

COLLEC-

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BY THE
HENRY
ART
LIAISONS

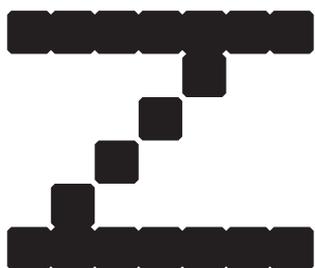
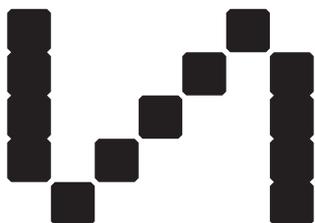
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JUN 2022
VOLUME III

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WHAT IS THE HENRY?

Well, first things first - 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.

WHO ARE THE HENRY ART LIAI- SONS?

The Henry Art Liaisons 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 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.

LIAISON INTRO- DUCTIONS.

HUMA ALI (she/her)

Studying Comparative History of Ideas.

Current inspiration: Sufjan Stevens' "Death with Dignity" touches on feeling lost, regarding beginnings and ends. The soft tune of the song brings me calmness and reflection.

SHREYA BALAJI

Studying Informatics and Design.

Current inspiration: @srishti.jpg on Instagram. Food is art! The way she incorporates flavor, composition, and storytelling within food makes me feel serene.

MARLOWE BARRINGTON

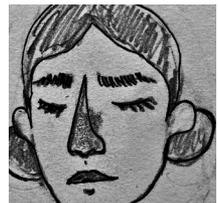
Studying Nursing and Comparative History of Ideas. Right now I am inspired by the creativity and incredible hard work of young people.

EM CHAN (they/he)

Studying Art History & English Literature

Current inspiration: Book artist Julie Chen and Flying Fish Press. Meticulously designed and stunning books that engage the reader as a meaning-maker and the the book as an interactive sculpture. Makes me want to make little books of my own!

HUMA, SHREYA, MARLOWE, & EM.



INTRODUCTIONS, CONTINUED.

MOE'NEYAH HOLLAND (she/her)

Studying Art History

Current Inspiration: @yehawshow doing a lot for the Indigenous community by promoting art as a way of development, movement, and sometimes healing.

KATHRYN REYES

Studying Interdisciplinary Visual Art, Political Science, and Data Science

Current inspiration: the changing seasons in Seattle. Every tree, flower, and plant make up ever-changing compositions in my daily walks.

ASHER STEIN (they/he)

Studying Sociology, American Indian Studies, Linguistics

Current Inspiration: Julia Ducournau's *Titane* (2021), which won the Palme d'Or, is one of the only films I've seen which consciously disintegrates "humanity," therefore reimagining what we can intimately love. Not for the faint of heart...

HADI YUSRI

Studying Dance, GWSS, Diversity, and Mathematics

My inspiration is choir ensembles. Since I started collaborative dance-music work, live singing inspires me with energy that exceeds the recorded audios that usually accompany immersive movement performances.

MOE'NEYAH, KATHRYN, ASHER, & HADI



ENTROPY.

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This edition of the Henry Art Liaison's Collective Annotated Bibliography is titled *Entropy*. Why? This past year, everything has truly been in flux. No pursuit has gone without disruption during such a time — our program included.

But to be clear, this entropy, this pure chaos, has a disruptive nature that we all respect. It helps us find perspective on what we truly find important. It pushes us in every direction, learning and ingesting any random bits we can grasp, hoping for a chance to put them all in cohesion one day. This chaos shapes who we are, what we learn, what we are exposed to, and makes us far more wide-reaching than we ever could become without it.

So with open hands, we, the Henry Art Liaisons, present to you the product of our own entropic journey this year. *Entropy*.

Taiwo, O. O. (n.d.). Being-in-the-room privilege: Elite capture and epistemic deference. *The Philosopher* 1923.

“Listen to the most affected.” The only thing we can imagine through this order is to give platforms to the community members affected by issues being discussed. One aspect the listeners tend to forget is the fact that the generalization of experiences through all the affected community members could inaccurately serve the purpose that the voices are supposed to act as. At the end of the day, experiences are personal to individuals (being a person of color does not correlate to being an expert on all issues surrounding the communities). The most affected here can sometimes be trivial in the space provided. The power dynamics of the room offers a process of efficient listening - but invites only the elitists as the information providers. This discards underprivileged individuals who might be more deserving to have their voices heard. So, how do we listen to community voices properly? To envision a start: inviting collaboration between individuals from different community backgrounds.

Contributed by Hadi.

BEING-IN-THE-ROOM PRIVILEGE: ELITE CAPTURE AND EPIS- TEMIC DEFERENCE O.O. TAIWO

Mason-Macklin, H. (2019, December 9). Museum in progress: Decolonizing museums| Tedx KingLincolnBronzeville. YouTube.

The TED talk delivered by Hannah Mason-Macklin revealed museums' overemphasis on academic knowledge in the lens of formal academia that disregards cultural knowledge. Without the cultural knowledge from the community members themselves, the visitors and the curators have missed the rich history of the museum archives being displayed as they only present the materiality of the objects and the progression of arts within the Western art movements and landscapes. Hannah brings us an important question to think about as the museum professionals and activists attempt to bring voices of the non-Western communities to a space built under colonialism: "who are museums for?" As museum constructions initially began as the display of wealth, power, and status of white colonialism across the world, can this practice change to be a space, described by Hannah, as the "building blocks of social healing"?

Contributed by Hadi.

MUSEUM IN PROGRESS: DECOLONIZING MUSEUMS. H. MASON-MACKLIN

Coogler, Ryan, director. Black Panther. Black Panther (2018) - Museum Heist, YouTube, 2 May 2018

A colonial institution cannot embody decolonization. I found this scene from Marvel's Black Panther interesting as it attempts to critique the colonial-imperial museum space. In it, a white woman proclaims herself an "expert" on stolen African artifacts, but inaccurately identifies their origins and cannot believe that she is wrong when called out. She also cannot acknowledge her part in the perpetuation of the museum's violent legacy of extraction and colonialism which lead to them acquiring said artifacts in the first place. The irony of this clip is that the critiques of colonial extraction and violence are made by the villain of the story who is viewed as too radical by the main protagonists of the story. Though he is a sympathetic villain, we as the audience are made to understand that his approach and viewpoints are wrong and misguided. Additionally, Marvel and Disney are enormous corporations whose media promotes the United States military and are guided in their depictions of the US by the Pentagon. So, how do we read a critique of imperial and colonial violence coming from them? I share this to highlight how a colonial institution's attempts at decolonization can feel empty. And to ask more generatively: how we can embody decolonial praxis as an institution to show change rather than empty words?

Contributed by Marlowe.

BLACK PANTHER MUSEUM SCENE

Alexis Pauline Gumbs' *Undrowned* is a series of meditations on interspecies learning and relations. She asks how we as humans might adapt within increasingly dire circumstances like our marine mammal kin who have adapted to live underwater. She points to our collective breathing as inseparable from one another: our breathing is not separate from the breathing of the ocean, from the "sharp exhale of hunted whales", from the "undrowned" survivors of the Middle Passage, from the drowning of their kin and fellow captives. She writes that: "Breathing in unbreathable circumstances is what we do every day in the chokehold of racial gendered ableist capitalism." I wanted to bring forward Alexis Pauline Gumbs and her meditations to think through the relations and connections that we share. This is a healing text and thinking through Gumbs decolonial approaches to relations and the self may help shape our decolonial approaches to our communities reached by our museum and the museum itself.

Contributed by Marlowe.

UNDROWNED: BLACK FEMINIST LESSONS FROM MARINE MAMMALS

Tuck, Eve (2009). "Suspending Damage: A Letter to Communities." Open letter.

Tuck explores the negative effects of what she coins "damage-based" research, an attitude that a community is defined only by the struggles that it faces. This framework reduces marginalized communities to their own subjugations, and only replicates and prolongs the violences that they face through constant surveillance. Tuck urges us to take on a more "desire-based" approach to these communities that studies them through the lens of their desires, their hopes, their wants, and their creations. This allows a dimensionality that is inherently absent from a damage-based attitude, and allows us to view these communities as living and complex. I see this as relevant to art communities due to the long-running narrative that artists of color and artists who belong to other underrepresented groups can only make art about the prejudice and the bias that they face, or that they should make art that exposes their own racial, sexual, and class traumas. I believe that there is not nearly enough education about how to properly and respectfully interpret and experience art from marginalized artists in a way that is not tokenizing, and Tuck's proposal for a desire-based practice is a really good start.

Contributed by Em.

SUSPENDING DAMAGE: A LET- TER TO COMMU- NITIES

Robins, C. (2013). The role of artists' interventions in opening up micro, counter and affective narratives. In *Curious Lessons in the Museum* (pp. 173-192).

This chapter from the book *Curious Lessons in the Museum* offers a discussion on subjectivity and visitor engagement. It bases itself on the energy born from conflicting meanings and debate (“dialogism” is a central concept in the chapter), an energy with potential to create/spread knowledge in many different, new ways. This is somewhat beyond pedagogy; it takes on a new intention to the presentation of art, gives complex examples of curation adjusted to encourage audiences to take bigger roles in finding meaning within exhibitions, in “meaning-making” itself. Of course, the chapter bases itself firmly in academic theory, especially of consent, criticism, hegemony, and the general semiotics of knowledge production/reproduction. Robins does not claim that didactic curation cannot inspire debate, but wonders to what extent we emphasize stuffing visitors with information over nurturing subjective interpretations/experiences of exhibits themselves, and what might be missed in doing so.

Contributed by Asher.

THE ROLE OF ARTISTS' INTERVENTIONS IN OPENING UP MICRO, COUNTER AND AFFEC- TIVE NARRATIVES

The authors Puar and Ross call attention to the lack of action by MoMA director Glenn Lowry to separate big money from the institution, and how the group Strike MoMA is demanding for this change. With a general audience in mind, the article restates truths of the "arts world" through a look at how the values of many notable art institutions are misaligned between wanting to benefit but harming communities at the same time. The author emphasizes the wide efforts of Strike MoMA (protests, workshops, discussions) to diversify the people in the space and vet board members and philanthropists. Assuming that not all readers are knowledgeable about philanthropic legitimacy in metropolitan centers, the authors expand on such. Puar and Ross detail current efforts for change and do not offer a new solution to hurry the process, but rather bring attention to how museum engagement must be rethought beyond quotas.

Contributed by Huma.

DECOLONISING THE MUSEUM

This article focuses on the curatorial side of art museums. It points out the overwhelming majority of white people on a curatorial board, which inevitably impacts the art that is shown and explained. While efforts are made to show diverse art, sometimes messages can come across as too pretentious and lose their original meaning. There was also talk of supporting African American curators when they are on the board. This also applies to museum staffs. Having a white staff can offer copious amounts of knowledge and expertise, yet if it is not to advance the minority groups, then it is questioned. Scholarship and academia aren't foreign to art museums. Yet, niche exhibitions and overlays of white supremacy can always bleed into exhibitions. Art museums are a business, and they have a stake in political and background claims. They have a stake in choosing to go with societal needs, or keeping the wages, staff, and exhibitions of the same caliber.

With more diverse staff, it is possible and worth the collective effort to bring about changes to the historically white institutions that are museums.

Contributed by Moe'Neyah.

ARE ART MUSE- UMS STILL RAC- IST? THE COVID RESET

The workforce in American Museums isn't always a hot topic. Yet, this article relies on relaying information about the insides of an art museum. It discusses the pressure of Black museum staff to point out the historical context of Black art. It points out that Black art isn't merely for aesthetic purposes. Black art has a foreground to it, and a cultural background that should be respected. The author points out the issue of applying too much academic discourse to Black art. There is a problem here when art by Black artists has a title. It doesn't rely on just being art. Instead, it's sold and explained with a price. Currently, there is also talk of collecting protest objects and displaying them in an art museum. Objects from the Black Lives Matter protests displayed in an elite space can cause questions of ownership. Protest gear by Black Lives Matter protestors may have a slot in an art museum. However, issues of ownership rights and the messages of Black people mattering in a space originally for white artists, can be mixed up in doing so.

Contributed by Moe'Neyah.

AMERICAN MUSEUMS ARE GOING THROUGH AN IDENTITY CRISIS

Artist Shaheen Kasmani takes a focus on museum language. The museum is the "educator", and shapes narrative with its position.

Museum text should be examined and questioned, and credit should be given properly. "Language erases but it can also empower" mentions Kasmani, making clear that institutions need to understand this. It is a fact that museums are products of colonialism, and to truly rethink the system, everything must be questioned: who runs the place, makes decisions, holds money, and puts in work? Speaking to the general audience, Kasmani wants to bring these questions to the forefront regarding museum spaces. Sara Wajid, Head of Engagement in the Museum of London, speaks to bring attention to the fact that everyone needs to be doing the work to dismantle the museum system, and having individual people carry institutions is an exploitative practice. The two speakers, together, emphasize activism and representation in museum spaces.

Contributed by Huma.

FILM: HOW CAN YOU DECOLONISE MUSEUMS?

In this publication, Bryony Onciul explores the way in which Indigenous peoples engage with museums and exhibitions, as well as current curatorial practices within this realm, with special focus on First Nation Elders of the Blackfoot Confederacy. This piece begins the conversation for the crucial dismantling of the Euro-centric colonial art institutions in place. I think that the integration of the real-life and recent example of the Blackfoot Confederacy's interpretations and involvement help aid as a case to follow or garner some level of inspiration from, despite its shortcomings. The writing stresses the importance of major upheavals of current museological approaches towards representation of Indigenous peoples by non-Indigenous peoples. Of course, the establishment of new museological practices calls for immense change, and this is met by many challenges from institutions; this often results in some sort of "middle ground" resolution that occurs in multiple case studies.

Contributed by Shreya.

MUSEUMS, HERITAGE AND INDIGENOUS VOICE: DECOLONIZING ENGAGEMENT

In *Tools for Decolonizing Photography*, Drew Thompson explores the rush of Western art institutions to adopt West African photography and imagery in a shallow effort to diversify their showings.

Thompson also brings questioning of academic and scholarly interpretations of photographic works, motivations of creation, and discourse surround the photographer themselves, and how current Eurocentric interpretations view nonwhite individuals as sitters or subjects of photography, especially women. The writing also carves the distinction in distancing from commercial photography to photojournalistic practices. Many instances of photography as direct acts of resistance are drawn upon, highlighting the “controlling impulses of the post colonial state,” an important aspect to recognize in our decolonization efforts. The writing explores photography as a form of resistance and decolonization, and is an opening for further decolonization of photography and the creative process.

Contributed by Shreya.

TOOLS FOR DE- COLONIZING PHOTOGRAPHY

“Astria Suparak: Asian futures, without Asians
2020—Ongoing
<http://bit.ly/asianfutureswithoutasians>”

Astria Suparak’s research uncovers how white filmmakers have consistently imagined futures that have Asian cultures, yet very seldom picture Asian people in the setting. A fancy sushi dinner, tropical vacations, martial arts, are just a few examples of prevailing culture in hypothetical, science-fiction futures. The projects within *Asian futures, without Asians*, guides us through a collection of media history practicing appropriation and erasure of diverse ethnicities, eventually amassing a conglomerate ideation of Asianness. The video *Tropicollage* draws the connection between escapist fantasies and colonialist history, contrasting a leisurely beach sojourn with military bases. The research also discusses displacement, which largely takes place in tropical geographies, as well as the impending effects of climate. Astria Suparak’s work is a great way to open up discussions about appropriation and media history, as well as confronting the violence of fetishization.
Contributed by Kathryn.

ASIAN FUTURES, WITHOUT ASIANS 2020

Litvin, Yoav (2022). "How Chronicling Street Art Works Against a Culture of Commodification." Hypoallergic.

Yoav Litvin discusses the effects of culture industry on art by relating the spaces where art is displayed to its influence on the nature of the artwork and how it is received. Street art has a natural culture that resists the institutionalization of a museum space—there is no mission statement or public programming for these art pieces which live in liminal spaces. When viewing art within the white cube, there is a lengthy trace of human exchange and hierarchy that takes place before we arrive at the point of seeing the work. With street art, it meets you unsolicited and has less conditions to be met prior. These artworks could be contextualized and embedded within the community—contrasting from the feeling of insulation of a museum. There is something to be explored in the physicality of the way we have community engagements, our relationships with an artwork in space, and how we can use the body as a way to be present creating shared moments.

Contributed by Kathryn.

HOW CHRONICLING STREET ART WORKS AGAINST A CULTURE OF COMMODIFICATION

Alcalay, Ammiel. "Lawrence Paul Yuxweluptun." *Bomb* (New York, N.Y.), no. 136, NEW ART PUBLICATIONS, INC, 2016, pp. 33–45.

An interview by scholar/poet Ammiel Alcalay with contemporary visual artist Lawrence Paul Yuxweluptun. The two have disparate origins: Alcalay is a Sephardic Jew steeped in the East Coast cities, while Yuxweluptun is Interior Salish/Okanogan and would probably be hard-pressed to leave British Columbia anymore. But Alcalay can bring a lot out of Yuxweluptun, who provides a sharp image of a unique artistry: Yuxweluptun places himself firmly on the cutting edge of contemporary art and political consciousness, holding a staunch, intentional provocative air. It comes out with anger, honesty, and sensitivity; Yuxweluptun is always wrestling with a mess: how to make socially relevant works for his people, while avoiding the essentialized, demeaning connotations which public audiences tend to associate with the 'traditional' forms? You can certainly see this tension in his works, which marry surrealist composition with formline subjects in pop-art color.

Contributed by Asher.

LAWRENCE PAUL YUXWELUPTUN

Collins and Bilge discuss the importance of intersectionality in conversations around identity. The book's preview unpacks the role of intersectionality to analyze the complexity and tangled relationships between societies that are unexplainable by single-dimensional views of identities. The preview highlights intersectional frameworks' ideas that shape the ways of thinking through this lens; those core ideas are social inequality, power, relationality, social context, complexity, and social justice. Through these ideas, the authors unpack the complex issues surrounding contemporary Brazil: the World Cup's effect on black Brazilians, and Latinidades, the Black women's movement. Intersectionality allows us to understand the assertion of power dominance and who gets to earn it in colonized spaces like museums. As the world leans toward neoliberal sentiments that offer freedom and 'equality', this understanding opens up the complexity of discomfort in museums beyond having people of color working as museum curators; rather, to unpack how the energy and the museum cultures are still predominantly Eurocentric.

Contributed by Hadi.

INTERSECTION- ALITY

Wofford, Tobias. (2017) 'Between American Art and African Art: History' Journal of Contemporary African Art 41 (no. 154) pp. 156-62.

Wofford argues that there is an extent to which scholars can interpret contemporary Black artists with their African descent. He notes that there is a history behind artist decisions, but the cycle of interpretation is plagued by the past. He therefore argues that American art cannot be understood without the contribution of African American art history, using many examples of art and artists. But the focus on Alison Saar may be emblematic, writing how her art is American by itself, but critics depend on African art history to understand it. He also mentions how the interpretation of her pieces as solely based in Africa exposes a negative feedback process. Wofford explains that her art being politicized is a process not solely belonging to her. Contemporary Black artists have a background that cannot be ignored. This he argues, shifts to the conversation of identity politics, to their American qualities, contributing to the 'otherness' that usually accompanies Americans of color.

Contributed by Moe'Neyah.

BETWEEN AMERICAN ART AND AFRICAN ART: HISTORY

Richard Schur argues that 2007 marks the end to ironic work.

He points out African-American artists from the 1960s-2000s using irony in their contemporary artwork, and mainly looked to reframe the Black body as something to be characterized. Caricatures composed a new type of art in the 1960s that didn't have a solid connection to politics at the time. Schur mentions past artists like Basquiat having some sort of ambiguity that didn't fully paint the subject matter in black and white, and contemporary artists like Kehinde Wiley having dissolved the old irony in favor of "post-soul irony." This debate describes Wiley's work being less cloaked in irony and more of a nod to racism. Schur also mentions the contrasting historical writings of Alan Leroy Locke and W.E.B Du Bois: whether art should evoke African diaspora, or be judged in its own right. Their writings, separately, caused different movements of Black art in America; one is characteristic of African ancestry, and the other as being full of expression and experimentation. Schur argues that with new artists like Kehinde Wiley, Black art currently is no longer about hidden messages,

but about representation.
Contributed by Moe'Neyah.

POST-SOUL AES- THETICS IN CON- TEMPORARY AFRI- CAN AMERICAN ART

Collins, Kateri. "A Literature Review on Decolonization of The Expressive Arts in Order to Help Facilitate Racial Healing Within the Black Community." Digital Commons at Lesley University, Lesley University, 2022

Kateri Collins argues that current expressive art therapy models are Eurocentric and as such need to be reexamined to facilitate productive healing within Black communities, for people of color, and Indigenous people. The author is trying to highlight the places in which current therapy models fail to address the real-life experiences of Black folks, such as in misdiagnosis of racial trauma in confusion with textbook PTSD. Collins emphasizes expressive art therapy as a mode of communication for clients, especially for unspeakable trauma, and to nurture healing from within the body. But even more so, to build towards resilience, which can equally be passed down over generations like trauma. The author provides background for the readers by first touching on racial trauma, methods of creative and expressive art therapies, and the relevance of this art/drama therapy for Black communities.

Contributed by Huma.

A LIT REVIEW ON DECOLONIZATION OF THE EXPRESSIVE ARTS IN ORDER TO HELP FACILITATE RACIAL HEALING WITHIN THE BLACK COMMUNITY

'Egypt's Dispersed Heritage' is a project led by Heba Abd el Gawad which outlines how museums framing works of Egyptian histories fail to provide information about how Egyptians have felt, and feel about their heritage being extracted and exported. The project centers Egyptians back in the story of Egypt, to begin dismantling the constructed "Egypt" present in museums at the hand of British colonialism. Questions of ownership also come up: who owns these parts of Egyptian heritage? Gawad says that first and foremost, it belongs to the people whose roots it comes from, and the current model of ownership makes it so that everyone owns it as a mode to be learned from. Moments of sadness and facing reality provide context and understanding that prioritizing "happy" museum experiences cannot. Gawad emphasizes that honesty in history, including lives lost and violence in museums, is currently lacking and necessary to paint a fuller picture.

Contributed by Huma.

WHO OWNS EGYPTIAN HERITAGE?

Chatterjee, Apurba. "Visual Arts and British Imperialism in India in the Eighteenth Century: A Colonial Society in the Making." Discover Society, 6 Mar. 2019, <https://archive.discoversociety.org/2019/03/06/visual-arts-and-british-imperialism-in-india-in-the-eighteenth-century-a-colonial-society-in-the-making/>.

This article by Apurba Chatterjee explores the British colonial presence and its vast influence on India's visual arts, creating a sense of symbolic hierarchy with Europeans styles on top. Before British colonial rule, a lot of Indian artwork was in sculptures, murals, and miniatures. These pieces were supported by the preferences of Indian royalty and high-caste groups. Once imperial presence intensified, British communities attempted to build a colonial identity that would aid in upholding whiteness and "Britishness." This was used to strategically assert their presence among Indigenous populations, to hold the power to control the visual narratives which depicted Indians as in need of "proper rule." The British "gaze was that of surveillance," so Indian rulers were portrayed as incompetent, even out of place in their own homeland. Nevertheless, Indian artists learned to navigate their painting styles to suit European tastes, which made a major stylistic turning point considering Indian art's typically flat perspective before this imperial influence. There have been recent movements to reclaim precolonial styles of work.

Contributed by Shreya.

VISUAL ARTS AND BRITISH IMPERIALISM IN INDIA IN THE EIGHTEENTH CENTURY: A COLONIAL SOCIETY IN THE MAKING

This is an Instagram account that posts photography taken by various photographers in the Tamil Eelam territory in Sri Lanka. It does read more as a space of the account owner's curated work that depicts Tamil culture and beauty existing within an intensely violent, genocidal nation. Photographs capture little moments in Tamil life, like fruit harvesting, prayer in temples, couples bicycling; but it also captures the violence: state soldiers patrolling Tamil grounds, victims of the genocide, and missing children and parents under the Sri Lankan government. Images of beauty, simplicity, and joy of a cultural group so subjugated to violence and erasure becomes a true form of resistance. South Asia is often made into a monolith with anti-Indigenous and colorist sentiments. Having a curated space that is dedicated to a Dravidian, darker-skinned, Indigenous group is highly uncommon, within both mainstream South Asia as well as diaspora worldwide. Beyond physical appearances, Tamil Eelam journalists enter a field with immense personal risk, and there have been countless murders of media workers and journalists by the Sri Lankan state. Streets of Tamil Eelam actively resists the Sri Lankan state.

Contributed by Shreya.

UNCONVENTIONAL CURATORIAL HIGH- LIGHT: STREETS OF TAMIL EELAM

Coomaraswamy, Ananda. (1918). The dance of Śiva; fourteen Indian essays. Sunwise Turn. <https://archive.org/details/danceofsivafourt00coomiala/page/n8/mode/1up?view=theater>.

The Dance of Siva by Ananda Coomaraswamy is a study of Indian culture and Hindu mythology, and one of the first books written on the subject, by an Ceylonese, for a Western audience. Published in 1918, it came at a time of great pride for Indian culture after independence from colonial rule, which came with an incessant standardization and stripping of Hindu life. The British imperialist dialogue at the time framed it as a naïve mysticism, and Coomaraswamy worked to change this view: she noted that Indians have pursued the study of philosophy extensively, believing that all actions should be in accordance with the purpose of life. The key essay of this book is about The Dance of Siva, explained with metaphorical analysis of the many dances of the lord, and tied into higher physics concepts. Unfortunately, Coomaraswamy also attempts to justify the structure of Indian society from a Brahmanical standpoint, claiming that so-called caste structures admit a social diversity to align a productive society. Yet, this double sidedness makes this text important. There are two fights within this group - a fight against Anglicization, but also a fight within the confines of a Brahmanical and patriarchal society, which intensified under British imperialism. It reminds us of the dual struggle of the Dalit caste, oppressed by both racism and casteism.

Contributed by Shreya.

THE DANCE OF SIVA BY ANANDA COOMARASWAMY

The Wing Luke Museum, located in Seattle's International District, is well-known for its immersive tours detailing the history of Asian American life, labor, and culture in the district. These tours are valuable means for celebrating and supporting the rich cultural life of Seattle's International District. The Redlining Heritage tour takes visitors on a path that traces lines of racial and economic division, made institutional by governmental policies, to segregate communities and justify neglect. The Wing Luke utilizes the walking tour to take visitors along these physical lines of displacement, as a reminder that the echoes of these policies still create visible delineations and restrictions today. It also acts as a celebration of resiliency for these Black, Asian, and Hispanic communities. This tour is so deeply rooted in the space of the city, and allows room for active embodiment of these divisions and resistances that is necessary for understanding and supporting these communities today. This tour is especially important today, amidst the active gentrification of many cultural communities across the city, as well as community protest against the Light Rail extension that threatens to leave the International District and its businesses vulnerable to further development and displacement.

Contributed by Em.

MUSEUM HIGHLIGHT: WING LUKE MUSEUM – REDLINING HERI- TAGE TRAIL TOUR

“About.” Wa Na Wari, <https://www.wanawari.org/about.html>.

Wa Na Wari (meaning “Our Home” in Kalabari) is a creative center for Black art and belonging located in Seattle’s Central District. This is the multi-generational home of descendants of Frank Green, a man who grew up in Black tenant farm housing in Arkansas in the 1920s. Frank began building houses at the age of seven and farmed cotton with his family. After fighting in WWII, he moved to Seattle and settled down to raise his children. His grandchildren honor his legacy with this community space that hosts a garden for urban farmers and community gardeners alike to bring food justice and food sovereignty to Seattle’s BIPOC community. They host summer programs for Seattle youth to learn about Indigenous knowledge systems, Black liberation praxis, and urban farming practices to combat environmental racism and food injustice. Additionally, they host art and writing workshops, screen films from the Seattle Black Film Festival, and host resident artists. They have collaborated with the Seattle Art Museum to create banners throughout the Central District as a public art installation. More information can be found on their website.

Contributed by Marlowe.

ART & COMMUNITY HOUSE HIGHLIGHT: WA NA WARI

Shimp, Rachel. "Artist Etsuko Ichikawa: Inviting Contemplation with 'Pyrographs.'" The Seattle Times, The Seattle Times Company, 2 Oct. 2008, <https://www.seattletimes.com/entertainment/artist-etsuko-ichikawa-inviting-contemplation-with-pyrographs/>.

Etsuko Ichikawa is an artist, filmmaker and activist, born in Tokyo. She spent 29 years of her artistic career in Seattle, starting at Pilchuck Glass School in Stanwood, Washington. She now travels widely for residencies. As an artist, Ichikawa works in a broad range of media, usually working intuitively, spontaneously, and with ephemeral materials. One example of this is her work in glass pyrography, in which she uses molten glass to paint abstract pictures. As an activist, she is passionate about the environment and world peace, with her work often contemplating on and referring back to Japan, its relationship to America, and the legacy of nuclear destruction. VITRIFIED's use of uranium glass thinks about radioactive waste disposal, putting into conversation both geopolitics and ecology. Ichikawa's work is grounded in her international identity and experience, pulling history from both Fukushima and Hanford. Process and body movement is evident in her final painting. Though we can seek pictorial representation in her work, it's hard not to think about how hot the glass must have been, or how quickly she must have swung her pipe. Her work makes us think not just about art, but art-making, and all the deliberate movements and thoughts that create the art. It's an important reminder to value art not just for aesthetics, but its transformative potential in the de-mechanizing of ourselves.

Contributed by Kathryn.

ARTIST HIGH- LIGHT: ETSUKO ICHIKAWA

THANK YOU S

Our professor

Berette S Macaulay — artist, curator, writer, Art Liaison Program Manager

For giving us the key

Our program managers

Ian Siporin — Public & Youth Programs Coordinator

Mita Mahato, PhD. — artist, Assoc. Curator of Public & Youth Programs

For their programming and organizational support

The Henry Communications Team

Sophia Marciniak — Communications Asst. [COMMS]

Stephanie Fink — Lead Designer [COMMS]

Tanja Baumann — Assoc. Dir. of Marketing & Communications

For their support regarding tours and social media

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For their support providing information about museum practices and exhibitions

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History and Performance Studies, Drama Dept. UW
Laura Culberg — Director, AGE Pride
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And to our partner institutions for hosting us

Emily Zimmerman — former Gallery Director, Jacob Lawrence Gallery
Michelle Cheng — Director of Education and Community Partnerships, Frye Art Museum
Doan Diane Hoang Dy — Senior Tour Manager, Wing Luke Museum
Rahul Gupta — Director Education and Tours, Wing Luke Museum,
The Tour Guide Team at Seattle Art Museum
For sharing their passion and knowledge in enriching discussions

*And thank you reader, for engaging in our work and being a part of
Entropy. Take care!*