**post presents: Art, resistance,
and new narratives in response
to the war in Ukraine**

Panel with Svitlana Biedarieva, Ewa Sulek,
Lesia Khomenko, Nikita Kadan.
Co-moderated by Paulina Pobocho,
Associate Curator, Department of Painting
and Sculpture and Inga Lāce, C-MAP
Central and Eastern Europe Fellow

**Yiddishland Pavilion
at The James Gallery:
Transnationality, Memory,
and Museology**

Organized by Maria Veits,
Yevgeniy Fiks

Wed, Oct 12, 2 pm

Panel Discussion: Challenging the
National Division: Transnational,
Alternative, and “Pavilions-in-
pavilions” at the Venice Biennale.

Wed, Oct 26, 2 pm

Panel Discussion: Jewish Museums
and Contemporary Art: Preservation
of Memory or Forging Futurity?

Wed, Nov 9, 2 pm

Panel Discussion: Herstories,
Uncomfortable Narratives, and
Power Asymmetry

Thu, Oct 13, by rsvp

Kimberly Tate Workshop

Asian-American and Black Affinity
Group Workshop in the Labyrinth

Wed, Oct 26, 6 pm

Maria Hupfield

Workshop Performance

Thu, Oct 27, 5–9 pm

**Thirty Years: Patricia Clough
*The End(s) of Ethnography***

Panel Discussion with Michelle Fine,
Jasbir Puar, Tiziana Terranova
and more

Thu, Nov 10, 12 pm

Live performance via zoom

Stammering—AND AND AND

Hương Ngô and Hồng-Ân Trương

Running throughout the duration
of the exhibition

Building “We” Partnership

Pedagogical Workshops collaboration
with Guttman College and Humanities
Alliance

The exhibition *We Are Beside Ourselves* is curated by The Racial Imaginary Institute-James Gallery Curatorial Collaborative: Simon Wu, Katherine Carl, James Sevitt, Jennifer Jones, Busra Emine Unluonen. James Gallery Curator: Katherine Carl Gallery Coordinator: Whitney Evanson Production and Fabrication: LanningSmith Graphic Design: Yve Ludwig Special Thanks to Chris Lowery, Emily Waters, Angel Nevarez, Nicelle Beauchene Gallery, GC Offices of Facilities and Security, LFC Painting.

The Racial Imaginary Institute

Founded in 2016 by the author Claudia Rankine, The Racial Imaginary Institute seeks to change the way we imagine race in the United States and internationally by lifting up and connecting the work of artists, writers, knowledge producers, and activists with audiences seeking thoughtful, innovative conversations and experiences. The members of TRII believe that “the work of defining and changing culture is all of ours.”

The Amie and Tony James Art Gallery

The James Gallery brings artists and scholars together in public dialogue on topics of mutual concern through exhibitions as a form of advanced research practice. By making the most of public teaching and learning spaces, we acknowledge the value of the public gathering space in our institutions and the importance of public intellectual and creative space for generating community in the city. Students, faculty and staff and public are welcome to spend time in the James Gallery anytime during open hours. The aim is to foster a sense of belonging in the public space of the city and for people to develop a connection to the Graduate Center as a resource.

The James
Gallery