

The Henry Art Liaisons
(Fall 2020-Spring 2021)

IN CONVO: A Collective
Annotated Bibliography, 2020-21
Multimedia, interdisciplinary, interventionist

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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

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)

*CHID & 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 collaborative compilation of 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.

BRAZIL'S INDIGENOUS CURATOR: "WE'RE NOT AFRAID ANYMORE"

by Jill Langlois

Langlois, Jill. "Brazil's First Indigenous Curator: 'We're Not Afraid Anymore'."

The New York Times, The New York Times, 22 May 2020,

<https://www.nytimes.com/2020/05/22/arts/design/sandra-benites-brazil-museum-curator.html?searchResultPosition=14>

Sandra Benites, Brazil's first Indigenous art curator, aims to foster a dialogue led by diverse and vibrant indigenous voices in the year-long exhibition "Indigenous Stories" at the Museum of Art of São Paulo Assis Chateaubriand in 2021. Modes of indigenous storytelling is central to this exhibition, as is the connection to the land shared by indigenous Brazilians, and purposeful emphasis is placed on the artists included. This exhibition comes as indigenous and environmental activists fight deforestation in the Brazilian Amazon, a critical region in the fight against climate change and the home to over one million indigenous residents and isolated tribes.

[CASSIDY CORREIA]

THE SMITHSONIAN'S AFRICAN AMERICAN MUSEUM: A MONUMENT TO RESPECTABILITY POLITICS

by Steven Thrasher

Thrasher , Steven W. "The Smithsonian's African American Museum – a Monument to Respectability Politics." The Guardian, Guardian News and Media, 16 Sept. 2016, www.theguardian.com/culture/2016/sep/16/smithsonian-museum-african-american-history-respectability-politics.

This article details the layout and structure of the Smithsonian National Museum of African American History and Culture, opened on the National Mall in September of 2016, and how, despite its detailed account of black history and achievement, it is above all else a project of U.S. nationalism amidst nationwide protest against institutional brutality. Thrasher questions the purpose and benefit of this museum in the current moment, and criticizes the institution's hypocritical employment of Black and Brown workers in lower level staff positions, overseen by white managers. The museum pushes “respectability politics;” or the notion that Black lives are only seen as “worthy” if they are presented in a respectable way. The article allows us to question how museums frame their exploitation of Black pain as progressive action, and the damage it does.

[EM CHAN]

HOW CHANELL STONE IS REFRAMING NATURE PHOTOGRAPHY

by Will Matsuda

Matsuda, Will. "Housing Projects And Empty Lots. How Chanell Stone Is Reframing Nature Photography." NPR, NPR, 27 Feb. 2021,

NPR's Will Matsuda reports on the work of Chanell Stone, a young southern California-based artist, in challenging the meaning and understanding of nature photography. Through her work, Stone captures the intrinsic beauty of urban life, especially within Black communities. Instead of the scenic landscapes common in nature photography, Stone looks to city spaces, often positioning herself in the frame. Stone states that, "It's important to see the beauty in the most overlooked and mundane urban environments." As such, Stone's work focuses on connection to the landscape and historical erasure.

[CASSIDY CORREIA]

ARCHIVES HAVE THE POWER TO BOOST MARGINALIZED VOICES

by Dominique Luster

*Luster, Dominique. "Archives Have the Power to Boost Marginalized Voices."
TEDxPittsburgh . TEDxPittsburgh, 29 June 2018, Pittsburgh , PA.*

Dominique Luster begins her talk by addressing the erasing and mistelling of marginalized histories and posing the question: if your existence wasn't recorded, did you ever exist at all? She discusses the different systemic ways this erasing takes place, and frames the curation of history as a privilege not granted to silenced marginalized groups. The archivist holds the power to gatekeep history and shape social recollection of events by making the decision to include and exclude documents and artifacts. Luster references the Charles "Teenie" Harris archive and its role in preserving the "silenced landscapes" of Black culture in the mid-20th century. She stresses the necessity of racially conscious archival theory to build inclusive and reflective historical accounts.

[EM CHAN]

OPEN LETTERS AND A DECOLONIAL FRAMEWORK

by The Hammer Museum

Hammer Museum. ONLINE: Open Letters and a Decolonial Framework. Hammer Museum

Open Letters and a Decolonial Framework is the first part of the online series "Reimagining the Museum" which began in July of 2020 at the Hammer Museum in Los Angeles, California. The program Reimagining the Museum is a public conversation centered around the structural injustice within art institutions, addressing questions such as the meaning of a decolonialized museum and the colonial legacy of museums and art institutions. Open Letters and a Decolonial Framework was hosted by Erin Christovale, the associate curator of the Hammer Museum, and engaged in a conversation with the artists Jasmine Gregory, LaStarsha McGarity, and Yesomi Umolu regarding the past and future of museums and art Institutions.

[CASSIDY CORREIA]

A DECOLONIZING APPROACH TO COLLECTIONS STEWARDSHIP AT THE BURKE MUSEUM

by Lauren Banquer

Banquer. L. (2017). Transforming Spaces: A Decolonizing Approach to Collections Stewardship at the Burke Museum. Unpublished master's project, University of Washington, Seattle, Washington.

This source hits very close to home by analyzing collections at the Burke, specifically ways in which the Philippines Collections have been treated, used in exhibitions, and shared with Filipinx communities in Seattle. The paper lists a lot of strategies for increasing community engagement, a common but imperfect solution for "decolonizing" a space which is still maintained by and owned by the museum, university, state. One such strategy is emphasized in this source: "Ethnology is working with community members to make information and knowledge more accessible to a wider range of source community members, the most efficient way to do this is online through shared or open source databases." While I understand this paper is limited, I appreciate the experiential knowledge shared, and I think the avenue of sharing and documenting collections online to make them available to the public, not only on intranet databases, is a really valuable route to pursue.

[SASHA LAVASSAR-CLINTON]

WE NEED NEW INSTITUTIONS, NOT NEW ART

by Coco Fusco

Fusco, Coco. "We Need New Institutions, Not New Art." Hyperallergic, 28 Oct. 2020, hyperallergic.com/596864/ford-foundation-creative-futures-coco-fusco/.

Coco Fusco questions the structure of the institutionalized art world and its ability to properly house and support socially engaged art and marginalized artists. She notes that the emerging mediums that socially engaged artists use cannot be properly displayed, engaged with, or appreciated in a museum or gallery space, much less by the wealthy, privileged patrons and administrators of the art world. Art like that is only supported when the industry deems it profitable or beneficial to image and aesthetic. Fusco advocates for the rejection of “traditional” modes of display and insists on a necessary criticism of institutions’ values and motives.

[EM CHAN]

THE TRIPLE NEGATION OF THE COLORED WOMAN ARTIST

by Adrian Piper

Piper, Adrian. "The Triple Negation of the Colored Woman Artist."

The Feminism and Visual Culture Reader, Amelia Jones ed. New York, Routledge, 2003, pp. 239-246

Adrian Piper details the distinct struggle of the Black female artist in the postmodern art world by exposing the industry's biased and profit-driven presuppositions about innovation, competition, artist identity, and a Eurocentric art-historical canon. She defines the postmodern art canon's preoccupation with mourning a classical, halcyon past, which is threatened by Black activist art's representation of a past riddled with racial prejudice and violence, and ideation of new abolitionist futures. She also describes the crushing and competitive "zero-sum-game" that is being played among modern American artists as they attempt to gain notoriety in the economically-defined art industry, which ultimately necessitates sacrificing personal creative vision for success. I chose this article because it not only explains why Black, female, and other marginalized artists have not gained access to the postmodern art world, but also exposes the shortcomings, biases, and structural weaknesses of the Eurocentric art industry as a whole, and proposes alternative spaces and collaborative communities to avoid the zero-sum-game.

[EM CHAN]

ALL ABOUT LOVE

by bell hooks

hooks, bell. All about Love: New Visions. New York: William Morrow, 2018.

This book truly changed my life last summer, and everytime I read it I discover more gems of advice, insight and of course love. bell hooks pushes against the notion that love is something that happens to us or the idea of passively ‘falling’ into love. She instead defines love as an active choice, an action that we have control over. By defining love as an action – something that we do and act on rather than feel– love becomes inexorably linked to accountability and responsibility over how we treat those around us. This is extended near the end of the book when she explains that it is impossible to know love if we cannot let go of our attachment to power. The other reason I enjoy this book so much is the numerous citations and shoutouts she gives to other writers and thinkers in this field. She provides her reader other places to go to continue learning about love, and shows love for other authors.

[GRACE FLETCHER]

SOUL OF A NATION: ART IN THE AGE OF BLACK POWER

by The Broad Museum

Broad Museum, director. Soul of A Nation: Art In The Age of Black Power 1963-83 at The Broad. YouTube, YouTube, 28 Apr. 2019, www.youtube.com/watch?v=kcx89svQxIM.

Soul of A Nation: Art in the Age of Black Power 1963–83 at The Broad is a virtual tour and explanation of the exhibit and its prominence in American History. It was enjoyable to see this happening, and I think it was nice to watch during Black History Month. The video does a good job at not only centering the artists and their relationship with the Civil Rights Movement but also centering the experience that the viewers may have in the gallery. The video is also able to connect civil rights and art from that time into contemporary times with topics that made this piece feel alive, rather than historical.

[DEVAN KIRK]

ARTISTS ARE MAKING THE CASE FOR ART AS GOOD PROPAGANDA

by Ragini Srikrishna

Srikrishna, Ragini. "Artists are Making The Case For Art As Good Propaganda." Wear Your Voice Magazine. July 21, 2020.

This is a really succinct piece on viewing art as propaganda and the benefits of viewing all art as political. "While all art can be deemed propaganda, the impactful ones are those that spread awareness and play a role in shaping social consciousness." The piece argues against the impartial artist. Rather, examining the viewpoints and biases of the artist when considering their work can be an enlightening, beneficial process of contextualization. I have been thinking a ton lately about propaganda, specifically anti-communist and sinophobic propaganda that has found much hold in America during COVID-19. I think reframing and considering art/propaganda we would consider bad or problematic, might actually be purposeful pieces of information shared because of certain values, and to advance certain goals as beneficial—especially for radical students, scholars, and artists—considering what we're up against.

[SASHA FIONA LAVASSAR-CLINTON]

WHAT A TIME TO BE ALONE: THE SLUMFLOWER'S GUIDE TO WHY YOU ARE ALREADY ENOUGH

by Chidera Eggerue

What a Time to Be Alone : The Slumflower's Guide to Why You Are Already Enough. Eggerue, Chidera. London: Quadrille, 2018.

What a Time to Be Alone by Chidera Eggerue is the guide to solitude and self-love that I wish I had growing up. At a first glance this book looks like your typical "trendy feminist" text with bold bright pink fonts and toxically positive messages like "be yourself!" However, Eggerue's text goes much deeper into topics like trauma recovery, the not-so-pretty sides of self-care, and recognizing your privilege. Divided into three categories – "you," "them," and "us" – this text is an approachable step towards deconstructing damaging beliefs and learning how to be alone (along with comforting graphics and colors, of course).

[JESSAMYN GILBERT]

CRITERIA OF NEGRO ART

by W.E.B. DuBois

Du Bois, WEB. "Criteria of Negro Art." The Crisis, 1925.

Du Bois questions how art, history and racial relations interact. He argues that the gatekeepers of the art world are largely white thus ensuring the continuation of art that adheres to particular (white) world views and depictions of races. He further argues that “all art is propaganda and ever must be,” claiming that the artist has a duty to use their art for the sake of their identity group. Du Bois makes clear that beauty is the key to truth, right and justice. This document stakes an uncompromising perspective on art as a socio- political tool, dismissing all art not used accordingly. This document offers readers an introduction to historical perspectives on the relationship between the artist and the identity of the artist (specifically the black artist).

[ROSA LASLEY]

Phat Free is a video that takes into consideration the place of Black People in America. In David Hammon's work, he takes the trash and debris of Black people into consideration. He interrogates what the Black person is, and how the Black person defines themselves in the American system. Within the detritus of Black people, he also questions the social and systemic place of Black people. The analysis of our health, our interests, and our hobbies becomes apparent when you focus on what people discard.

[DEVAN KIRK]

In picking an artist, art piece, or exhibit to include for our CAB, I was drawn to the same genre that inspired a lot of my own art and which shaped a lot of my learning going into the HAL position. Illustration and graphic novel art is a very potent creative genre, since it can bring in so many other modes and be so interactive, informative, and inspiring. Michael DeForge is an illustrator and graphic novelist whose works focus on many topics including socialism and unions, social media, and also social phenomena like cliques and cults. DeForge's work is often explicitly topical to revolution and leftist ideology in a way that I think many authors only allude to, but in his poster art and comics he is able to express and support revolutionary change.

[SASHA FIONA LAVASSAR-CLINTON]

Born and raised in Taipei, Taiwan, Ni calls herself “a ‘Chinese fairy’ artist”, a phrase that shows her strong interest in the local religion. She is a multimedia artist who mostly works with illustration and installation. Her works are colorful with a hint of dark humor. Through her journey of self-examination, she captured the absurdity that underlines in our daily lives.

[MICHELLE MA]

By chance, I was first introduced to Elliott Jerome Brown Jr. on the Instagram Explore page nearly a year ago. I was instantly captivated, and spent nearly an hour scrolling through their page. Elliott Jerome Brown Jr. was born in 1993 in Baldwin, New York and holds a BFA from New York University Tisch School of Arts. Brown explores concepts of intimacy, marginality, vulnerability, and domestic spaces through his conceptual photography. Capturing abstracts of day to day life, each image carries insurmountable depth, invoking nostalgia and curiosity. Brown engages with the interior of domestic spaces and intentionally creates distance between the viewer and the subject with obstruction. Brown explores the limitations of photography through his work, connecting to larger concepts of identity and social perceptions. Brown's interest in photography's limitations serves as a reminder that photography includes both direct selection and omission, a truth I find irony in as I was introduced to the artist on social media.

[CASSIDY CORREIA]

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LIAISON PROGRAM MANAGER

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Henry