

Henry

IN PLAIN SIGHT: DETAILED OBJECT INFORMATION

Sadie Barnette

For Sadie Barnette, the personal is political. Through the Freedom of Information Act, Barnette and her family obtained a 500-page FBI file documenting the everyday activities of her father, Rodney Barnette. Rodney founded the Compton chapter of the Black Panther Party in the 60s, and opened the first black gay bar in San Francisco. Under the COINTELPRO program, the FBI targeted Rodney and other Black Panther Party members as extremists, and aggressively surveilled the community organizers. This invasion of privacy and policing of black lives moved the younger Barnette to re-appropriate the document as a source material to tell her dad's story as well as the story of the government and its efforts to destroy civil rights movements. Anchoring this installation, Barnette's diptych *Untitled (Agitator Index)* juxtaposes a document expressing the Bureau's concerns about protecting its informants with a list of Black Panther Party members. Barnette redacts the names and birthdates of the Black Panthers with glitter and crosses out the CONFIDENTIAL stamps, restoring anonymity and security of their identities. Barnette obscures the already impenetrable legal language to uncover the brutality of the government's efforts and to reclaim personal and political histories.

Barnette further unpacks the ongoing histories of surveillance to envision possible futures. In her reimagining of the (black) home place, the domestic scene shimmers. Barnette works with glitter as an element of "transcendence or ecstasy, escape—it's mesmerizing, it's hypnotizing, we are all drawn to it and it can transport you somewhere." Barnette decorates the pink glittered space with a holographic couch and black American cultural articles. The glamour and magic of the embellishments collide with the digital surveillance and information technologies, signified by the bedazzled television and cameras. Barnette's care for the home place manifests as a celebration for black possibility, freedom, and restoration.

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Sanford Biggers

Sanford Biggers examines, complicates, and transforms histories to engage conversations about racism and accountability. The fatal shooting of Michael Brown in 2014 prompted Biggers to address police brutality through objects “ballistically sculpted” by bullets. After volunteers shot and dipped in wax figurative statues that resemble African totems, Biggers cast the remnant wax sculptures in bronze, and dedicated them to victims of racial violence. Likened to African *nkisi n'kondi*, power figures penetrated by sharp objects and imbued with spiritual energy, these damaged, reconstituted sculptures bear visceral gouges as evidence of their violent creation. Biggers was inspired by his collection of African sculptures, and these works link African ceremonial iconography to African-American sociopolitical issues. For the *And?* installation, small, floor-bound figurines cast long shadows rendered in sequins, revealing on the wall imagined friezes of African American women in Black Power regalia. As an adhesive between layers of canvas, polystyrene, and fabric, tar not only charges reverent images of women as symbols of strength and endurance, but also functions as a material recollecting grim narratives to overcome historical amnesia.

While notions of identity, race, and history continue to catalyze Biggers' practice, he recently began to paint on quilts, exploring the communicative possibilities of visual abstraction. Collaborating with the past, Biggers applies spray paint, tar, charcoal, and sequins to vintage quilts, which for him recall their alleged historical use as coded signposts guiding fugitive slaves on the Underground Railroad. Through African sculptures and patchwork quilting, Biggers resists essentialism in favor of a multiplicity of experiences, relationships, and meanings transcending the history and trauma of black America.

Henry

Andrea Bowers

Trans Liberation Photographs

Andrea Bowers probes history to amplify present-day activism, adapting slogans, images, and icons that have influenced social change—both present day and historical—in hopes of reenergizing radical lineages. *Trans Liberation* (2016) revises iconic, archival portraiture to include trans women in sociopolitical histories of the United States. This series draws compositional inspiration from political graphics—Walter Crane’s World War I illustrations, Cuban International Women’s Day posters, and a French Situationist flier—to support voices of present-day trans women activists. These photographs feature three trans women of color: CeCe McDonald; Johanna Wallace, Board Chair of the TransLatin@ Coalition; and Jennicet Gutiérrez, co-founder of Familia: Trans Queer Liberation Movement. By attributing and recontextualizing popular and celebrated historical images, each portrait highlights the role trans activists play in movement building.

An advocate for trans Latina immigrants, Johanna Wallace is shown in stride, throwing a brick. The image tributes black trans activist Marsha P. Johnson allegedly hurling the first brick at the Stonewall Riots, which initiated the LGBTQ movement. Wallace’s pose also emulates an iconic poster affiliated with the May 1968 Uprising, *Beauty is in the Street* (*La Beauté est Dans La Rue*), designed by the Marxist artist/student collective, Popular Workshop (Atelier Populaire).

In 2015, Jennicet Gutiérrez challenged President Barack Obama during a Pride month speech at the White House, by demanding that deportations of LGBTQ immigrants cease. Gutiérrez was booed, forcibly removed from the banquet, and criticized by the media. Here, Gutiérrez wields a gun and wears a floral crown inspired by a Cuban placard for International Women’s Day, to celebrate her awareness-raising for the undocumented trans experience at borders and in detention centers.

CeCe McDonald was convicted of second-degree murder after defending herself from a hate attack. She was sentenced to 41 months in a men’s prison, but was released after serving 19 months amidst the rallying cry of the LGBTQ community. Here, McDonald is heroically clad in a Grecian gown adorned with wings, borrowing composition from Walter Crane’s engravings, such as *In Memory of the Paris Commune* (1891), depicting an angelic comrade, hammer slung through belt, while torch-bearing through darkness for *le proletariat*.

Taken in sum, there is collective power in this series of portraits, a safety in numbers that celebrates diversity as a strategy for remodeling what society can become when empowerment is offered to all its citizens. While these images do not immediately change political policy, they borrow imagery that influenced public opinion in previous revolutionary movements, which fueled change. In this, Bowers reminds the viewer that art holds political power, and that the graphic image, in its reproducible reification, will always be a powerful communication tool.

Henry

Tom Burr

Tom Burr's work addresses notions of queer space and otherness, site-specificity, and personal and public experience in the built environment. The nine sculptures of *Walls* are built in dialogue with the museum architecture, at once covertly disrupting and blending in with the space. Each wall reads different excerpts from the *Spartacus, 1994-1995: International Gay Guide*, which outlined social meeting spaces catering to gay tourists. Each wall represents an excerpt submitted by a *Spartacus* subscriber detailing information about a different city. The "haikus" of each city map the sexual politics of public space and offer a form of coded language that people have varying access to. The walls construct meditative spaces for intimate meetings or solitude from the public sphere, suggestive of work cubicles, bathroom stalls, or phone booths. The constellation of sculptures traces a path of discovery throughout the museum, activating interstitial and non-gallery spaces in particular. The series gestures the viewer to pause for moments of engagement and intimacy, and to consciously consider the typically unconscious act of how one moves—physically and psychically—through public space.

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Fiona Connor

Fiona Connor meticulously replicates often-overlooked quotidian objects in the Los Angeles area, such as bulletin boards, community noticeboards, club doors, and real estate signs. Through cast resin paintings and sculptural simulacra, Connor investigates life histories inherent to analog forms of communication, by procuring the residue of shared spaces and interactions. Albeit nearly obsolete in the internet age, message boards are social documents embodying community micro-histories and economies. Staples and tack holes are marks of wear and corrosion from years of channeling ephemeral public messages. After recasting found message boards as aqua-resin monochromes, Connor installs these paintings at the same heights as their real-life counterparts, suggesting the architectural and communal presence from the original Los Angeles sites, though several degrees removed. If message boards are testaments to public sites, *Closed Down Clubs*, *The Smell* is a relic of physical access between different spaces. The Smell is an all-ages, alcohol and drug-free, underground club with a do-it-yourself philosophy. In 2016, artists and musicians united to save The Smell from demolition. In recreating its portal, Connor archives collective narrativity and aspirations. As original infrastructures are left intact and subject to change, Connor's facsimiles commemorate lived experience.

Henry

william cordova

william cordova is committed to reframing narratives that highlight underprivileged communities, in part to decentralize whiteness. Weaving his multicultural experience into memories from his hometown, Lima, Peru, cordova frames questions of heritage and inherited and adopted identities through multimedia sculptures and installations, often using collage and reclaimed detritus. cordova's work tends towards the highly graphic, starkly juxtaposing pop cultural objects and elements from street culture with Modernist forms.

In many of his projects, cordova captures, through material presence and symbolism, the essence of radical community groups that have transformed our collective experience. Documentary and storytelling coalesce into this series of works that embody specific cultural and historical memories to commemorate marginalized communities in Seattle. In this, cordova visited the former Seattle-chapter Black Panther offices, which notably were the first chapter outside of California. This archival project involved embossing and casting in concrete the remnants of the sites—translating doorways, windows, and other details of the office building facades into delicate “drawings” and minimalist sculptural renderings of these layered histories of place. The poetic titles, *Puerta de la Luna (173 20th Avenue)* and *Puerta del Sol (1127 ½ 34th Avenue)*, compare urban vernacular, architecture, and street address to the spiritual sites of transformation in the pre-Columbian site, Tiwanaku. Side A of the vinyl record documents the experiences of Mike Tagawa, a Japanese-American who joined the Black Panther Party in 1968. Side B plays the sound of water flowing from the Daybreak Star Indian Cultural Center, suggesting temporal fluidity. These artifacts bring together ancient and recent histories to show shared lineage, alliance, and respect across all cultural boundaries and eras.

Henry

Beatriz Cortez

Memory Insertion Capsule

Beatriz Cortez imagines possible futures that bring together disparate histories, often dealing with cultural prejudices and biases as difficult conversational starting points, for revision, sustainability, and education. While her work frequently considers history related to her birthplace El Salvador, Cortez's bicultural perspectives inventively frame her progressive eco-futurism. Often using steel-constructed sculptures as reflective environments in which narratives can be shared, reframed, and ideally, reconstructed towards healing, Cortez, for *The Memory Insertion Capsule*, borrows motifs from Mayan and Spanish Colonial architecture, and refugee camp tent design, to compare and contrast indigenous vernacular to architecture that alludes to industrialization and precarious tent living. The application of metal "river rocks" is based on an indigenous construction method appropriated for Craftsman and Spanish Colonial revival houses. "We always imagine indigenous people being part of our past," Cortez said. "I wanted to imagine indigenous people as part of our future." Conflating the Mayan glyph for *zero* with a machine eye, a viewing visor displays archival video material about immigration, colonialist agricultural systems, and eugenics in relation to the history between the United States and Central America, conveying a sinister tone of oppression, underpinned by the unwavering beauty and power of Mayan heritage.

The Multitude

Beatriz Cortez's work explores time, simultaneity, and movement in relation to memory and loss in the aftermath of war. In December 1981, the Salvadoran Army—trained and equipped by the United States—killed approximately 1,000 civilians in El Mozote and surrounding villages. For decades, the survivors grieved in silence, while the Reagan administration and Salvadoran government denied the massacre. Showering the viewer with sound and light, this installation whispers the names of all the victims whose voices were not heard. The artificial sunlight nurtures our bodies, as if viewers are "plants under grow lights," as the artist has said. While the names are impossible to hear, the sonic and visual ambiance poetically honor the victims, collapsing the past into the present through education and memorial.

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Hayv Kahraman

In 1992, at age 10, Hayv Kahraman and her family joined the mass exodus of Kurds who fled Saddam Hussein's regime in Iraq. Having migrated to the U.S. after living as a refugee in Sweden, Kahraman grapples with issues of "otherness" and migrant consciousness. In addition, her art education in Italy confirmed her understandings about how idealized women are based on hegemonic perspectives and are treated as colonized bodies. Kahraman's painted female figures recall herself, extending her own body to invert gaze. With their almond shaped eyes, ruby lips, and ivory skin, the indistinguishable beauties speak to the erasure and manipulation of individual identity and the commodification of the female figure. The backgrounds are left bare, so that the women are in constant flux, beyond setting. Kahraman's syncretic use of cultural styles and genres, such as Japanese *ukiyo-e* prints, Persian miniatures, Arabic calligraphy, Italian Renaissance painting, and Art Nouveau graphics, explores personal and global memory.

In Kahraman's practice, the female body resists commodification, sexualization, and hierarchy. Kahraman has noted that she's struck by how some humanitarian campaigns perpetuate images of the tragic Other, thereby foregrounding the colonial savior. "I found this weird Live Aid campaign, staged in multiple Western cities across the world, where celebrities like Whitney Houston, MC Hammer, and Sting performed against this image and video backdrop of impoverished brown Kurdish bodies," Kahraman explains. "From that, I started questioning: How do we mediate images in these humanitarian campaigns, these images of 'suffering others,' in a way that doesn't strip them of all their dignity and in a way that allows them a voice?" In *The Celebrity*, *The Audience*, and *The Kurds*, Kahraman rearranges figures of humanitarian campaigns, audience, celebrity, and suffering masses. Women are spotlighted, as if on a stage, countering the suffering refugee stereotype. Kahraman cuts "slots" on her paintings' surfaces, suggestive of donation boxes to reveal relationships between fundraising and gendered exploitation. Painting becomes a site of protest, in which Kahraman affirms the agency of women and negotiates the trauma of war and gender-based violence.

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Nicole Miller

Nicole Miller explores themes of subjectivity, self-representation, and agency in relation to marginalized communities. The titular site of the video installation, *Athens, California* is set in the predominantly black and Latino unincorporated community in southern Los Angeles County and is cited as one of the region's most dangerous neighborhoods. Miller features interviews and personal anecdotes from a diverse population of the neighborhood's teenagers, many of whom attend Washington Prep High School. Overlapping voices and varied stories foster community connection, while highlighting the complex ways that teenagers self-represent. Miller coins the term "sublime subjectivity" to describe how her subjects destabilize conventions of representation when engaging in forms of personal expression in front of the camera. Their testimonies demonstrate struggles against oppression as well as celebrate resilience and joy. The laser projection, *For Now*, generates an experience similar to synesthesia. Laser activity responds to movement and sound, tricking the mind and eye into perceiving it as a whole animation. Repeatedly shifting in shape, color, and legibility, the phrase "For Now" is a mantra reminding us of the transient nature of any given condition, particularly the feeling of pain. Miller's immersive, open-ended work encourages active viewership, moving us to reflect and investigate further.

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Alison O'Daniel

Drawing upon her experiences with hearing loss, specifically navigating between hearing and silence, Alison O'Daniel expands definitions of sonic experience beyond ear-reliance as our sole auditory skill. In *The Tuba Thieves*, O'Daniel's fascination with a series of tuba robberies from Los Angeles high schools became a comparison point between loss of this tonally-rich instrument to her daily experiences of missing information and filling in conversation gaps. This on-going, multi-chapter video project threads together anecdotes of the marching bands reconciling this missing sound; footage of the deaf drummer Nyke Prince; the premiere of John Cage's 4'33" in 1952; and the last punk show at the Deaf Club in San Francisco in 1979. O'Daniel's process is a form of call and response: she inverts script-forward filmmaking processes by writing scenes based on the musical scores, which were commissioned in advance of developing the visual narratives from a variety of artists, including: deaf sound artist Christine Sun Kim; hearing-painter and musician Steve Roden; and the late, hearing-composer Ethan Frederick Greene. The amalgam of disparate, non-linear narratives invites us to experience this film as "how you look at the sea, the stars, a landscape. It's experiential beyond language. Everything is touching and connected, but the way it is connected is ephemeral." For *Line of Sight*, musical triangles arranged as abstract sculptural forms symbolically mimic tension between the presence and absence of sound, evoking choreography and storytelling that mirrors experiences expressed in O'Daniel's films. Convergences of sensorial cues illuminate the nuances of sound in relation to our other senses, shifting hierarchical divisions between the visual and the aural.

Henry

Ebony G. Patterson

Invisible Presence: Bling Memories

Ebony G. Patterson's work challenges social structures that threaten inclusive community, social equity, and collective consciousness. In Jamaica as well as elsewhere, socioeconomic divisions are particularly evident during major life events with expensive price tags. In observing how people bridge this divide, Patterson became fascinated with "bling funerals," lavish ceremonies organized by Jamaican working class communities to commemorate disenfranchised people by bearing witness to lives often overlooked. Through this, Patterson began working with a renowned adornment supplier who also deals in Carnival décor, Samaroo's, and decided to collaborate with them to honor every child murder that happened during Patterson's residency in Trinidad and Tobago. She prepared fifty child-sized coffin-shaped sculptures for a guerilla-style performance, to rescue loss from meaningless statistics. The ornate, individualized sculptures speak to the deceased specifically as well as socioeconomic issues inherent in funerals and Carnival. The sculptures proclaim the powerful declaration of presence: they may not have noticed me, but they damn sure will see me before I leave.

...he was only 12... (...when they grow up...)

...love... (...when they grow up...)

...they were filled with hope, desire, and beauty... (...when they grow up...)

Ebony G. Patterson creates visual statements that attest to the loss, memories, and realities of life under oppressive conditions. Through embellishment, Patterson's work bears witness to inequities and injustice. Her multi-layered wall tapestries are homages to children of color who are victims of violence, but who are still perceived as culpable or threatening. "We somehow seem to deny these children the same sense of innocence that any other children would be afforded, as if somehow they're different. Because of their blackness, they're not allowed the possibility of humanity," Patterson explains. Although the kids in Patterson's tapestries are not, themselves, victims of violence, they allude to images we see of children who have been killed.

Media circulation of images produces hypervisibility, which ironically endangers information from being dismissed as statistical. Patterson reclaims these losses as personal, inspiring humanity by juxtaposing images of black youth with toys like balls and dolls. Tapestries riddled with "bullet holes" set against polka dotted fabric, and covered papier-mâché balloons, however, hint at emotional trauma. The abundance of butterflies, flowers, and foliage evoke lush gardens that have sprung up in Jamaica's impoverished, forgotten areas. Everything sparkles and shines, bidding for attention. Patterson's evocation of beauty resists erasure and boldly confronts racist stereotypes.

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Mika Rottenberg

Mika Rottenberg's surreal cinematic works examine the role of women in the workplace, systems of labor and production, and immigration. *Cosmic Generator (Loaded #2)* is set between the U.S.-Mexico border and in the plastic commodities market in Yiwu, China. Following a suggestion to find the best Chinese food in the border town Mexicali, Rottenberg was struck by the intercultural environment: "I was interested in this cultural migration, and at times the deterioration of things that could have had more meaning—the laundering of different things as they travel across the world. Sometimes just the shell remains." Rottenberg thought of Mexicali's alleged tunnel system as a sculpture subverting divisions of space and time, suggestive of a portal to another dimension. Combining elements of the documentary and magic realism, she imagines an economic network connecting disparate places and actors.

Henry

A.L. Steiner

A self-described “skeptical queer eco-feminist androgyne,” A.L. Steiner utilizes subversive potentials in humor and collaboration to question the notions of queer community, sexuality, gender, and politics; roles of artists in society; and the mutability of identity itself. Steiner’s research about her family became a point of departure for investigating the lived practices of activists and artists Rita “Bo” Brown, Carla Cloer, Ericka Huggins, Miya Masaoka, and Laurie Weeks. The multi-channel installation *More Real than Reality* explores the term “radical” through personal dimensions in political activism. Breaking documentary conventions, Steiner reframes political action, cultural shifts, and social revolution as ongoing processes rather than fixed historical events. “Ultimately, it’s challenging to understand this video work as a completed form or even as a record—it’s something that’s permeable and flexible. I was compelled to incorporate that structurally and strategically as part of the visual works,” Steiner articulates. “Within my own family, I’ve witnessed the discarding of a particular story or the information contained within a story, to be replaced by parts or details that were previously nonexistent or perhaps are just resurfacing. I believe in the multiplicity of possibilities or flexibilities of such narratives, more than I can believe in the stories themselves.” The installation is presented in dialogue with *Cost-benefit analysis*, an archival photographic collage. Several of the images originate from the installation itself, framing the archive as a living thing. As Steiner pairs, cuts, and re-presents the images of bodies and environments they inhabit, collage opens up new ways of seeing. Countering a singular, dominant narrative about a person or history, A.L. Steiner’s work embodies different ideas, perspectives, and temporalities in tandem.

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Oscar Tuazon

Oscar Tuazon endeavors, through environmental activism, to reshape how we understand and respect the natural world, and how that relates to power, policy, and politics. Witnessing Standing Rock's protest camps while discovering the complexities and corruption inherent in Los Angeles's water infrastructure deeply informed Tuazon's engagement with water defense, which prompted a functional artwork, *Los Angeles Water School (LAWS)*. *LAWS* is an experimental, all-ages school meant to engage dialogue and collaborative work with water. Originally installed near the Los Angeles River in a structure inspired by Steve and Holly Baer's self-sufficient, passive solar, modular honeycomb dome, *Zome House* (1969-72), *LAWS* is the first of four *Water Schools*. Ongoing and future campus goals include Minnesota, Michigan, and Nevada.

Tuazon organized the *Water School* project to exchange information and education with varied communities about water in ecologically fraught environments, after the impact of pipeline constructions and other extraction projects moved the artist to advocate for strategies of resistance and survival in the era of climate change. In his Los Angeles event, Tuazon transformed a private house into a public space to promote conversation, then to claim agency, in water defense. For this exhibition, Tuazon presents architectural elements derived from *LAWS*, such as windows, shelves, and doors, inviting the viewer to occupy the space. His series of *Water Maps* traces the flow of different, vast water systems to highlight the interconnectedness of all things in nature, and to celebrate indigenous storytelling. His collection of *Rainbenders* aesthetically document how water is cached in arid regions, gesturing towards smart environmental management strategies embraced by indigenous communities. Macro and micro dialogues are important, so Tuazon has also organized a series of events with the Henry Art Gallery to demonstrate extensions of reciprocal knowledge and multi-disciplinary practice that are critical to this work. By cultivating relationships between people and the natural world, Tuazon calls for collective action in the fight for sustainable, clean, and accessible water.

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In Plain Sight
Henry Art Gallery
Nov 23, 2019 – Apr 26, 2020

Exhibition Checklist



Sadie Barnette (U.S., born 1984)
Room to Live, 2019
Mixed media installation, holographic vinyl sofa, metal flake TV, archival inkjet prints, metal flake security cameras
Courtesy of the artist



Sadie Barnette (U.S., born 1984)
Untitled (Agitator Index), 2018
Collage and aerosol paint on archival pigment prints, mounted to Plexiglas (unique)
Collection of the Museum of Contemporary Art San Diego.
Museum purchase with funds provided by The Robert L. And Dorothy M. Shapiro Acquisition Endowment, and Bernard I. Lumpkin and Carmine D. Boccuzzi, 2019.19.a-b



Sanford Biggers (U.S., born 1970)
And?, 2018
Sequins, canvas, fabric, tar, polystyrene, aquaresin
Courtesy of the artist and Marianne Boesky Gallery, New York and Aspen



Sanford Biggers (U.S., born 1970)
BAM (for Michael), 2016
Bronze with a polished black patina
Courtesy of the artist and Marianne Boesky Gallery, New York and Aspen

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Sanford Biggers (U.S., born 1970)
Forward Ever, 2018
Asphalt, tar, glitter, assorted textiles
Private Collection, Aspen



Sanford Biggers (U.S., born 1970)
Lucretia, 2018
Antique quilt, textiles
Courtesy of the artist and Monique Meloche Gallery, Chicago



Andrea Bowers (U.S., born 1965)
Education Should Be Free, 2016
Cardboard, color changing LED lights
Courtesy of the artist and Vielmetter, Los Angeles



Andrea Bowers (U.S., born 1965)
Throwing Bricks (Johanna Wallace) (in collaboration with Ada Tinnell), 2016
Archival pigment print
Courtesy of the artist in collaboration with Ada Tinnell, and
Andrew Kreps Gallery, New York

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Andrea Bowers (U.S., born 1965)
Trans Liberation: Beauty in the Street (Johanna Wallace) (in collaboration with Ada Tinnell), 2016
Archival pigment print
Courtesy of the artist in collaboration with Ada Tinnell, and
Andrew Kreps Gallery, New York



Andrea Bowers (U.S., born 1965)
Trans Liberation: Building a Movement (CeCe McDonald), 2016
Archival pigment print
Courtesy of Andrew Kreps Gallery, New York and Vielmetter, Los Angeles



Andrea Bowers (U.S., born 1965)
Trans Liberation: Ni Una Mas, Not One More (Jennicet Gutiérrez) (in collaboration with Ada Tinnell), 2016
Archival pigment print
Courtesy of the artist in collaboration with Ada Tinnell and
Andrew Kreps Gallery, New York

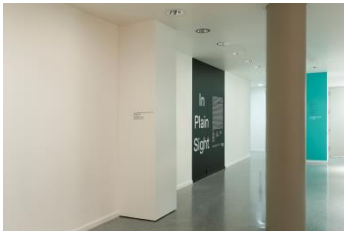


Tom Burr (U.S., born 1963)
Atlanta, GA from Walls, 1989/2019
Plywood, vinyl text, excerpts from the Spartacus, 1994-1995:
International Gay Guide
Courtesy of the artist

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Tom Burr (U.S., born 1963)
Boston, MA from *Walls*, 1989/2019
Plywood, vinyl text, excerpts from the Spartacus, 1994-1995:
International Gay Guide
Courtesy of the artist



Tom Burr (U.S., born 1963)
Dallas, TX from *Walls*, 1989/2019
Plywood, vinyl text, excerpts from the Spartacus, 1994-1995:
International Gay Guide
Courtesy of the artist



Tom Burr (U.S., born 1963)
Des Moines, IA from *Walls*, 1989/2019
Plywood, vinyl text, excerpts from the Spartacus, 1994-1995:
International Gay Guide
Courtesy of the artist



Tom Burr (U.S., born 1963)
Miami, FLA from *Walls*, 1989/2019
Plywood, vinyl text, excerpts from the Spartacus, 1994-1995:
International Gay Guide
Courtesy of the artist

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Tom Burr (U.S., born 1963)
Minneapolis, MN from Walls, 1989/2019
Plywood, vinyl text, excerpts from the Spartacus, 1994-1995:
International Gay Guide
Courtesy of the artist



Tom Burr (U.S., born 1963)
New Orleans, LA from Walls, 1989/2019
Plywood, vinyl text, excerpts from the Spartacus, 1994-1995:
International Gay Guide
Courtesy of the artist



Tom Burr (U.S., born 1963)
Spokane, WA from Walls, 1989/2019
Plywood, vinyl text, excerpts from the Spartacus, 1994-1995:
International Gay Guide
Courtesy of the artist



Tom Burr (U.S., born 1963)
White Plains, NY from Walls, 1989/2019
Plywood, vinyl text, excerpts from the Spartacus, 1994-1995:
International Gay Guide
Courtesy of the artist

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Fiona Connor (New Zealand, born 1981)
Closed Down Clubs, The Smell, 2017
Wooden door, silk screen on coated aluminum foil, tape,
surface coatings
Courtesy of the artist and 1301PE, Los Angeles



Fiona Connor (New Zealand, born 1981)
Untitled #21 (Silverlake Dog Park), 2019
Cast resin, green paint
Courtesy of the artist and 1301PE, Los Angeles; developed in
part from *Privacies Infrastructure*, 2018, Materials &
Applications, Los Angeles



Fiona Connor (New Zealand, born 1981)
Untitled #32 (House of Spirits), 2019
Cast resin, light pink paint
Courtesy of the artist and 1301PE, Los Angeles; developed in
part from *Privacies Infrastructure*, 2018, Materials &
Applications, Los Angeles



Fiona Connor (New Zealand, born 1981)
Untitled #33 (Hill Street Slipway), 2019
Cast resin, cream paint
Courtesy of the artist and 1301PE, Los Angeles; developed in
part from *Privacies Infrastructure*, 2018, Materials &
Applications, Los Angeles

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william cordova (Peru, born 1969)
Puerta de la Luna (173 20th Avenue), 2019
Concrete doorway
Courtesy of the artist and Sikkema Jenkins & Co., New York



william cordova (Peru, born 1969)
Puerta del Sol (1127 ½ 34th Avenue), 2019
Concrete facade
Courtesy of the artist and Sikkema Jenkins & Co., New York



william cordova (Peru, born 1969)
Stand Up Next 2 a Mountain (5011 B. Whitebear y M. Tagawa), 2019
Vinyl record and jacket; Interview with Mike Tagawa by Janet Jones, Trevor Griffey and Leo Totev 2005; Photo courtesy of Eugene Tagawa; Duration for Side A. Mike Tagawa Interview: 17 minutes 33 seconds; Duration for Side B. 5011 Berney Whitebear Way: 7 minutes 13 seconds
Courtesy of the artist and Sikkema Jenkins & Co., New York



william cordova (Peru, born 1969)
Untitled (173 20), 2019
Site-specific embossing, plant dye, collage
Courtesy of the artist and Sikkema Jenkins & Co., New York



william cordova (Peru, born 1969)
Untitled (1127 ½ 34), 2019
Site-specific embossing, plant dye, collage
Courtesy of the artist and Sikkema Jenkins & Co., New York

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william cordova (Peru, born 1969)

Untitled (5011), 2019

Site-specific embossing, plant dye, collage

Courtesy of the artist and Sikkema Jenkins & Co., New York



Beatriz Cortez (El Salvador, born 1970)

Memory Insertion Capsule, 2017

Steel, archival materials on video loop

Courtesy of the artist and Commonwealth and Council, Los Angeles



Beatriz Cortez (El Salvador, born 1970)

The Multitude, 2015

Grow lights, audio on loop

Courtesy of the artist and Commonwealth and Council, Los Angeles



Hayv Kahraman (Iraq, born 1981)

The Audience, 2018

Oil on linen

Collection of the Nerman Museum of Contemporary Art,
Johnson County Community College, Overland Park, Gift of
the Jedel Family Foundation



Hayv Kahraman (Iraq, born 1981)

The Celebrity, 2018

Oil on linen

Collection of Mike Healy and Tim Walsh

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Hayv Kahraman (Iraq, born 1981)
The Kurds, 2018
Oil on linen
Private Collection, Minneapolis



Hayv Kahraman (Iraq, born 1981)
Untitled, 2019
Oil on linen
Collection of Andy Song



Nicole Miller (U.S., born 1982)
Athens, California, 2016
Three channel video installation, color and sound; Duration: 48 minutes 29 seconds
Courtesy of the artist and Koenig & Clinton, New York



Nicole Miller (U.S., born 1982)
For Now, 2018
Synthesizer generated RGB laser animation; Duration: 44 minutes
Courtesy of the artist and Koenig & Clinton, New York

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Alison O'Daniel (U.S., born 1979)
Line of Sight, 2018
Nickle, brass, and copper plated musical triangles
Courtesy of the artist



Alison O'Daniel (U.S., born 1979)
The Tuba Thieves — Interludes: The Sea, The Stars, A Landscape, 2013 – ongoing
HD video, color, sound, captions; Produced by Rachel Nedervald, cinematography by Judy Phu, starring Nyke Prince;
Duration: 18 minutes
Courtesy of the artist



Alison O'Daniel (U.S., born 1979)
The Tuba Thieves — Scene 55: The Plants are Protected.
Written, directed, edited by Alison O'Daniel. Cinematography by Meena Singh, Produced by Rachel Main, score by Christine Sun Kim, 2013 – ongoing
HD video, color, sound, captions; Produced by Rachel Main and Civic Center Studios, cinematography by Meena Singh, musical score by Christine Sun Kim, starring Alexis Mendez, commissioned by LAND (Los Angeles Nomadic Division);
Duration: 12 minutes 6 seconds
Courtesy of the artist



Ebony G. Patterson (Jamaica, born 1981)
...he was only 12... (...when they grow up...), 2016
Mixed media on hand-cut paper with beads, appliques, embellishments, brooches, plastic, glitter, fabric, toys, papier mâché balloons, and fabric wallpaper
Courtesy of the artist and Monique Meloche Gallery, Chicago



Ebony G. Patterson (Jamaica, born 1981)
...love... (...when they grow up...), 2016
Mixed media on hand-cut jacquard woven tapestry with beads, appliques, embellishments, brooches, plastic, glitter, fabric, stuffed toys, papier mâché balloons, fabric wallpaper
Collection of Dr. Anita Blanchard and Martin Nesbitt

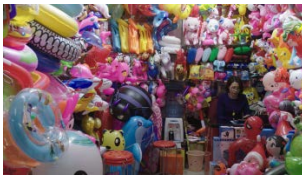
Henry



Ebony G. Patterson (Jamaica, born 1981)
...they were filled with hope, desire, and beauty... (...when they grow up...), 2016
Mixed media on hand-cut paper with beads, appliques, embellishments, brooches, plastic, glitter, fabric, handmade shoes, papier mâché balloons, and fabric wallpaper
Courtesy of the artist and Monique Meloche Gallery, Chicago



Ebony G. Patterson (Jamaica, born 1981)
Invisible Presence: Bling Memories, 2016
50 coffins, fabric, acrylic paint, adhesive, crochet doilies, fabric appliques, fabric flowers, fringe, glitter, pinus palustris, lace, rhinestones, ribbon, tassels
Courtesy of the artist and Monique Meloche Gallery, Chicago



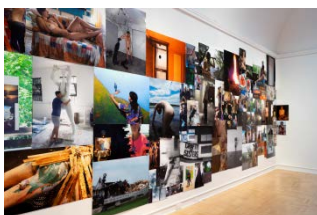
Mika Rottenberg (Argentina, born 1976)
Cosmic Generator (Loaded #2), 2017
Single-channel video installation, sound, color; Duration: 26 minutes 36 seconds
Courtesy of the artist and Hauser & Wirth, New York



A.L. Steiner (U.S., born 1967)
More Real Than Reality Itself, 2014/2019
Three channel digital video; Duration: 54 minutes
Courtesy of the artist and Video Data Bank, Chicago



A.L. Steiner (U.S., born 1967)
W4W (Postcard Takeaway), 2019
4 x 6 inch postcards of Rita 'Bo' Brown, Carla Clower, Ericka Huggins, Miya Masaoka, and Laurie Weeks, 100 of each signed and numbered
Courtesy of the artist and Henry Art Gallery, Seattle



A.L. Steiner (U.S., born 1967)
Cost-benefit analysis, 2014/2019
Color pigment prints
Courtesy of the artist and Deborah Schamoni Galerie, Munich

Henry



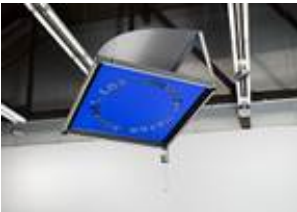
Oscar Tuazon (U.S., born 1975)
Los Angeles Water School (LAWS), 2018
Mixed media installation
Courtesy of the artist, Luhring Augustine, New York, Galerie Chantal Crousel, Paris, and Eva Presenhuber, Zürich and New York



Oscar Tuazon (U.S., born 1975)
Rainbender (E 1st), 2018
Velux skylight, aluminum, steel, borosilicate glass, vinyl, Sharpie, enamel, water
Courtesy of the artist, Luhring Augustine, New York, Galerie Chantal Crousel, Paris, and Eva Presenhuber, Zürich and New York



Oscar Tuazon (U.S., born 1975)
Rainbender (E 3rd), 2018
Velux skylight, aluminum, steel, borosilicate glass, vinyl, Sharpie, enamel, water
Courtesy of the artist, Luhring Augustine, New York, Galerie Chantal Crousel, Paris, and Eva Presenhuber, Zürich and New York



Oscar Tuazon (U.S., born 1975)
Rainbender (LAWS), 2018
Velux skylight, aluminum, steel, borosilicate glass, vinyl, Sharpie, enamel, water
Courtesy of the artist, Luhring Augustine, New York, Galerie Chantal Crousel, Paris, and Eva Presenhuber, Zürich and New York



Oscar Tuazon (U.S., born 1975)
Water Maps, 2019
Installation of multiple pieces; india ink, watercolor, marker on paper
Courtesy of the artist, Luhring Augustine, New York, Galerie Chantal Crousel, Paris, and Eva Presenhuber, Zürich and New York