

the henry art liaisons present:

CONVVO

[a collective annotated bibliography]

[vol. 1] | june 2021



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We recognize that we live and work on the unceded ancestral lands of the Coast Salish peoples, and the shared waters of all tribes and bands named and unnamed, including Suquamish, Duwamish, Tulalip, and Muckleshoot nations. We recognize that additionally, this landscape has been shaped by Chinese, Japanese, Filipino, and Black laborers. We pay respects to elders past and present.

If you have the means, please pay rent at realrentduwamish.org

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WHO ARE THE HENRY ART LIAISONS?

We are a group of UW students from multidisciplinary backgrounds who share a passion for decentralizing art and museum practices. We are interested in dismantling museum practices that are rooted in systems of colonialism, capitalism, and hierarchy. In our time interning at the Henry, we have learned to emphasize accessibility and community-driven practices in order to create a bridge between you and the art world.

WHAT IS THE HENRY?

The Henry is a public art gallery and research institution that is internationally recognized for bold and challenging exhibitions, for pushing the boundaries of contemporary art and culture, and for being the first in Washington to premiere new works by established and emerging artists. Through individual experiences with art, we inspire visitors to upend their expectations and discover surprising connections.

MEET THE LIAISONS

[in alphabetical order]

Em Chan (they/them)

Art History & English Language & Literature – Class of 2023

Cassidy Correia (she/her)

International Human Rights & Portuguese – Class of 2021

Grace Fletcher (she/her)

Art History & Communication – Class of 2021

Jessamyn Gilbert (she/they)

Art History & Law, Societies, and Justice – Class of 2022

Devan Kirk (he/they)

Art, Anthropology, & Art History – Class of 2021

Rosa Lasley (she/her)

Comparative History of Ideas & Cinema and Media Studies – Class of 2022

Sasha Fiona Lavassar–Clinton (she/her)

Hospitable and Anti-Capitalist Urban Design – Class of 2021

Michelle Ma (she/her)

Interdisciplinary Visual Art & Drama Design – Class of 2021

WHAT IS A COLLECTIVE ANNOTATED BIBLIOGRAPHY?

We understand that the art and museum spheres can feel like difficult and daunting spaces to break into, and accessible information regarding practices, critical theory, history, resources, and activism can be difficult to find and understand. This is why we as a cohort are co-curating an ever-expanding archive of materials and sources to help you think critically about art and museum-related topics. The Collective Annotated Bibliography (CAB for short), is an assignment given to us by our professor and program manager, Berette S Macaulay, who emphasized accessibility and conversation, and saw the culmination of this project as a compilation of collaborative sources available for free public access. We stress the importance of reinstating the personal and response-ability into discussions of the arts, which we aim to achieve in our annotations as well as the multi-media and trans-disciplinary sources we pull from.

THE FIGHT TO DECOLONIZE THE MUSEUM

by Adam Hochschild

Hochschild, Story by Adam. "The Fight to Decolonize the Museum." The Atlantic, Atlantic Media Company, 15 Dec. 2019, www.theatlantic.com/magazine/archive/2020/01/when-museums-have-ugly-pasts/603133/.

This article explores the explicit and implicit colonial ties that museums as institutions carry through several specific examples, and the sinister power these institutions hold to reshape and whitewash this violent history when forced to acknowledge it. It addresses how museums are implicit in the archiving and erasing of colonized and marginalized cultures by seizing cultural artifacts and pieces, and along with them, the right to tell their stories. These stories contribute to an exoticization and othering in the eyes of the public, and further work to reinforce a western cultural superiority. Attempted "apologies" only do so much as to criticize the damage without taking any action towards repatriation, and often imbricate works from artists of color amongst the remaining caricatured models and pieces as tokenized symbols of forgiveness.

[EM CHAN]

ACTIVATING DIVERSITY AND INCLUSION: A BLUEPRINT FOR MUSEUM EDUCATORS AS ALLIES AND CHANGE MAKERS

by Wendy Ng

Wendy Ng, Syrus Marcus Ware & Alyssa Greenberg (2017) Activating Diversity and Inclusion: A Blueprint for Museum Educators as Allies and Change Makers, *Journal of Museum Education*, 42:2, 142-154, DOI: 10.1080/10598650.2017.1306664 (<https://doi.org/10.1080/10598650.2017.1306664>)

The scholarly journal article *Activating Diversity and Inclusion: A Blueprint for Museum Educators as Allies and Change Makers* by Wendy Ng, Syrus Ware and Alyssa Greenberg discuss allyship within museum spaces as an ongoing practice not just a stagnant identity. Decolonizing museum practices should center Indigenuos knowledge and consider anti-oppression and intersectionality as essential daily practices. Empathy is the main component of allyship. The piece offers concrete principles for allyship within a museum space and in the broader world. It also includes guiding questions for beginning the journey of allyship.

[GRACE FLETCHER]

DECOLONIZATION IS NOT A METAPHOR

by Eve Tuck & Wayne Yang

Tuck, Eve & Yang, K.. (2012). Decolonization Is Not a Metaphor. Decolonization. 1.

"Decolonization is Not a Metaphor" draws our attention to the overuse and misuse of the term "decolonize" which allows Anglo-American's to escape the discomfort of true decolonization. The central problem is the land, which has not only been stolen but has been redefined as property and capital. Most solutions within efforts to decolonize involve ownership, which repeats the cycle of colonialism. By placing decolonization into a settler context it becomes bound in issues of empire and settlement and these ideas directly conflict with the mission of decolonization. These contradictions can only be made comfortable by too open of a definition of decolonization, one that champions any strategy towards freedom. Decolonization is used as a buzz word, when it should be used solely for repatriation of land. I realize this is a confronting piece of writing, but I think it allows for more perspective and reflection around terminology and its relationship to power.

[GRACE FLETCHER]

MR BLISS

by Tim Howard & WNYC Studios

Howard, Tim, and WNYC Studios. Mr. Bliss, Episode Mr. Bliss, New York Public Radio, 16 Dec. 2012.

This podcast explains what symbolism and language can do to shape the mind. Our languages have more of an influence on what the world offers us, and Charles Bliss, the creator of Bliss Symbols wanted to change the perspective and create a language for those who could speak but not communicate with words. The article speaks about the co-opting of language, speech as a means of symbolism, and access issues highlighted by lack of verbal communication.

[DEVAN KIRK]

ARTIST HELPS MUSEUM DIVERSIFY COLLECTIONS

by Emma Jacobs

Jacobs, Emma. "'Can I Make Sure That I'm Not The Only One?' Artist Helps Museum Diversify Collection." NPR, NPR, 16 Sept. 2020, www.npr.org/2020/09/16/912930694/how-can-i-make-sure-that-i-m-not-the-only-one-artist-helps-museum-diversify-coll (http://www.npr.org/2020/09/16/912930694/how-can-i-make-sure-that-i-m-not-the-only-one-artist-helps-museum-diversify-coll)

NPR's Emma Jacobs reports the efforts taken by individual artists, institutions, and foundations in the challenge to diversify museums, specifically in permanent collections which continue to underrepresent artists from minority communities. The artist Manuel Mathieu created the Marie-Solange Apollon Fund to help the Montreal Museum of Fine Arts buy pieces from underrepresented artists, a mission shared by the Souls Grown Deep Foundation. Cassel Oliver believes the key to diversifying museum collections lays in museums prioritizing donations to buy work from underrepresented artists in order to sustain the efforts made by those mentioned above. The struggle to diversify museums cannot fall on the shoulders of artists alone; museums must prioritize diverse permanent collections.

[CASSIDY CORREIA]

TAIWAN'S MODERN ARTS REFLECT JAPAN'S COLONIAL INFLUENCE

by Hsueh Yen-Ling

Hsueh, Yen-Ling. "Taiwan's Modern Arts Reflect Japan's Colonial Influence." *Nikkei Asia*, 7 Sept. 2014, asia.nikkei.com/NAR/Articles/Taiwan-s-modern-arts-reflect-Japan-s-colonial-Influence.

This article discusses how Taiwanese art developed during the time of 50 years of Japanese colonization, how it has been impacted by World War II, and how Japanese influences can still be found in Taiwanese art today.

[MICHELLE MA]

DECOLONIZING OR RECOLONIZING? THE (MIS)REPRESENTATION OF HUMANITY IN NATURAL HISTORY MUSEUMS

by Julia E. Rodriguez

E. Rodriguez, Julia. "Decolonizing or Recolonizing? The (Mis)Representation of Humanity in Natural History Museums." *History of Anthropology Review*, *History of Anthropology Review* , 10 Jan. 2020, histanthro.org/notes/decolonizing-or-recolonizing/.

This article critiques the ongoing colonial gaze in the process of "decolonizing" museums, or whatever that process looks like in popular museums of Anthropology, such as American Museum of Natural History in New York and the Musée de l'Homme in Paris. These two museums in particular stand as striking examples of the institution, in the ways that they "display the exotic diversity of pristine civilizations under European domination." The author calls current efforts (namely, increasing funding for cultural institutions and increasing community engagement of museums) as only first steps in any real "decolonizing" process.

[SASHA FIONA LAVASSAR-CLINTON]

WHEN THE NAUGHTY CHILDREN OF THE EMPIRE COME HOME TO ROOST

by Rasheed Araeen

Rasheed Araeen (2006) "When the Naughty Children of Empire Come Home to Roost," *Third Text*, 20:02, 233-239, DOI: 10.1080/09528820600590389

In his essay titled, "When the Naughty Children of Empire Come Home to Roost", artist Rasheed Araeen brings attention to a turning point in 1956 in British postmodernism with the establishment of the New Vision Centre (NVC), and arrival of pivotal Black British artists. In this text, Araeen seeks to explore the development of Black British artists entering the British art world, arguing how they carried an immense importance and influence on the British art world, but were ultimately excluded from the dominantly white field. The essay is founded on the idea of Black British artists perhaps representing modernism more impactfully than the western artists, but that this impact was refused to be seen. Instead, the works and artistic visions created by people of color were seen solely through the lens of their "otherness", reduced to cultural and racial identities.

[JESSAMYN GILBERT]

EARTHLAB SALON: HOW WE PRESENT NATIVE KNOWLEDGE IS ENVIRONMENTAL JUSTICE

by University of Washington's EarthLab Project

EarthLab Salon, director. EarthLab Salon: How We Present Native Knowledge Is Environmental Justice. YouTube, YouTube, 18 Dec. 2020, www.youtube.com/watch?v=cORFdLkqtxI.

This panel, hosted by the EarthLab project at the University of Washington, discusses ways in which museums can change the way they interact with native communities, as well as how museums can exist consciously on stolen land. The panelists emphasize a rejection of the term "decolonization" when referring to museum reform. Museums, are deeply entrenched in a colonist history – stealing artifacts and art from the cultures outside of the “West”. Those cultures that have been deemed as “other.” It is here that the panelists introduce the notion of “indigenizing” as a replacement for the aforementioned “decolonization.” They explain how the term “decolonization” has taken on a new and misleading meaning as we move into an era of grappling with the damages of the past. I agree with this argument and found it to be a really refreshing way to conceptualize how we can make museums more accessible and be of service to the communities that they represent (the Burke, for example).

[JESSAMYN GILBERT]

EPILOGUE OF POST-BLACKNESS

by Margo Natalie Crawford

Crawford, Margo Natalie. "Black Post-Blackness: The Black Arts Movement and Twenty-First-Century Aesthetics" University of Illinois Press, 2017.

The epilogue to Crawford's novel effectively encapsulates the cognitive dissonance of blackness in art by layering multiple perspectives on the state of blackness after the Black Arts Movement. Crawford maintains that to qualify blackness as any one concept is to ignore all other ways in which blackness manifests within the art of the black artist. Crawford imagines black post-blackness as both a house, a structure of feeling, that one resides in or runs from and as an atemporal state of "lingering while moving on." This chapter puts a variety of perspectives on black aesthetics in conversation with each other, offering an introduction to various directions of thinking for the reader.

[ROSA LASLEY]

BLACK ART IN L.A.

by Karin Higa

Higa, Karin. "Black Art in L.A.: Hammer Museum." Now Dig This!: Art and Black Los Angeles 1960–1980 Digital Archive | Hammer Museum, 2016, hammer.ucla.edu/now-dig-this/essays/black-art-in-la.

Karin Higa's *Black Art in L.A.* revisits Robert A. Nakamura's photography originally created for the 1970 exhibition of the same name hosted at the Da Vinci Art Gallery at Los Angeles City College (LACC). In so doing, Higa retells the story of director Kazuo Higa's collaboration with Alonzo Davis who together recognized the need to document Black artists within their studios as a source of identification for not only African Americans, but also broader Third World and BIPOC coalitions. This document highlights the significance and complexity of Afro–Asian coalition building and explores the power of representation within and between Asian American and African American communities.

[ROSA LASLEY]

DECONSTRUCTING SYSTEMS OF BIAS IN THE MUSEUM FIELD USING CRITICAL RACE THEORY

by Melanie Adams

Adams, Melanie A. "Deconstructing Systems of Bias in the Museum Field Using Critical Race Theory." *Journal of Museum Education*, vol. 42, no. 3, ser. 290-295, 14 July 2017. 290-295.

This journal publication explores the usage of Critical Race Theory (CRT) in museums, specifically cultural and historical museums in the United States. This journal also explains what it means to use CRT in the context of history. There is an explanation of what CRT is in the article, and how it is applied. The article explores what trauma can do to museum-goers and how the perception and reception of the exhibits can change based on that trauma.

[DEVAN KIRK]

'ZOË DUSANNE' SHINES LIGHT ON A KEY FIGURE IN 1940S, '50S SEATTLE ART SCENE

by Michael Upchurch

Upchurch, Michael. "'Zoë Dusanne' Shines Light on a Key Figure in 1940s, '50s Seattle Art Scene." The Seattle Times, The Seattle Times Company, 11 June 2011, www.seattletimes.com/entertainment/zo-dusanne-shines-light-on-a-key-figure-in-1940s-50s-seattle-art-scene/.

This is a book review that shines a light on the biography of Zoë Dusanne written by Jo Ann Ridley. The book recorded the legendary life of the Seattle gallery owner Zoë Dusanne, claiming her as “an art dealer who made a difference”. Indeed the article stated that as a collector of contemporary art in the mid 20th century, Dusanne has sheltered and paved the way for many artists who were in the Pacific Northwest area. The author points out that even though the original Dusanne gallery has been taken down to make way for I-5, Dusanne’s action still illuminated the road of the Seattle art scene that comes after her.

[MICHELLE MA]

LOCAL ARTIST SPOTLIGHT: Frank Sake Matsura

I first encountered Frank Sake Matsura's work in Okanogan, Washington on a hot day in the middle of July – his pictures were marvelous and fanciful and I immediately wanted to know more. Matsura was born in Japan in 1873 and traveled to America in 1901. He created over twenty-five hundred images of Okanogan and its people between 1909 and 1913. Matsura was known for his portraits, especially the ones where he inserted himself in the picture with his sitters and blurred the line between image maker and subject. Barely any scholarship has addressed Matsura's work and legacy, and his queering of self and sitter in his photographs has not been sufficiently explored. In the self portraits I selected from 1908, the photos raise more questions than they answer. Matsura donned a clown costume and in the top two photos the costume feels like an extension of his personality, which is empathized by his hands on his hips that hints at playfulness and humor. The bottom two photos reveal his own outfit but his face has now been covered by the clown mask. The mask appears almost sad, and this sadness made me wonder about Matsura's internal state and what the clown mask allow us to see and not see. Is a masked portrait still a portrait? In traditional American portraiture, portraits were constructed to present an ideal representation of a person's status and place in society. What do the props he has selected say about him?

[GRACE FLETCHER]

LOCAL ARTIST SPOTLIGHT: *barry johnson*

Interdisciplinary artist *barry johnson*, based in Federal Way, Washington, utilizes a variety of mediums to interrogate the visibility of Black bodies in dominant culture. Known for his vibrantly colored portraits of Black folx, *johnson* often obfuscates the faces of his subjects through various methods including erasure and obstruction with found objects. Through this obfuscation, *johnson* articulates the difficulty of being seen and accepted within the dominant culture as a Black individual and creative, whilst gesturing towards the unknowability of the subject by the viewer, thus disrupting the power of the viewer's gaze. A new portrait by *johnson* will be unveiled this July at the Museum of Northwest Art in La Conner, Wa, as part of the *Standing, Still* exhibition curated by Danielle New and Hanna Corneliussen, which will feature 11 different PNW artists and their experiences during the COVID-19 pandemic. I'll be helping with public programming for this exhibition, so please come visit.

[ROSA LASLEY]

Frustrated by the lack of mainstream films directed by women, I did a Google search for the best films with female directors.

Atlantics, which came out in 2019 and is available on Netflix, was one of the first films listed. This work is written and directed by French actress and director Mati Diop, and takes place near Dakar, Senegal. Beautifully shot, *Atlantics* deals with themes of wealth inequality and labor rights, the complexity of marriage conventions, death and spiritual redemption. This work is rich with imagery of the Atlantic ocean and will leave you with a powerful reflection of the vastness of our world, the stories that have been and have yet to be told.

[JESSAMYN GILBERT]

LOCAL ARTIST SPOTLIGHT: Hanako O'Leary

O'Leary is a craft-based multimedia artist based in Seattle, whose works build new mythologies around her half-Japanese identity by drawing from existing spiritual and cultural symbols. As someone who is also biracial and Asian, I am particularly struck by the familiarity of the images that she collages and combines, especially in her ceramic works. They are evocative of mutations, of layers, fully embrace the in-betweenness of biraciality as rich and generative without giving in to the anxiety of attrition. Not only are the pieces beautifully crafted, they carry a weight that transcends the visual. She incorporates mythological and religious figures that for me explore the mixed-heritage identity as a source of mythos. In her performance piece, *Dragon Fish*, she herself becomes the mythical creature, transcending colonial categorizations and becoming a beast made from multiple and different influences. She reinstates a power and agency in her heritage in order to unseat the mixed-race anxieties around not "fitting in" by revealing the very act of "fitting in" as forced legibility within colonial binaries. Her ceramic deities defy this categorization, offering only perfectly glazed middle fingers I am reminded of a quote from Yumi Thomas that struck me a while ago when I was struggling with my own biracial identity: 'I am not 'half Japanese' and 'half Lithuanian Jewish. When I'm singing a Japanese folk song, I don't sing with half of my voice, but with my whole voice...I am complete, and I embody layers of identities that belong together. I am made of layers, not

fractions.'

[EM CHAN]

峨冷·魯魯安 is a Taiwanese indigenous artist from the Drekey tribe. She is a weaver and an installation artist who incorporates floral imagery in her storytelling to bring awareness to Taiwanese indigenous rights and to form a local community. In her latest work, Ali sa be sa be – 土石流 (Rugged Rock Cliffs), a weaving installation, she tells the story of the road going back home being destroyed by the Morakot Typhoon in August 2009 and her emotional response to the experience.

[MICHELLE MA]

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FOR SHARING THEIR PASSION AND KNOWLEDGE IN ENRICHING DISCUSSIONS

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Henry

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