

CONTEMPORANEITY


historical presence in visual culture

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Presenting Race
Institutional Contexts and Critiques

Volume 7, Fall 2018



Cover Images (Clockwise from top):

Caitlin Frances Bruce, *Orion, Steel Worker*, Aerosol paint on wall, 2017, Rankin, Pennsylvania. Copyright: Caitlin Frances Bruce.

Gregg Deal, *White Indian, January 29, 2016*. Denver Museum of Art, Denver, CO. 2016. Photos by Kelsey Huffer. Courtesy of Gregg Deal.

Detail from J.M. Design Studio, "*Prototype #3 A Wall of Artists Redrawing Borders*" from *The Other Border Wall Proposals (2017)*. Digital scanned image of ink drawing on paper, text. 8 ½ X 11 in. Collection of J. M. Design Studio.



HISTORICAL PRESENCE IN VISUAL CULTURE

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Vol 7, No 1 (2018) | <http://contemporaneity.pitt.edu>

Presenting Race: Institutional Contexts and Critiques	/ i-iv
Marina Tyquiengco	
Commentaries	
Race-ing the Museum: Two Years Later	/ 1-4
Shirin Fozi and Kirk Savage	
“An Imagined Border of Safety, Humanitarian Relief, and Creativity”: J.M. Design Studios Other Border Wall Project	/ 5-16
Nicole F. Scalissi	
Articles	
Hemispheric Conversations: Exploring Links between Past and Present, Industrial and Post-Industrial through Site-Specific Graffiti Practice at the Carrie Furnaces	/ 17-26
Caitlin Frances Bruce	
Kanaka ‘Ōiwi Critical Race Theory Historical and Educational Context	/ 27-44
Nik Cristobal	
Greg Deal’s White Indian (2016): Decolonial Possibilities of Museum Performnce	/ 45-52
Christiana Molldrem Harkulich	
OjO Latino: A Photovoice Project in Recognition of the Latino Presence in Pittsburgh, PA	/ 53-71
Héctor Camilo Ruiz Sánchez, Paulina Pardo Gaviria, Rosa De Ferrari, Kirk Savage, and Patricia Documet	
Artist Portfolio	
Border Check	/ 72-75
Hazel Batrezchavez	
Looking Not Looking	/ 76-80
Aaron Henderson	

Editor-in-chief: Marina Tyquiengco

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HISTORICAL PRESENCE IN VISUAL CULTURE

Contemporaneity

Vol 7, No 1 (2018) | <http://contemporaneity.pitt.edu>

Artist Portfolio

Destruction and Solution

/ 81-85

Meghan Kozal

Coming to Confidence

/ 86-90

Cecelia Ivy Price

Gringolandia

/ 91-97

Jezebeth Roca Gonzalez

Football

/ 98-103

Nick Simko

Reviews

Lawrence Paul Yuxwelptun: Unceded Territories

/ 104-106

Annika Johnson

The Invention of Race in the Middle Ages

/ 107-109

Jackie Lombard

Modern Art in the Arab World: Primary Documents

/ 110-112

Golnar Touski Yarhammod

Unsettled: Exhibiting the Greater West

/ 113-116

Lily Brewer

20/20: The Studio Museum of Harlem and the Carnegie Museum of Art

/ 117-122

Rebecca L. Giordano

Blue Ruins: Ruby LaToya Frazier in Two Parts

/ 123-127

Benjamin Ogrodnik

Leticia Parente in Pacific Standard Time:

/ 128-133

LA/LA Los Angeles/Latin America

Paulina Pardo Gaviria

Editor-in-chief: Marina Tyquiengco

Editorial Board: Lily Brewer, Emi Finkelstein, Isaac King, Paula Kupfer, Jacqueline Lombard, Katie Loney, Emily Mazzola, and Ben Ogrodnik



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Presenting Race Institutional Contexts and Critiques

Marina Tyquiengco

About the Author

Marina Tyquiengco studies contemporary Indigenous art at the University of Pittsburgh with Professor Terry Smith. She received her M.A. in Art History in 2016 from the University of Pittsburgh. Her M.A. topic was contemporary reuse of ethnographic photographs by Aboriginal Australian artists. Her dissertation will focus on Indigenous artists' use of their bodies in artwork from the 1990s to today in Australia, Canada, and the United States. She participated inaugural Collecting Knowledge Workshop, Race-ing the Museum, funded by the A.W. Mellon Foundation. She served as the inaugural graduate representative for the History of Art and Architecture's Diversity Committee in 2016–2017.

Presenting Race

Institutional Contexts and Critiques

Marina Tyquiengco

Depending on one's perspective and sense of history, race is either nowhere or everywhere in museums and cultural institutions—ignored and absent, or lurking always just beneath the surface. This issue of *Contemporaneity* brings race to the forefront across wide range of spaces including art museums, historical sites, university archives, classrooms, and community centers.

Presenting Race: Institutional Context and Critiques was inspired by the University of Pittsburgh's inaugural Collecting Knowledge

Workshop, *Race-ing the Museum*, funded by the A. W. Mellon Foundation. In May 2016, Kirk Savage and Shirin Fozi led a group of twelve faculty and graduate students from different schools within the university through a week-long dive into collecting institutions around Pittsburgh, asking questions about inclusion and access, racial storylines and institutional structures. The workshop challenged participants not just to critique but to contribute through work of their own. Several projects grew out of the workshop including *Teaching Slavery*, a collaboration between the School of Education and the Center for American Music at the University of Pittsburgh, led by Dr. Ashley Woodson, and the *Ojo Latino Photovoice Project*, initiated by Pitt scholars in the departments of anthropology, history of art and architecture, and public health.

To open the issue, Savage and Fozi reflect on the experience of *Race-ing the Museum* over two years later, in the midst of the Trump presidency. While racial injustice and white grievance have only heightened throughout the United States, the intensely local experience of the workshop set off cross-disciplinary conversations and public engagements that continue to generate small but important rays of hope.

Articles by Caitlin Frances Bruce, Nik Cristobal, and a five-scholar team led by Héctor Camilo Ruiz Sánchez, outline nontraditional forms of learning and partnering through theoretical and practical lenses. Caitlin Frances Bruce examines the potential of public art to reignite community through her co-organization of the "Hemispheric Conversations: Urban Art Project" (HCUAP), which culminated in a collaborative mural by nine artists from Chicago, Leon Guanajuato, Mexico, and Pittsburgh at the Carrie Furnaces site in Pittsburgh. Prior public events preceded this mural, giving students ages seven to seventeen opportunities to learn graffiti techniques, graffiti history, and local history from HCUAP collaborators. Bruce reflects on the impact of HCUAP on Pittsburgh and the larger community, using this collaboration as a potential roadmap for future projects involving scholars, artists, organizations, and communities. Working more theoretically, Nik Cristobal provides an overview of educational history in Hawaii and puts forward a new epistemological model for conceptualizing society, Kanaka 'ŌiwiCrit, Kanaka 'Ōiwi (Native Hawaiian) Critical Race Theory. Cristobal proposes how using Kanaka 'ŌiwiCrit framework in education, through Kanaka 'Ōiwi language and principles, can lead to better outcomes for Kanaka 'Ōiwi students. Finally, Héctor Camilo Ruiz Sánchez, Paulina Pardo Gaviria, Rosa De Ferrari, Kirk Savage, and Patricia Documet reflect on their project Ojo Latino, a collaborative Photovoice project meant to presence Pittsburgh's growing Latino community who was absent from many archives in Pittsburgh. The photographs that came from this piece are stored in a digital repository to show the daily lives of several Latinos living in Pittsburgh in 2016–2017. Through these contributions, models of engaging in community and education through nonacademic means emerge.

The themes of the workshop have clear resonance in the art world. Christiana Harkulich and Nicole Scalissi delve into artworks that respond to timely and connected issues, institutional representation of Native Americans, and the potential expansion of a United States–Mexico Border Wall. In considering these pieces together, I am reminded of the "No

Ban on Stolen Land” signs after President Trump’s travel ban on mostly Muslim-majority countries. The continued dominance of white American culture in the United States presents many opportunities for intersectional and cross-community solidarity. Christiana Harkulich details a performance by the Native American artist Gregg Deal (Pyramid Lake Paiute) at the Denver Art Museum. Harkulich argues that performances by living Indigenous artists are a potential and mostly untapped source of decolonization, a way for museums to allow Indigenous peoples to represent themselves. Nicole Scalissi explores an artistic response to President Trump’s proposed border wall by the Pittsburgh artist Jenn Meridan and others. Working as J. M. Studios, Meridan and a collective of artists solicited alternative border walls with the language of Trump’s Call for Proposals for the actual border wall. Scalissi suggests that these “other border walls” can help to clarify our current moment by elucidating its simultaneous absurdity and seriousness.


Annika Johnson considers the legacy of an exceptional First Nations artist, Lawrence Paul Yuxweluptun, in her review of the catalogue *Lawrence Paul Yuxweluptun: Unceded Territories*. Though the exhibition took place in 2016, the catalogue is prescient as several areas of the United States and Canada remain unceded territory and sovereignty continues to be of paramount importance to indigenous peoples globally. Similarly, Lily Brewer discusses the new conception of the Greater West, incorporating North America and Australia, in relation to the exhibition *Unsettled*, a three-venue exhibition first on view at the Nevada Museum of Art. She is particularly interested in how the concepts of landscape and settlement are demonstrated by a diverse slate of artists.

Jacqueline Lombard and Golnar Yamohammad Touski review two recent books that explore distinct dimensions of race and ethnicity over time. Lombard considers an ambitious new book, *The Invention of Race in the Middle Ages*, by Geraldine Heng, which traces understanding of race in the medieval world through a variety of sources. Lombard argues that this is a necessary addition to the canon of texts on the medieval world for Heng’s multidimensional approach to race and difference. Golnar Yamohammad Touski reviews a recent Museum of Modern (MoMA) art publication, *Modern Art in the Arab World: Primary Documents*, edited by Aneka Lenssen, Sarah A. Rogers, and Nada M. Shabout. Touski considers how the editors frame texts from around the Arab world in a hundred-year period within the existing chronological format of MoMA’s Primary Documents series, situating translated works in useful conceptual frames.

Rebecca Giordano and Benjamin Ogrodnik consider two important exhibitions highlighting the work of black artists on view in Pittsburgh in 2017. Giordano explores the exhibition *20/20*, a collaboration between the Studio Museum in Harlem and the Carnegie Museum of Art. Between these two distinct institutions, a question of what black art is, or has been, remains. Ben Ogrodnik reviews two exhibitions of the work of Ruby LaToya Frazier, a Pittsburgh native and winner of a MacArthur award for her groundbreaking photography. Ogrodnik explores the labor dimension of Frazier’s work and her collaborations with a former steelworker. Finally, Paulina Pardo Gaviria’s review explores the work of Brazilian contemporary artist Letícia Parrente across three exhibitions of the major *Pacific Standard Time: LA/LA (Los Angeles/Latin America)* on view last fall over seventy Southern Californian institutions. Homing in on Parrente’s work, Pardo considers how each exhibition presents an aspect of her practice in distinct though overlapping narratives.

The art submissions of Aaron Henderson, Meghan Kozal, Jezebeth Roca-Gonzales, Nick Simko, Hazel Batrezchavez, and Cecelia Price offer varied conceptualizations of race, identity, absence and presence. Batrezchavez, Gonzalez, Kozal, and Price’s distinctive works are particularly personal and inward looking. They ask us to consider how the raced, sexed, and gendered body moves through the world. Aaron Henderson conceptualizes absence as literal rather than figurative, exploring blank or empty spaces. Nick Simko’s contributions consider whiteness as race and masculinity as gendered in a series of portraits.

Now in its seventh edition, *Contemporaneity* is itself an institution. This manifestation of the journal challenges both authors and readers to think expansively and creatively about one of the most persistent and difficult issues of our time.

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Reflections on *Race-ing the Museum* Two Years Later

Shirin Fozi and Kirk Savage

About the Authors

Shirin Fozi is an assistant professor at the University of Pittsburgh, where she teaches courses on medieval art and architecture and museum studies. Her research is primarily focused on European sculpture in the tenth through twelfth centuries, including funerary monuments and crucifixes. She has also written several essays on modern collectors and curators of medieval art in the United States.

Kirk Savage is the Dietrich Professor of History of Art and Architecture at the University of Pittsburgh. He is the editor of *The Civil War in Art and Memory* (2016), and the author of two books: *Standing Soldiers, Kneeling Slaves: Race, War and Monument in Nineteenth-Century America* (2nd ed. 2018), and *Monument Wars: Washington D.C., the National Mall, and the Transformation of the Memorial Landscape* (2009).

Reflections on *Race-ing the Museum*

Two Years Later

Shirin Fozi and Kirk Savage

In our far from post-racial world, museums are not immune to the pressures of demographic change and urgent new campaigns for racial justice. Famous European museums are altering the titles of art works to eliminate demeaning terms; Confederate monuments are being dismantled in public space and sent to history museums for storage; museums across the United States are scrambling to shed their image as bastions of privilege and to diversify their audiences and supporters.

How have museums, as collections and as institutions, created, supported, or challenged constructions of race and racial identity? How are museums and their objects implicated in the history of slavery, indigenous peoples, and race relations? How have museums represented and interpreted these issues? How can and should their collections tell different stories? What can museums do to combat white privilege and become more diverse in their institutional structures and in their audiences?

The text above was first circulated as the introduction to a Call for Participation for a workshop that took place in May 2016. Looking back two years later, it is striking how much has changed, and yet how much is still the same. The opening of the Smithsonian's National Museum of African American History and Culture on September 24, just four short months after our workshop in Pittsburgh, was a milestone of international significance, and its impact on the topic of museums and racial identity will surely be felt for generations to come. The sense of optimism and hope that accompanies this achievement, however, is tempered by the memory of two incidents that took place in May 2017. Twice within the span of a single week, a noose was left on the Smithsonian grounds—the second time inside the galleries of the NMAAHC itself. Even more painful were the events of August 2017, when the very same tensions surrounding Confederate monuments that were mentioned in our Call culminated in the death of a peaceful counter-protestor in Charlottesville, Virginia. The litany of racially motivated incidents that have taken place since the election of Donald Trump is too long to be inventoried here; but, as art historians, we remain struck by how frequently these episodes play out in the arena of visual culture: museums and monuments in particular carry the heavy burden of defining public identity, and thus occupy a particularly fraught position in contemporary conversations about race in the modern world.

The scope of our workshop was local rather than global. Lasting only five days, and limited to just twelve participants and two co-facilitators, our goal was simply to start a conversation and to engage with an infinitely complex topic across a varied selection of Pittsburgh collections and art spaces. At the Hunt Institute for Botanical Documentation, we were invited to examine materials that had been written from the point of view of European and American "explorers" who were looking to exploit the natural resources of a world that was new to them. Reading these accounts, we were struck by the constant presence of the people to whom these places were not new at all. The knowledge of geography, botany, and medicine that was gleaned by the newcomers relied so often on the expertise of indigenous communities, and yet these stories have rarely been acknowledged in later accounts of eighteenth- and nineteenth-century history. We remain grateful for the expertise of the curators who helped us see these voices in the primary sources. As co-facilitators we are likewise indebted to the generosity of the curators at the Carnegie Museum of Art, who arranged activities throughout the museum, including viewing a collection of African artifacts that had been brought to the United States by Walter H. Overs, fifth bishop of the Episcopal Diocese of Liberia. On our own campus, the rare books curators and archivists of the University Library System pulled materials for us to examine in the Hillman Library Reading Room. We were presented with an eclectic array of items to peruse, from nineteenth-century printings of

sheet music by Stephen Foster to issues of *The Black Panther* from the 1970s to the controversial 2016 children's book titled *A Birthday Cake for George Washington*; and we reveled in the rare opportunity to discuss the potential for teaching and research offered by these provocative resources.

These visits to long-established institutions, managed by full-time, professional staff members highly trained in their respective fields were balanced with opportunities to explore other Pittsburgh collections that have been organized by members of local communities, often without resources beyond personal initiative and the desire to engage with their neighbors. The Transformazium, working in partnership with the Braddock Carnegie Library in one of the most economically depressed municipalities in the region, offered a model of community engagement that recognizes and nurtures local skills and talents, which often remain invisible to educators and charities. We speed-curated tiny pop-up exhibitions in their powerful art lending library, built from donations by internationally acclaimed artists as well as local collectors, artists, and prison inmates. In the process, we learned about the collection from their full-time paid cultural facilitators recruited from the local area, and heard about how the space doubles as an information clearinghouse where members of the community share their expertise about navigating social-service agencies. Across town, we saw the Allegheny City Historic Gallery, a grassroots collection of donated photography as well as material salvaged from attics and even trash piles. Dedicated to preserving and promoting the history of Pittsburgh's North Side, this collection, along with the personal stories that came from local donors, offered rare insight into a neighborhood that has had a tumultuous history of displacement, racial integration, and swift gentrification over the past century. We were able to get a glimpse of the amazing if precarious work such places do when collection and interpretation rely almost entirely on local networks and knowledge.

This itinerary connected us to public collections that exist beyond the oversight of watchful trustees and rich donors, and made more vivid the full range of audiences to be found in our city. We also witnessed how the gaps between elite institutions and local communities can be bridged. Among the most effective examples of this was the Teenie Harris Archive of the Carnegie Museum of Art, where every effort is made not only to preserve the life's work of Pittsburgh's most renowned photographer but also to engage with and document the African American community of the Hill District that was the primary subject and audience of his pictures. Started as a huge repository of photographs and negatives donated by Harris himself, the archive has now become a significant oral history collection preserving the stories of community elders who lived in the neighborhood and sometimes even appear in his images. It is no surprise that this archive led to several projects by workshop participants.

By the end of our five-day workshop, we were inspired and humbled by the collections and people we had encountered, and by the sincere and open engagement of our twelve participants. Though we could hardly have anticipated the disheartening political changes of the two years that followed, we find ourselves looking back on this workshop as a rare and powerful chance to foster a micro-community that could actively confront our changing world and its upheavals. Some of the lasting effects of that work can be found in the essays in the present volume. Much of it remains in progress, however, and in many ways that is the best outcome we could hope to have achieved: to know that we are part of a larger conversation that keeps moving forward, even during the darker moments of our time.

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“An Imagined Border of Safety, Humanitarian Relief, and Creativity”

J. M. Design Studio's *Other Border Wall Project*

Nicole F. Scalissi

Abstract

In April 2017, J. M. Design Studio—three Pittsburgh-based artists and designers—responded to the Customs and Border Protection's public request for proposals for a wall along the U.S.-Mexico border. J. M. Design Studio then announced its own call for more border "wall" proposals from other artists. The following commentary details these prototype concepts and tracks the executive policies and rhetoric that established a foundation for the border wall.

This commentary also shows how J. M. Design Studio's prototype submission and the subsequent artistic platform it initiated model how creative connection and the co-option of established public channels are themselves acts of political resistance in an era of disrupted democratic participation and ossified partisanship.

About the Author

Nicole F. Scalissi's research focuses on art produced in the United States since the 1970s that stages, performs, or fakes violence against marginalized communities as a means to call attention to the disproportionate and real violence committed against women and people of color in the United States. Nicole completed her Master's degree at Penn State with a qualifying paper on Andy Warhol's early career 3D-style paintings that depicted a 1950s "lady" wrestler and the specific challenges that her untraditional femininity presented to gender categories in the Cold War popular context. She is a doctoral candidate in the History of Art & Architecture at the University of Pittsburgh.

"An Imagined Border of Safety, Humanitarian Relief, and Creativity"

J.M. Design Studio's *Other Border Wall Project*

Nicole F. Scalissi

From the earliest public moments of his presidential aspirations, Donald Trump conjured an image of the United States under attack by Mexico, describing the border as a dangerously porous zone through which drugs, crime, and "rapists" from the lawless south slip into the peaceable north, threatening the public safety, national security, and economic supremacy of the United States.¹ In his announcement of his run for president in June 2015, Trump made the pledge that would become the figurative and literal symbol of the "America First"

isolationism at the heart of his future administration: "I would build a great wall, and nobody builds walls better than me, believe me, and I'll build them very inexpensively, I will build a great, great wall on our southern border. And I will have Mexico pay for that wall. Mark my words."²

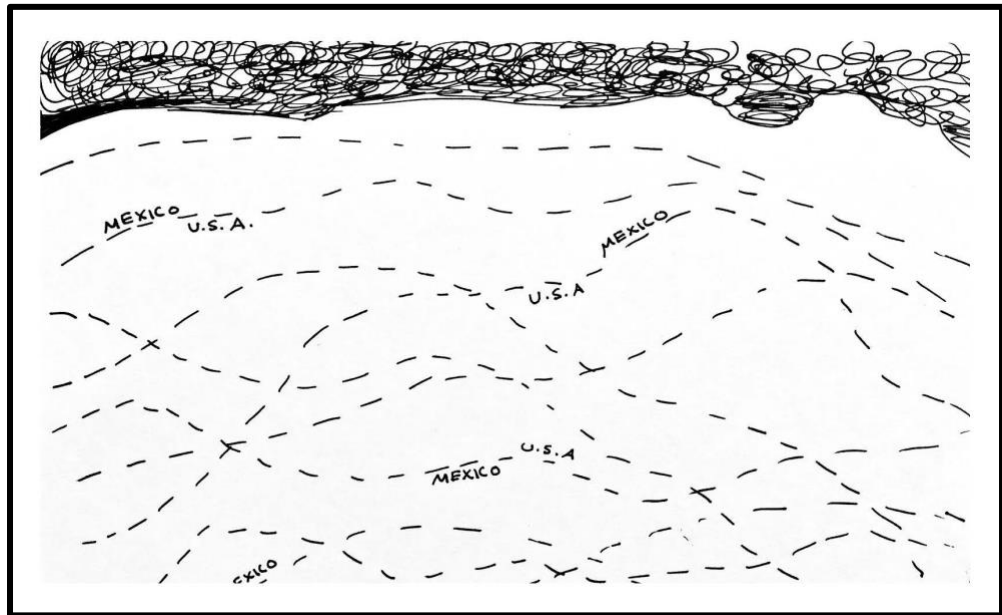


Figure 1

Detail from J.M. Design Studio, "Prototype #3 A Wall of Artists Redrawing Borders" from *The Other Border Wall Proposals* (2017). Digital scanned image of ink drawing on paper, text. 8 ½ X 11 inches. Collection of J. M. Design Studio.

In the first days of his administration, Trump began to make good on his campaign promise by setting the wall's foundation in Executive Order #13767, "Border Security and Immigration

¹ *Time Magazine* staff, "Here's Donald Trump's Presidential Announcement Speech," *Time Magazine*, June 16, 2015, <http://time.com/3923128/donald-trump-announcement-speech/>

² *Ibid.*

Enforcement Improvements,” which established policies to “secure the southern border . . . through the immediate construction of a physical wall,” and detain then “remove promptly” individuals found to be in violation of state or federal immigration laws. EO #13767—his third since taking office just five days earlier—further mandated hiring five thousand additional Border Patrol Agents, conscripted local law enforcement into performing the “functions of an immigration officer,” and—in a vague and mean-spirited Section 11—tamped down on the “abuse of parole and asylum provisions currently used to prevent the lawful removal of removable aliens.”³ Despite the Republican Party’s longstanding criticism of the previous administration’s issuance of executive orders as “overreach”⁴—not to mention Trump’s own statements that President Barack Obama’s executive orders were “major power grabs of authority”—Trump’s immediate use of the executive order was positively received by the Republican Party, and his action allowed for swift changes to law enforcement practices at the border without the approval of Congress or the American people.⁵

“a contiguous, physical wall or other similarly secure...impassable physical barrier”

Over the following weeks—during which the futures of the recipients of Deferred Action for Childhood Arrivals (DACA), known as “Dreamers,” were held hostage as Trump bargained their citizenship for funding for the wall; the government temporarily shut down; and Trump became embroiled in emerging scandals related to affairs with adult entertainment stars—the Secretary of Homeland Security began the logistical process of wall-building. As the opposition took up signs saying, “Build Bridges, Not Walls” to protest the administration’s early actions on immigration and travel bans, the U.S. Customs and Border Protection (CBP) began publicly promoting its pro-wall vision. In the video *Walls Work*, which became the agency’s refrain,⁶ Border Patrol Agent S. Lubin (who, as a legibly African American woman, represents two groups significantly underrepresented in the CBP)⁷ describes how existing sections of “border barriers” have “made a world of difference.” At the barriers, she claims, “apprehensions”

³ “Executive Order: Border Security and Immigration Enforcement Improvements,” The White House, January 27, 2017, <https://www.whitehouse.gov/presidential-actions/executive-order-border-security-immigration-enforcement-improvements/>

⁴ In response to President Barack Obama’s November 2014 executive action on immigration policy, then-chairman of the Republican National Committee, Reince Priebus, released a statement: “The Constitution does not grant the President the power to act as a one-man legislature when he disagrees with Congress and with voters. The last time the President issued a politically motivated executive order to change our immigration laws, he precipitated a crisis at our border, leaving thousands of children at risk and ripping apart the families he claims to want to protect. Granting amnesty does not secure our borders.”

“Statement on President Obama’s Executive Overreach,” *Republican National Committee* website, November 20, 2014, <https://www.gop.com/rnc-statement-on-president-obamas-executive-overreach/>

⁵ For an accounting of Trump’s early use of EOs and collection of his statements on EOs, see Christopher Ingraham, “Six Times Trump Said Executive Orders Were Bad Before he Decided They Were Actually Good,” Wonkblog at *The Washington Post*, April 25, 2017, https://www.washingtonpost.com/news/wonk/wp/2017/04/25/six-times-trump-said-executive-orders-were-bad-before-he-decided-they-were-actually-good/?noredirect=on&utm_term=.29ea84067bda

⁶ In his March 30, 2018, briefing, Acting Deputy Commissioner Ronald Vitiello reiterated the CBP’s support of the project: “Walls work and agents know it.” See “U.S. Customs and Border Protection Briefing,” C-Span, video 19:42 (quote at 4:40), <https://www.c-span.org/video/?443273-1/border-protection-official-briefs-construction-wall&start=157>; *Walls Work*, U.S. Customs and Border Protection website, March 7, 2017, <https://www.cbp.gov/newsroom/video-gallery/video-library/walls-work>

⁷ Lubin identifies herself as a border patrol agent in *Walls Work*. According to the most recent workplace demographics of the CBP, “Females represent 5.0% of BPAs . . . Black or African Americans represent 1.9% of BPAs.” No statistics track two identifiers (such as agents who are both female and Black/African American. *Office of the Commissioner Privacy and Diversity Office FY 2013 Annual Report*, 18, <https://www.cbp.gov/sites/default/files/documents/pdo-fy13.pdf>

dropped by 87 percent, “natural habitats damaged by illegal migration” recovered, and “neighborhoods and businesses replaced what was once lawless wasteland.” In short, she tells us, “walls do work” (Figs. 2 and 3).⁸

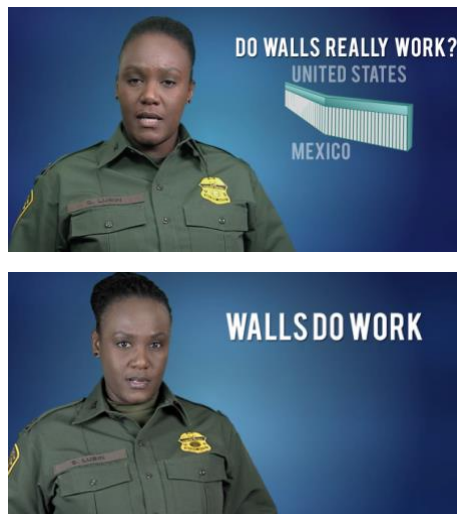


Figure 2 & 3

Screenshots by author from *Walls Work* video. U.S. Customs and Border Protection website. March 7, 2017. <https://www.cbp.gov/newsroom/video-gallery/video-library/walls-work>.

Ten days later, on March 17, the CBP issued two Requests for Proposals (RFP) to the public for “the design and construction of a . . . wall prototype and various miles of border wall along the southwest border,” from San Diego, CA, to Brownsville, TX. The first, RFP HSBP1017R0022, solicited offers for a “solid concrete prototype.” The second, RFP HSBP1017R0023, or “Other Border Wall Prototype,” sought proposals for a wall constructed of other materials. The solicitations mandated nearly the same requirements for either prototype, including that the “other border wall”

- “shall be physically imposing in height,” ideally 30-feet tall but no less than 18-feet
- “shall not be possible for a human to climb”
- “shall prevent, for at least 30 minutes, a physical breach of the wall by pick-axe, chisel, Oxy/acetylene torch, etc.”
- “The north side of wall (i.e. U.S. facing side) shall be aesthetically pleasing in color, anti-climb texture, etc., to be consistent with general surrounding environment”
- “Incorporating a see-through component/capability to the wall that facilitates situational awareness but does not negate the requirements listed above is operationally advantageous.”⁹

⁸ The Secure Fences Act of 2006 was signed by President George W. Bush in October 2006, and mandated “systematic surveillance” of U.S. land and maritime borders through technology, manpower, and several sections of physical barriers extending miles on either side of ports of entry in CA, AZ, NM, and TX. See <https://www.congress.gov/109/plaws/publ367/PLAW-109publ367.pdf> Transcript of *Walls Work* can be found here: <https://www.cbp.gov/video/opa/cbp-walls-work.srt>

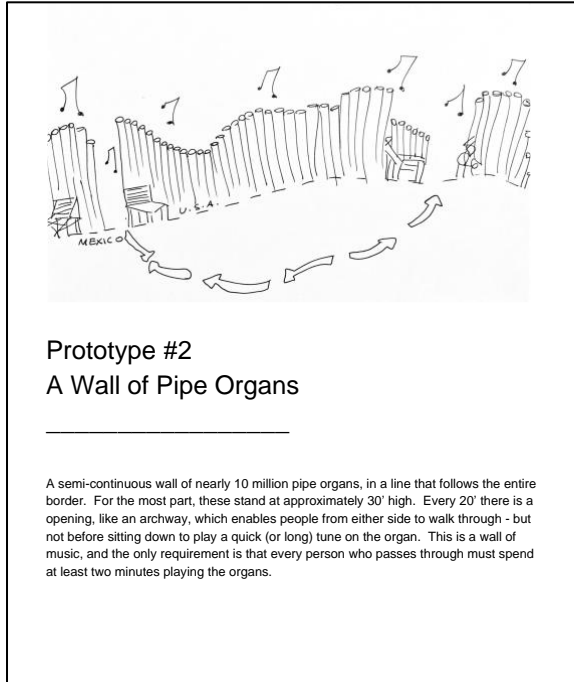
⁹ “Other Border Wall RFP,” *Federal Business Opportunities* website, https://www.fbo.gov/index?s=opportunity&mode=form&id=db624ab3e7356ff358bbf40cdde5c721&tab=core&_cview=1, page 2 of “Attachment #1 SOW” in HSBP1017R0023 document.

The guidelines for the “Other Border Wall” RFP also stipulated “fully developed drawings, details or specifications are not desired or required,” allowing the designers some flexibility in approaching their prototypes.¹⁰ Along with supplying prototype images, all applicants or “offerors” were required to demonstrate, as part of their submission, their qualifications in terms of experience with large-scale projects and competence to bring the design into fruition.

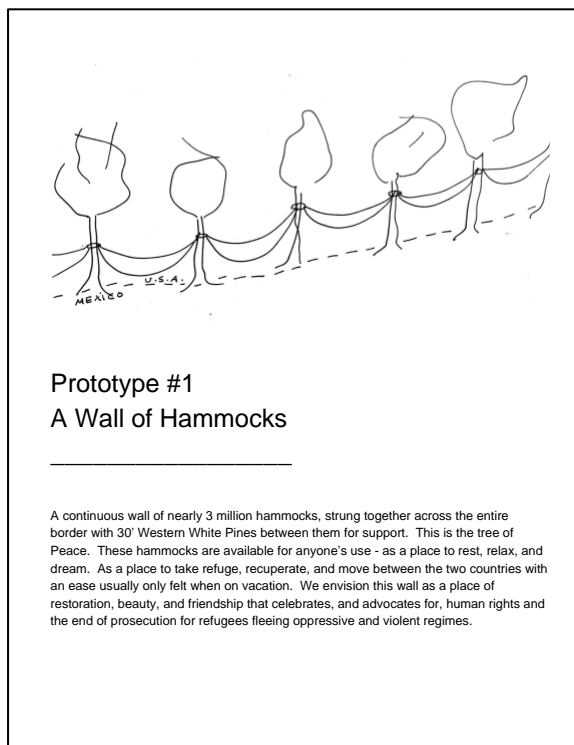
In April 2017, three Pittsburgh-based artists and designers—Jennifer Meridian, Leah Patgorski, and Tereneh Idia—did just that, submitting their qualifications as “designers, artists, and creatives” under the name J. M. Design Studio, along with six prototype concepts, to the “Other Border Wall” RFP (Figs. 1, 4–8).¹¹ In some illustrations, reproduced here, J. M. Design Studio deployed whimsicality as opposition, following the CBP’s guideline of reaching an “physically imposing” height, but doing so with massive pipe organs or White Pine trees, which support a two thousand-mile line of hammocks strung from their thirty-foot trunks (Figs. 4 and 5). Other prototypes make the danger of a restricted border zone explicit: a “wall” comprising a million gravestones becomes a dotted line between the countries, a memorial to the migrants and refugees who have died trying to cross. Or, with hope toward preventing similar deaths, the artists proposed a bastion of lighthouses to guide travelers through the “inhospitable” desert toward safety (Figs. 6 and 7). Beyond satire and the knowing implausibility of their proposals, J.M. Design Studio’s drawings are embedded with a radical reconceptualization of the border as something other than a barrier—ductile, bi-nationally lucrative, and responsive to the shifting needs of the environment and its transnational community. “A Wall of Clean Water” for example, literalizes their optimism for a “fluid border” by offering an oasis and refuge to travelers in the deserts of both nations (Fig. 8), while “A Wall of Artists Redrawing Borders” shows the border to be based in imagination and, ultimately, arbitrary, negotiable, and propositional at best when confronted in real, physical space (Fig. 9).

¹⁰ HSBP1017R0023, 39.

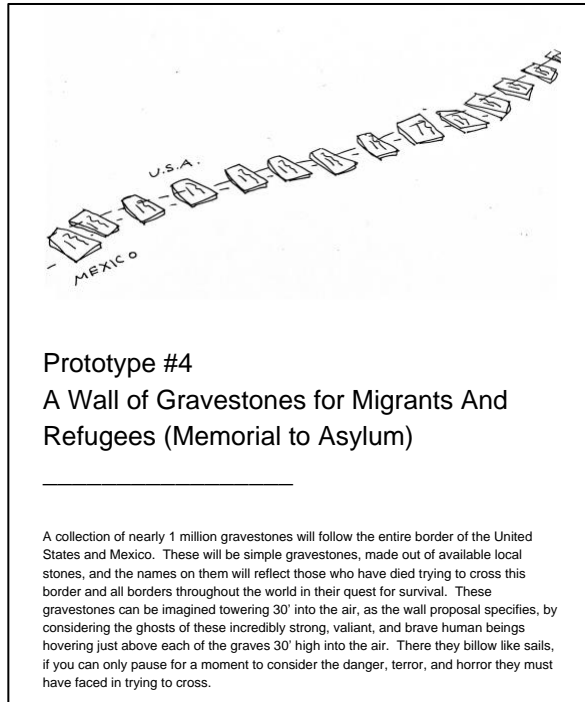
¹¹ See J. M. Design Studio’s full proposal, <https://static1.squarespace.com/static/5a28a74fa9db09d65c2b097f/t/5a5436b453450a6b369cfab1/1515468469699/JMDESIGN-STUDIORFPHSBP1017R0023PHASE1.pdf>

**Figure 4**

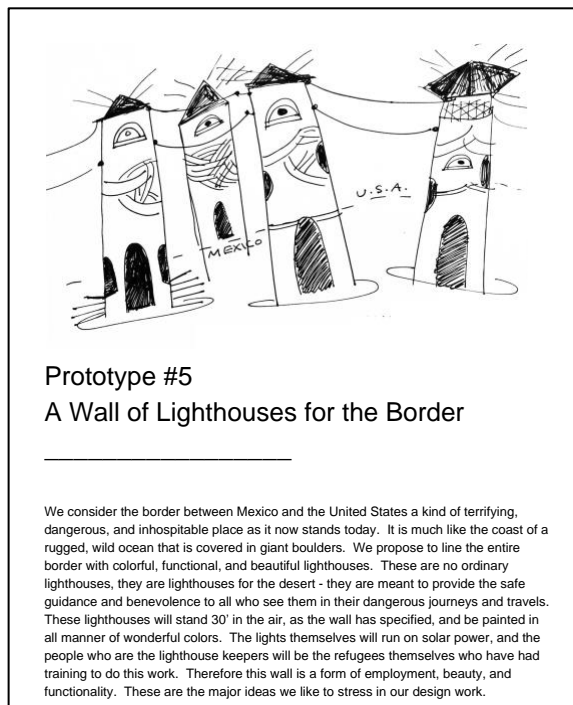
J. M. Design Studio, "Prototype #2 A Wall of Pipe Organs" from *The Other Border Wall Proposals* (2017). Digital scanned image of ink drawing on paper, text. 8 ½ X 11 inches. Collection of J. M. Design Studio.

**Figure 5**

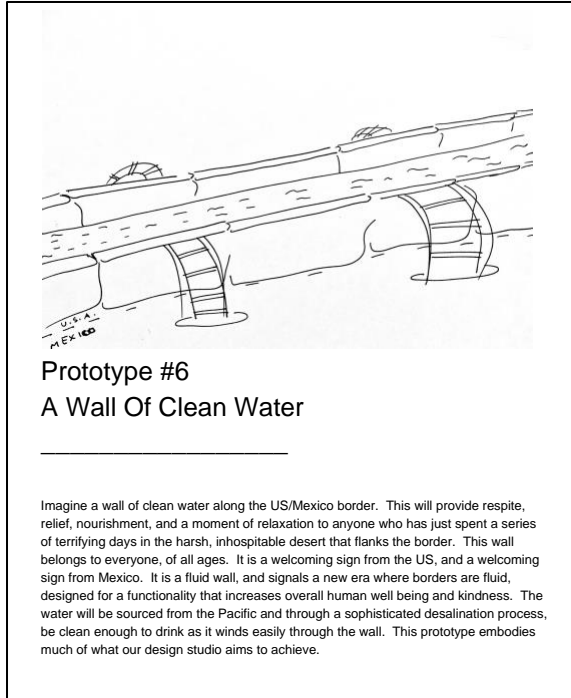
J. M. Design Studio, "Prototype #1 A Wall of Hammocks" from *The Other Border Wall Proposals* (2017). Digital scanned image of ink drawing on paper, text. 8 ½ X 11 inches. Collection of J. M. Design Studio.

**Figure 6**

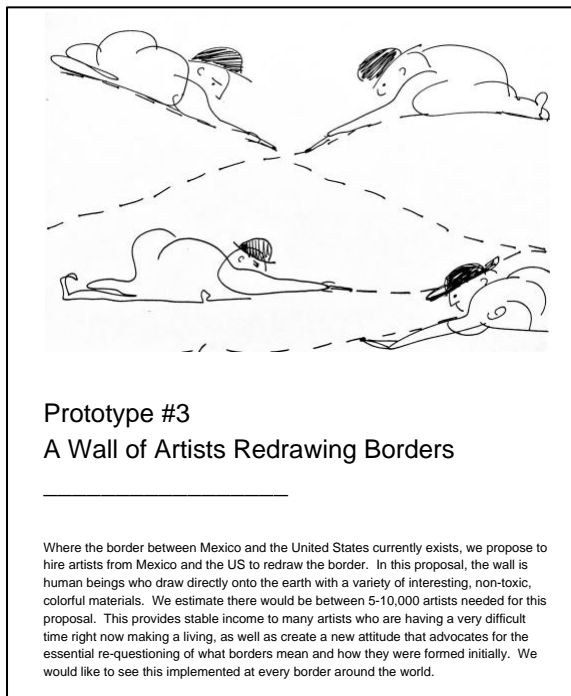
J. M. Design Studio, "Prototype #4 A Wall of Gravestones for Migrants And Refugees (Memorial to Asylum)" from *The Other Border Wall Proposals* (2017). Digital scanned image of ink drawing on paper, text. 8 ½ X 11 inches. Collection of J. M. Design Studio.

**Figure 7**

J. M. Design Studio, "Prototype #5 A Wall of Lighthouses for the Border" from *The Other Border Wall Proposals* (2017). Digital scanned image of ink drawing on paper, text. 8 ½ X 11 inches. Collection of J. M. Design Studio.

**Figure 8**

J. M. Design Studio, "Prototype #6 A Wall of Clean Water" from *The Other Border Wall Proposals* (2017). Digital scanned image of ink drawing on paper, text. 8 ½ X 11 inches. Collection of J. M. Design Studio.

**Figure 9**

J. M. Design Studio, "Prototype #3 A Wall of Artists Redrawing Border Walls" from *The Other Border Wall Proposals* (2017). Digital scanned image of ink drawing on paper, text. 8 ½ X 11 inches. Collection of J. M. Design Studio.

Their submissions were reported by national news outlets that recognized the prototypes as protest, sometimes comparing their deliberate absurdity to the unintentionally absurd concepts submitted in earnest by actual contractors—such as the wall compound comprising a thirty-foot wall, a chain-link fence, motion sensors, a one hundred-foot deep trench lined with “holding cells for nuclear waste processing,” and working train tracks, proposed by the Clayton company, also based in the Pittsburgh area.¹² From more than four hundred submissions, the CBP selected eight prototypes to be constructed, at tax-payer expense, in the San Diego border community of Otay Mesa in the fall of 2017. (Unfortunately, J. M. Design Studio was not among them.)

Other Border Visions

In its commitment to continued resistance, J. M. Design Studio distributed its own Request for Designs online in January 2018, “Other Border Wall Project: How to Build a Non-Wall.” The collective sought “visions for the border between Mexico and the United States as a site of connection, creativity, and humanitarian support . . . signaling possibilities for what the future of walls, and borders, can become” as a means to “dismantle the view of the border as a fortified, insurmountable, and destructive barrier.”¹³ Its public solicitation created a platform for connection and an opportunity not just to think critically and creatively about Trump’s order and the practicalities of such a wall (price and at whose cost, impact on border cities’ environment and families, etc.) but also for reconceptualizing “borders” and “walls” in the first place, calling for others to imagine new possibilities for these zones where neighbors meet. The call yielded both ludic pitches that met the folly of CBP’s solicitation with farce as well as rich meditations of a transnationalist future beyond current U.S. isolationism.

The collective received more than fifty submissions, a selection of which is reproduced here. Many had read the CBP/Trump’s original call as bizarre and performative, responding in kind with jocular “designs” such as Sofia Caetano’s *The Border Collie Wall*, a herd of collies lined up and sitting at attention, perhaps facing south (Figs. 10 and 11). The *Porcelain Poodle Patrol* looks and sounds no more menacing; each pup in the single-file line of glossy bubblegum-pink poodles sits alert with one fluffy paw raised, not a “HALT!” so much as performing “shake” in hopes of a treat.

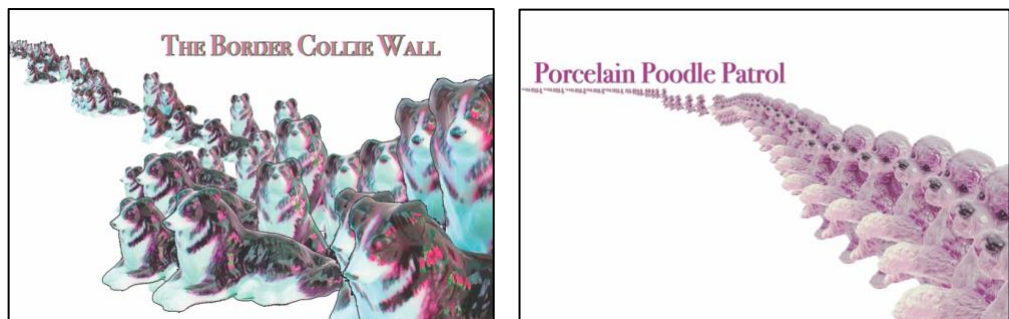


Figure 10 & 11

Sofia Caetano, *The Border Collie Wall* and *Porcelain Poodle Patrol* (2018), digital renderings for *Other Border Wall Project: How to Build a Non-Wall*, 2017.

¹² For a description of the Clayton proposal, see Anya Litvak and Chris Potter, “Local Firm Envisions a Nuclear-Waste Moat for Trump’s Border Wall,” *Pittsburgh Post Gazette*, April 8, 2017, <http://www.post-gazette.com/local/north/2017/04/08/Local-firm-envisions-a-nuclear-waste-moat-for-Trump-s-border-wall/stories/201704080097>. J. M. Design Studio’s submission was covered by National Public Radio, *The Wall Street Journal*, *Slate*, and others. See <http://jennifermeridianstudio.com/press/>

¹³ From J. M. Studio’s Request For Designs. See <https://www.otherborderwallproject.com>

Susanne Slavick's "Other Border Wall" is more properly a row of gateways that entices border crossings, and perhaps re-crossings, with its sensual feather turnstiles. Others re-envisioned the border as a junction, a useful space for exchange and bread-breaking, such as Barton Schindel's Food Booth Wall or Emma Brown's two-thousand-mile double-sided banquet, which reminds us that the United States and Mexico are in a permanent contiguous relationship with the neighborly advice: "Build a longer table, not a higher fence" (Fig. 12). Others recharged the wall with literal humanity, suggesting that people stand along the border or that the wall itself be made flesh, a soft but eerie membrane.



Figure 12

Emma Brown, *Border Table* (2018), watercolor paintings for *Other Border Wall Project: How to Build a Non-Wall*.

Some artists took direct aim at Trump and the "alternative facts" on which his administration has based itself. The App Expo group proposed the *AppGlass™ Augmented Reality Border Wall*, an awkward glass cone that, when worn over the head while facing the "general direction of Mexico," shows the wearer "an alternatively factual wall in your own unique reality," constructing the wall only as figment in one's (i.e., Trump's) imagination (Fig. 13).¹⁴



Figure 13

The App Expo, *AppGlass™ Augmented Reality Border Wall* (2018) digital rendering for *Other Border Wall Project: How to Build a Non-Wall*.

¹⁴ Counselor to the President Kellyanne Conway used the phrase on NBC's *Meet the Press* as she disputed host Chuck Todd that Press Secretary Sean Spicer had lied and inflated the crowd size at the 2017 Presidential Inauguration: "Don't be so overly dramatic about it, Chuck. What you're saying, it's a falsehood. . . Sean Spicer, our press secretary, gave alternative facts to that [estimated inaugural crowd size]." See transcript of *Meet the Press*, January 22, 2017, nbcnews.com, January 22, 2017, <https://www.nbcnews.com/meet-the-press/meet-press-01-22-17-n710491>

Beyond levity and sly critique, many submissions proposed a new ecology at the border, critically thinking through the “other border wall” as a bi-national site responsive to the pressing issues of environmental and economic sustainability in the context of a globalized economy and hastening climate change. Helen Cardona, for example, proposes a “fluctuating border” that shifts along, and sometimes over, the meandering Rio Grande. By redeveloping the existing border barriers with retractable fencing and renewable energy production capabilities, Cardona’s plan envisions an “infrastructure that leads to healthy environments, social equity, and sustainable economies” on both sides of the border (Figs. 14–16).

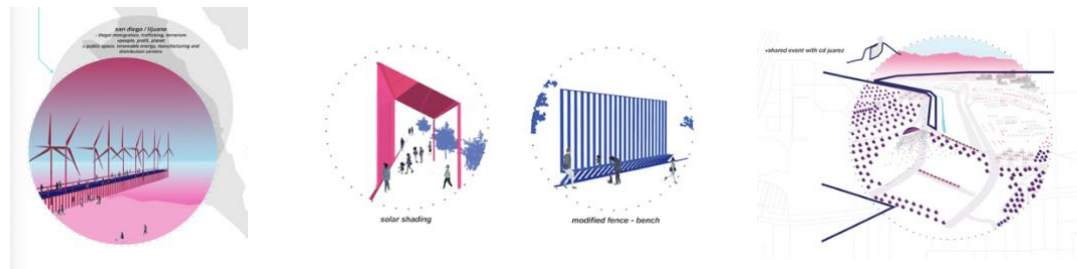


Figure 14-16

Details from Helen Cardona, *Fluctuating Border* (2018), digital rendering for *Other Border Wall Project: How to Build a Non-Wall*

In addition to its online archive and social media presence, J. M. Design Studio presented the *Other Border Wall Project* to the public in an early 2018 exhibition at the Flatland Gallery in Houston, Texas. The original six prototype sketches and the dozens of submissions it had received for Phase 2 *How to Build a Non-Wall* were on view, alongside an array of maps showing the different ways the border has been drawn over the years, a new large-scale chalk drawing by Meridian that referenced the current narratives at play, and an interactive installation that invited visitors to draw their own “other border wall” proposal and post them to the exhibition wall.¹⁵ At the time of this publication, J. M. Design Studio is in the process of finalizing Phase 2 (which officially ran from January 1 to May 31, 2018), which includes a published book of selections and highlights from both Phase 1 and 2, a limited edition poetry broadsheet collaboration, and the preliminary plans for Phase 3.¹⁶ Additionally, they plan to indefinitely extend the open call process for the public to submit its ideas for alternate border visions. The collective remains committed to keeping in step with the Trump administration’s ongoing general anti-Mexico agitation, such as NAFTA-breaking trade restrictions and high tariffs and the crisis of reuniting children separated from their parents

¹⁵ Jennifer Meridian, email message to author, June 5, 2018.

¹⁶ The collaboration resulted in a limited edition broadsheet of the poem “The Wall” by poet Anita Endrezze, <https://www.otherborderwallproject.com/broadsides-for-sale/>

upon entering the United States seeking asylum (a crossing that does not constitute breaking the law).¹⁷ Simply by keeping the Phase 2 call active so that “that anyone can continue to submit ideas . . . if it helps them to process and make sense” of the administration’s ideology and policies, J. M. Design Studio extends the project and models yet more ways to work against the wall and its divisive function by creating opportunities for potential collaboration and opening up the lines for extended connection.

In an era of disrupted political participation since the weakening of the Voting Rights Act in 2013,¹⁸ foreign influence in the 2016 general election,¹⁹ the increased exercise of unilateral presidential power through the executive order function as well as the failure of social media to allow for democratic access to public participation,²⁰ *The Other Border Wall: How to Build a Non Wall* is not only a model for artistic dissent, contribution, and discussion but also a refuge of creative connectivity in a time of contested civic engagement. Perhaps more important, *The Other Border Wall Project* models to citizens and artists a powerful and productive way to resist by using the ideological circuitry of this—or any other—administration.



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¹⁷ Brian Naylor, “Trump Administration Imposes Steel, Aluminum Tariffs on EU, Canada, and Mexico,” *NPR* online, May 31, 2018, <https://www.npr.org/2018/05/31/615753031/trump-administration-imposes-steel-aluminum-tariffs-on-eu-canada-and-mexico>

¹⁸ By Supreme Court decision, states would be allowed to change their election laws and procedures such as enact voter identification laws, move or eliminate polling locations, and draw redistricting maps without advance federal approval. Adam Liptak, “Supreme Court Invalidates Key Part of Voting Rights Act,” *New York Times*, June 25, 2013, <https://www.nytimes.com/2013/06/26/us/supreme-court-ruling.html>

¹⁹ A January 2017 report from the office of the Director of National Intelligence assesses that “Russian President Vladimir Putin ordered an influence campaign in 2016 aimed at the US presidential election. Russia’s goals were to undermine public faith in the US democratic process, denigrate Secretary Clinton, and harm her electability and potential presidency. We further assess Putin and the Russian Government developed a clear preference for President-elect Trump.” See *Assessing Russian Activities and Intentions in Recent US Elections*, January 6, 2017, https://www.dni.gov/files/documents/ICA_2017_01.pdf

²⁰ Facebook’s privacy and communication procedures came into question when it became public that they had allowed the firm Cambridge Analytica, associated with the Trump election campaign, to harvest user data. See Michael Riley, Sarah Frier, and Stephanie Baker, “Understanding the Facebook-Cambridge Analytica Story: QuickTake,” *The Washington Post*, April 11, 2017, https://www.washingtonpost.com/business/understanding-the-facebook-cambridge-analytica-story-quicktake/2018/04/11/071f8c84-3d97-11e8-955b-7d2e19b79966_story.html?utm_term=.5d9df284fa69



HISTORICAL PRESENCE IN VISUAL CULTURE

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Hemispheric Conversations

Exploring Links between Past and Present,
Industrial and Post-Industrial through Site-Specific
Graffiti Practice at the Carrie Furnaces

Caitlin Frances Bruce

About the Author

Caitlin Frances Bruce's research is in the area of visual studies, affect studies, and critical theory. She is currently investigating the relationships between public art in urban spaces in transition within a transnational milieu. Largely focusing on graffiti and muralism, Bruce argues that such public art creates spaces for encounter between different publics, and between publics and central, peripheral, or marginal spaces. Her research takes her to Philadelphia, Chicago, New York, Paris, Perpignan, León Guanajuato, and Mexico City. She is currently working on a manuscript on transnational public art.

Hemispheric Conversations

Exploring Links Between Past and Present, Industrial and Post-Industrial through Site-Specific Graffiti Practice at the Carrie Furnaces

Caitlin Frances Bruce

In this article, I briefly discuss a project I co-organized this year in collaboration with Oreen Cohen, Shane Pilster, Rivers of Steel, the University of Pittsburgh, Pennsylvania Partners in the Arts, and the American Studies Association. For “Hemispheric Conversations: Urban Art Project” (HCUAP), we facilitated a collaboration among artists in Chicago, Pittsburgh, and León Guanajuato, Mexico, as a platform for conversation about how to reimagine our shared urban spaces. In a political moment that might be a cause for despair, collaborative art

practice in urban spaces can serve as one way of reigniting a shared sense of possibility and energy.¹ My central argument is that public art highlights the relationship between the fundamental fluidity and permeability of spaces and cultures and the possibility of creating spatial practices for encounters that allow us to imagine the city and our relation to it, and each other, anew.

The Carrie Furnaces are a site of industrial patrimony. By industrial patrimony, I refer to the national historic landmark designation that protects abandoned industrial infrastructure in the name of maintaining and celebrating the region’s industrial history and identity. The Furnaces are located in the borough of Rankin, a short drive from Pittsburgh. Rising against an often slate grey sky abutting the Monongahela River, just a turn off the highway, they offer a surprising landscape of ruin and might that contrast sharply with the smooth lines of the highway and the sheen of the big box stores at the nearby Waterfront Mall. The towering smoke stacks and the elongated funnel of the furnace creates an almost post-apocalyptic vision against vibrant green growth and blue or grey sky. In many ways, the furnaces are a synecdoche for Pittsburgh. The site’s status as a ruin is part of the attraction it holds to tourists and commercial users who situate it as a romantic backdrop for music festivals, advertisements, and photo shoots. For those who come from multiple generations of steel workers who suffered extreme job loss, it is not a romantic ruin—it is a complex site of pride but also of loss and mourning (for lost jobs, for injuries sustained on the job, etc.).

Changing from a major center for metal casting in the 1940s and 1950s to a closed site for scrap metal collection in the 1980s, the dormant site became an unofficial center for urban explorers, guerilla artists, and graffiti writers. Now, it is a national heritage site that combines industrial history with postindustrial culture to create an evolving relationship to the past and present.² In this way, the Furnaces can be perceived as a site where the fluidity and permeability of spaces and cultures to transformation is on display.

Modern graffiti culture also emerged during this postindustrial moment—in the 1960s in Philadelphia and in the 1970s in New York City.³ In New York, urban denizens witnessed the decimation of places like the Bronx. In response, youth took up spray cans to use the city as a canvas making the simple but powerful claim: “I am here.” “They make something out of

¹ On the potential of public art, see W. J. T. Mitchell, “The Violence of Public Art: ‘Do the Right Thing,’” *Critical Inquiry* 16, no. 4 (1990): 880–99; Lucy R. Lippard, *The Lure of The Local: Senses of Place in a Multicentered Society* (New York: New Press, 1997); Tom Finkelpearl, *Dialogues in Public Art* (Cambridge, MA: MIT Press, 2001); Greg Dickinson, Carole Blair, and Brian L. Ott, eds., *Places of Public Memory: The Rhetoric of Museums and Memorials* (Tuscaloosa, AL: University of Alabama Press, 2010).

² “Rivers of Steel,” Rivers of Steel website, accessed July 1, 2018, <https://www.riversofsteel.com/>.

³ Roger Gastman and Caleb Neelon, *The History of American Graffiti* (New York: Harper Collins, 2011).

nothing,” Stef Skills from Chicago explained to youth, during one of her workshops at Brashear High School.

Carrie Furnaces: How an Industrial Site Becomes a Graffiti History Display

When the Carrie Furnaces were abandoned in the late 1980s and early 1990s, they were an informal gathering place for guerilla artists, urban explorers, and graffiti artists. Because they are not within walking distance or on a bus line from Pittsburgh, the works created by the artists from the 1990s to the early 2000s were largely left untouched—which is often impossible in more traditional graffiti ecologies where permanence is not an expectation and city-run graffiti squads routinely erase graffiti works. As a result, the Furnaces have also organically become a regional graffiti museum showcasing evolutions in the style over the last three decades.

In 1988, Rivers of Steel (ROS) took over as caretakers and managers for the site, seeking to transform it from an urban ruin to one node in a larger network of industrial patrimony. Adopting a fairly open perspective toward the present and the future, the goal of ROS has not been to “freeze” the furnaces but make it a safe and significant part of an evolving process of Pittsburgh’s identity. As a result, they not only offer tours about the process of producing steel, but also serve the site for music festivals, weddings, photo shoots, and a sculpture biennial. It was also the temporary home for the Mobile Sculpture Workshop in 2017.

In the late 2010s, under the leadership of Shane Pilster, the Rivers of Steel Art program (directed by Chris McGinnis) began to offer urban art tours and workshops. Pilster, a graffiti artist from Los Angeles who relocated to Pittsburgh eight years ago, is able to tell a nuanced story about the personalities and myths behind the markings on various parts of the Furnace walls. He also offers workshop participants the opportunity to make their own works of art, familiarizing them with graffiti technique and practice and, in this way, challenging common preconceptions.

As mentioned above, the site is a place for intense public feelings, memory, and identity. For many of the steel workers and their families who left Pittsburgh with the collapse of the industry—or those who remained—the structure is part of their collective DNA and, as a result, is simultaneously a source of intense pain and pride. Due to this history, the site has different and sometimes competing meanings for its users. Only over time and through ongoing conversation have the docents and stewards of the site come to understand and accept some of the graffiti, and the writers gone through permission processes with Pilster to paint new works.

HCUAP Objectives: Conversations

As noted above, the goal of HCUAP was to foreground graffiti as a crucial means of civic communication, a form of cultural expression that has social, political, and cultural value. During Fall 2016, HCUAP focused on creating public events to showcase the history of the form, thinking about how to integrate graffiti into diverse curricula, and how to rethink or imagine new laws and practices around graffiti through a public debate. Through these public conversations with artists, community leaders, and scholars, we sought to spotlight the pedagogical possibilities for graffiti with a curriculum-brainstorming session led by education graduate students Paulette Vincent Ruz and Øscar Medina. This conversation highlighted histories of youth-driven social movements; aesthetic innovation; mathematic work with scale and design; and a way to create a playful context to reimagine urban spaces.

HCUAP Objectives: Youth Street Art Workshops (YouSAW)

A number of individuals and organizations are using graffiti skill workshops as a form of youth empowerment. Lavie Raven in Chicago, director of the University of Hip Hop, has directed youth graffiti workshops and murals over several years. Miguel Aguilar at the School of the Art Institute of Chicago, Peyton Scott Russel’s Sprayfingering curriculum series in the Twin

Cities, Words Beats Life in DC, and University of Hip Hop in Chicago are other prominent examples.

In Pittsburgh, where there is only one legal wall (in Homewood) and intense demonization of graffiti, we wanted to offer a more contextual narrative about the history of graffiti and its (legal) potential. In spring 2017, we invited local artists (Jessica DuVall, Jerome Charles, Nick Sardo, and Danny Devine) to conduct a set of free graffiti workshops at festivals (the Center for Latin American Studies Festival on Pitt's campus), afterschool arts programs (Assemble in Garfield), libraries (Hazelwood Public Library), and in classrooms (Manchester Middle School and Environmental Charter School). Four visiting artists, one from Chicago (Stephanie Garland aka Stef Skills), and three from León Guanajuato (Wes, Orion, and Kif) also gave workshops at Brashear High School in a Spanish classroom. These workshops varied to some extent depending on the skills and backgrounds of particular teaching artists. In general, they introduced students (between seven and seventeen) to some of the history of graffiti and its social function and international scope, and to offer them the opportunity to use "graffiti style" practices including stencil work, sprayed paint, name writing, and imagining possible interventions using transparencies with works drawn onto them and then held up against different urban landscapes. The goals were to offer different ways of reimagining urban space; celebrating their names and identities; and experimenting with new artistic forms (stencils, transparencies, lettering forms). For all but the CLAS workshops, we offered students small canvases to work on so they could take their piece home. For one of the two artists who had been prosecuted and fined for doing illegal graffiti, giving the workshops served as community service hours that could be deducted from their sentence. One, Jerome Charles, used his experience as a message to explain to youth the risks of "doing bad stuff." His short lecture was simply called "Don't Do Bad Stuff," and he even made little stickers and buttons for the students to take home with the "Don't" sign. The outcomes were largely experiential: pleasure in producing collaborative or individual works of art; playing with colors; developing nicknames that they felt were representative of themselves.

HCUAP Objectives: Collaborative Murals

Our other goal included creating a collaborative mural at the Furnaces in which the local artists and visiting artists, using archival material, would envision a project with a site-specific twist. To do so, Kif and I consulted the archives looking for old photos of the current site and images of women workers, as Kif and Stef Skills wanted to introduce themes of feminism and international exchange. In our first planning session, a the visiting artist, Danny Devine, went to Cohen's studio, and we went through different photos while Cohen shared her knowledge of the Furnaces' history (she worked on a Camera Obscura project in 2016). Looking at a number of photos of the Furnaces' prior landscape, almost a forest of metal and stone, and its current site, where deer and ducklings happily walk around a lush green set of fields, the artists observed how nature "comes back." Stephanie reflected on how even extreme changes to landscape can be slowly repaired by the march of nature. She connected this idea to larger indigenous movements to protect water and land (she had been part of protests at Standing Rock and camped in solidarity with the water protectors, integrating themes from her Standing Rock experience into a number of her previous pieces). Wes and Orion were more interested in the scale of the site, and the strength of the workers. Danny, a more old-school style writer, was interested in the history of the trains passing by the site—as trains are a crucial surface for graffiti practice. Stephanie suggested that we use the design of a series of train cars, and each artist would have his or her own "car," but that there could still be some shared concepts.

After our initial planning meeting, we went on a tour with one of the Rivers of Steel docents, Adam Taylor, who comes from multiple generations of steel workers, and walked us through the site explained the casting process, pointing out some elements of international exchange that were part of the labor history of the site. He noted that in the early nineteenth century, a number of Mexican workers actually helped construct the furnaces, living in dormitories in Homestead. He also spoke to the racial politics of labor, how higher-paying skilled jobs generally went to races and ethnicities seen as more powerful, and how women

also worked on the site but also experienced limits in terms of the range of jobs they could perform. The artists took videos and photos throughout the tour, explaining to the camera that they wished to “pay respect to the history.”



Figure 1

Caitlin Frances Bruce, *Mural in Progress, 1*, Aerosol paint on wall, 2017, Rankin, Pennsylvania. Copyright: Caitlin Frances Bruce.

The painting process took about two days. Pilster and the Rivers of Steel volunteers had already primed the wall and hacked away the significant growth covering it, preparing it for the artists to paint. The artists who painted the final mural at the Furnaces were Stef Skills (Chicago), Kif (León), Orion (León), Wes (León), Devine (Pittsburgh), DuVall (Pittsburgh), Pilster (Pittsburgh), and Charles (Pittsburgh).

Orion chose to paint a portrait of a steel worker, and Wes painted a landscape including the Furnaces and a deer looking out at the viewer, its antlers ending at the top of the wall. Wes placed two bricks about ten feet from the painting and told me to stand on the bricks: from that perspective the branches of a tree behind the wall completed the antlers. Kif and Stef did two freight train pieces with the theme of plants emerging from the cars, enlisting the idea of “nature coming back.” Stef did a piece with her name made up of the smokestacks of the Furnaces, but rusted and increasingly covered with vines. She also did a large character of a fictional Haudenosaunee woman, including a purple wampum belt. Pilster, Devine, and DuVall did burners (multicolored letter-based, graffiti-based pieces with a complementing character). Charles painted a comic-style replica of the Furnaces with his iconic “Don’t do bad stuff” and his “Chu” characters. To some extent, the artists integrated elements of both site and history into their works, offering a tentative image of hemispheric graffiti worlds.



Figure 2

Caitlin Frances Bruce, *Orion, Steel Worker*, Aerosol paint on wall, 2017, Rankin, Pennsylvania. Copyright: Caitlin Frances Bruce.



Figure 3

Caitlin Frances Bruce, *The Wall Cry by Wes*, Aerosol paint on wall, 2017, Rankin, Pennsylvania. Copyright: Caitlin Frances Bruce.



Figure 4

Caitlin Frances Bruce, *Mural in Progress 2*, Aerosol paint on wall, 2017, Rankin, Pennsylvania. Copyright: Caitlin Frances Bruce.

Conclusion: Memory, Evolution, and International Collaboration

In this brief experiment, the artists were able to point to resonant elements of public memory, historic evolutions, which were the products of international collaboration. Stef's international travels and longstanding solidarity with indigenous women activists meant that she brought a particular decolonial and ecological lens to her work, and her reading of the Furnaces' history. Kif's knowledge of international graffiti history, honed as the webmaster of her site, Lady's Graff meant that she had a deep appreciation for the history of letter-based graffiti at the site and its location near freight trains, iconic components of graffiti culture that Stef, too, represented.⁴ For Wes, the size and scale of the furnaces offered an interesting and intriguing contrast with the industry of his home city, that of leather and tanning. As such, he was drawn to represent the massive size of the furnaces but juxtapose them with an even larger figure of nature, a deer, and present both elements in a site-specific way by formally putting the piece in conversation with its surroundings. For Orion, the face of a worker was more important, a way to represent the power of laborers in international contexts and do a sort of homage to this figure. Jerome's "Don't do bad stuff" could be read as an extension of his anti-crime/awareness campaign, but also the "bad stuff" could be read as emissions and pollution that have been (somewhat) reduced, or, merely shifted to take different forms. In a patrimonial site with a flexible understanding of patrimony, the HCUAP mural offered one vector of potential evolution, with greater ecological and international tendencies. Such elements are not new but rather are part of the architecture of complicated public memory constructed through Pittsburgh's industry and the lives that made up its textured narratives. The networks and relationships activated through collaboration, influences that will continue

⁴ Kif and Stef Skills, "Lady's Graff," Lady's Graff (Blog), May 8, 2018, <http://ladysgraff.blogspot.com/>.

to be felt in distinct and ineffable ways, demonstrate that the fluidity and mobility of bodies and meaning around places of public memory can produce images that add another fold in the texture of physical spaces. The graffiti mural highlights ongoing tensions and possibilities between the physical and static and the ephemeral and mobile, demonstrating that the physical is not unchanging (the ruin becomes host to new aesthetic practices and ecological growth) and the ephemeral is not without duration (it enables lines of influence and understanding that inflect ongoing practices).



Figure 5

Caitlin Frances Bruce, *Stef piece*, Aerosol paint on wall, 2017, Rankin, Pennsylvania. Copyright: Caitlin Frances Bruce.



Figure 6

Caitlin Frances Bruce, *Kif piece*, Aerosol paint on wall, 2017, Rankin, Pennsylvania. Copyright: Caitlin Frances Bruce.

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Kanaka 'Ōiwi Critical Race Theory

Historical and Educational Context

Nik Cristobal

Abstract

The effects of colonization on Kanaka 'Ōiwi, the Indigenous people of Hawai'i, have led to the systematic distancing of Kanaka 'Ōiwi from their cultural ways of knowing, replacing it, instead with eurocentric standards of education that adversely impact Kanaka 'Ōiwi wellbeing. In this article, I provide an overview of the history of colonization of Kanaka 'Ōiwi through a critical race lens. Critical Race Theory and TribalCrit are reviewed in relation to their theoretical relevance to Kanaka 'Ōiwi epistemologies. A synthesis model of an adapted CRT and TribalCrit framework called, Kanaka'ŌiwiCrit is presented and discussed within the context of education as a space for resistance.

About the Author

Nik Cristobal's lineage yields from the islands of Kaua'i and O'ahu. She was born and raised on the island of Kaua'i and is currently a PhD student in the Social and Comparative Analysis in Education program at the University of Pittsburgh. Her former work as a social worker and clinical specialist on Kaua'i with keiki inspires her scholarly work in the areas of critical race, ethnic, and gender studies in education. She aspires to use her education to give back to her island community.

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“We are dulled by the guessing game of another culture. We are inspired by epistemological mediocrity. We are always at the short end of a smaller and smaller identity stick.”

—Manulani Meyer¹

Introduction

In this paper, *Kanaka 'Ōiwi* education will be discussed through the lens of critical race theory. To maintain criticality in the politicizing of Indigenous identities, the term *Kanaka 'Ōiwi* will be used to

refer to the Indigenous peoples of Hawai'i. The terms *Hawaiian* and *N/native Hawaiian* are avoided as they were introduced by colonizers and are not the preferred terminology for many Kanaka 'Ōiwi. My understanding of this term represents my intent to reference all peoples of Kanaka 'Ōiwi descent, regardless of blood quantum level.

Critical race theory makes explicit that the U.S. education system is a totalitarian one that operates from an assimilationist perspective.² Euro-american dominance via colonization and occupation in U.S. schooling forces Kanaka 'Ōiwi to identify and assimilate to the standards of the dominant culture.³ This system presents the potential for Kanaka 'Ōiwi students to grow resentful of the institutionalized racism embedded in their education.⁴ Kanaka 'Ōiwi antipathy toward the eurocentric educational system and the system's resentment of Kanaka 'Ōiwi set Kanaka 'Ōiwi students up to fail in formalized educational settings, thereby contributing to adverse life outcomes. For instance, Kanaka 'Ōiwi primary school students have consistently scored below students of all other ethnicities in standardized math and reading scores.⁵ This trajectory leads to an overrepresentation of Kanaka 'Ōiwi in low-paying jobs following high school; a higher rate of teen pregnancy; and lower life expectancies as a result of a heightened risk of health issues such as diabetes, heart attacks, and strokes.⁶

For Kanaka 'Ōiwi students, the deep-seated history of colonization and occupation raises concerns about how to exist within the educational system when their two worlds are at odds. The integration of Kanaka 'Ōiwi into U.S., mainstream educational institutions requires that they replace their cultural world with Western culture. To reconcile this tension, Western notions of culture, knowledge, and power must be suspended and, instead, understood using Kanaka 'Ōiwi epistemologies.⁷

¹ Manulani Meyer, “Our Own Liberation: Reflections on Hawaiian Epistemology,” *The Contemporary Pacific* 13, no. 1 (2001): 124.

² Bryan Brayboy, “Toward a Tribal Critical Race Theory in Education,” *The Urban Review* 37, no. 5 (2005): 436.

³ I use capitals when using the terms *Native* and *Indigenous* and lowercase when using terms such as *eurocentric*, *european*, *white*, and *american* to remain centered on Indigenous identities.

⁴ Maenette Benham and Ronald Heck, *Culture and Educational Policy in Hawai'i: Silencing of Native Voices* (Mahwah: Erlbaum, 1998), 7.

⁵ Office of Hawaiian Affairs, *2010-2018 Strategic Results: Hawai'i Assessment Test Indicator Sheet SY2015*. Honolulu: 2015, accessed January 8, 2018, <http://www.oha.org/wpcontent/uploads/Hawai'iAssessment-Test-Indicator-Sheet-SY2015.pdf>

⁶ Benham and Heck, *Silencing of Native Voices*, 4.

⁷ Meyer, “Our Own Liberation,” 125.

To center Kanaka 'Ōiwi epistemology is to counter the problematic rhetoric of *paradise*. Although “paradise” is how many people would describe Hawai'i, “paradise” is a product of U.S. colonization used to dilute the history of Hawai'i until all that is left is what is pleasant to the Western, white worldview. The dominant narrative of Hawai'i is that of a tropical “paradise” getaway, in which Kanaka 'Ōiwi are understood either through racial stereotypes of simplicity or are erased from the narrative completely. In countering this narrative, I provide an overview of the history of Hawai'i. I believe it is necessary to situate Kanaka 'Ōiwi education in a historical revisionist context, because much of the history of colonization in Hawai'i has been omitted or altered so as not to disrupt a non-Indigenous, Western audience. I then discuss how critical race theory (CRT) can and should be adapted to empower Kanaka 'Ōiwi through theory and educational praxis.

Historical Overview of Colonization in Hawai'i

First Encounters

The first encounter of Kanaka 'Ōiwi with *haole* (white foreigners) influences came with the arrival of British explorer Captain James Cook and his crew upon Hawai'i sands in 1778.⁸ Captain Cook commanded the two ships that cut through the waters of the Pacific, the *Discovery* and the *Resolution*, which manifests an ironic origin of Kanaka 'Ōiwi fight for self-determination that continues till this day.⁹ Conversations surrounding the discovery of Hawai'i and the resolution for reclaiming what was stolen remains an area of contestation over 240 years after the crew upon the *Discovery* and *Resolution* besieged the seashores of Waimea, Kaua'i.

In 1820, *manifest destiny*, a euphemism for Indigenous extermination, enabled American missionaries to introduce Christianity to Kanaka 'Ōiwi under the premise that it was God's will that they help Kanaka 'Ōiwi become more civilized.¹⁰ American missionaries described Kanaka 'Ōiwi as pagan savages, denouncing and abolishing Kanaka 'Ōiwi cultural traditions and convincing the *ali'i* (royalty/chiefs) that the way to achieve *mana* (spiritual power) and *pono* (righteousness/goodness) was to follow the Christian religion.¹¹ Following this idea, 'ōlelo Hawai'i, *hula* (sacred dance), and other cultural modes of education were banned.¹²

By 1848, capitalist ideals were enacted, thus producing the concept of private ownership of the 'āina (land), leading to large parcels of the 'āina being “owned” by missionaries and settlers.¹³ Because policies set forth by *haole* influences are founded on the grounds of imperialism and self-interest, the distinction between habituation and ownership of 'āina invalidated the preexisting relationship Kanaka 'Ōiwi had between people and the 'āina on a

⁸ I use common words in 'ōlelo Hawai'i (Hawaiian language) throughout. I reference the English translation upon first use. I also italicize 'ōlelo Hawai'i words upon first use to flag these terms for readers who may be unfamiliar with such terminology. I refrain from using italics throughout the paper as a way to challenge the reader to remain centered on Kanaka 'Ōiwi worldview.

⁹ Ralph Kuykendall, *The Hawaiian Kingdom 1778-1851: Foundation and Transformation* (Honolulu: University of Hawai'i Press, 1938), 13.

¹⁰ Mililani Trask, “The Politics of Oppression,” in *Hawai'i Return to Nationhood*, eds. Ulla Hasager and Jonathan Friedman (Copenhagen: IWGIA, 1994), 71.

¹¹ Lilikalā Kame'eleihiwa, “Ua Mau Ke Ea o Ka 'Āina i Ka Pono: The Concepts of Sovereignty and Religious Sanction of Correct Political Behavior,” in *Hawai'i Return to Nationhood*, eds. Ulla Hasager and Jonathan Friedman (Copenhagen: IWGIA, 1994), 34–43.

¹² Noenoe Silva, “He Kanawai E Ho'opau I Na Hula Kuolo Hawai'i: The Political Economy of Banning the Hula,” *The Hawaiian Journal of History* 34 (2000): 29.

¹³ Kame'eleihiwa, “Ua Mau Ke Ea o Ka 'Āina i Ka Pono,” 41.

physical and spiritual level, hastening Kanaka 'Ōiwi dispossession of the 'āina and self-stewardship through “the slow insinuating invasion of people, ideas, and institutions.”¹⁴ Beyond exploitatively introducing Kanaka 'Ōiwi to new ideologies surrounding religion and 'āina, haoles exposed Kanaka 'Ōiwi to foreign diseases, causing the 800,000 to 1 million Kanaka 'Ōiwi population to experience a 90% decrease by 1948.¹⁵

In 1887, haoles who became dominant in the Hawai'i political system spearheaded the Bayonet Constitution against King Kalākaua, stripping him of his political power. Queen Lili'uokalani succeeded King Kalākaua and during her reign she sought to reinstate the political power of the monarchy; however, in 1893, she was forcefully overthrown and detained.¹⁶ Upon Hawai'i's annexation, Kanaka 'Ōiwi filed resolutions with the U.S. Congress that ended in defeat. Hawai'i became a territory of the United States and later, in 1959, the 50th state in the union.¹⁷

Economics

Prior to Captain Cook's arrival, Kanaka 'Ōiwi operated through the *Kapu* (forbidden, sacred, protected) system, in which every individual had a distinct role in the community. In the *Kapu* system, all goods and resources were produced in an environmentally sustainable manner and were used to benefit the collective. This system changed with haole-imposed systems of commerce and trade of *iliahī* (sandalwood) in the early to mid-nineteenth century.¹⁸ With the depletion of *iliahī* and the arrival of the missionaries, Hawai'i's economy turned to whaling. Whaling declined by the 1870s with the rise of the petroleum industry. The U.S. annexation of Hawai'i and the collapse of the whaling industry gave rise to the sugar cane and pineapple industries. The population of Hawai'i more than doubled between 1896 and 1915, with the introduction of immigrants from Japan, the Philippines, China, and Portugal to provide manual labor on Hawai'i's plantations.¹⁹

With the influx of numerous racial groups, Hawai'i became a “melting pot,” a metaphor to describe mixing various cultures into one. Instead of cultures coming together yet maintaining their cultural distinctiveness, they dissolve into the dominant culture. In the case of Hawai'i, the “tossed salad” metaphor has been used to provide more nuance to this phenomenon of cultural encounters. The tossed salad metaphor implies that several cultural groups are tossed together in one bowl yet maintain their singularity. The question remains, “What dressing is used to cover this all?”²⁰ This “dressing” is what is known as *local culture*.

Local culture materialized from Asian-Pacific cultural transfusion with Kanaka 'Ōiwi and haole culture, thus, splitting Hawai'i identity politics into a triad: locals (of any race, but mostly of Asian ancestry, living in Hawai'i and adopting the “Hawai'i lifestyle”), non-locals (from the

¹⁴ Brayboy, “Tribal Critical Race Theory,” 431; Jonathan Osorio, *Dismembering Lahui: A History of the Hawaiian Nation to 1887* (Honolulu: University of Hawaii Press, 2002), 3.

¹⁵ Trask, “Politics of Oppression,” 71.

¹⁶ Kamaki Maunupau, “Ho'ohaole Maila 'Ia Kākou— Make Us into Whites: A Kupuna's Thoughts on Assimilation and Decolonization,” in *Hawai'i Return to Nationhood*, eds. Ulla Hasager and Jonathan Friedman (Copenhagen: IWGIA, 1994): 45–46.

¹⁷ Trask, “Politics of Oppression,” 73.

¹⁸ Kuykendall, *Hawaiian Kingdom*, 86.

¹⁹ Sumner La Croix. “The Economic History of Hawai'i: A Short Introduction,” *University of Hawai'i-East-West Center, Department of Economics* (2002), http://www.economics.hawaii.edu/research/workingpapers/WP_02-3.pdf.

²⁰ LeAna Gloor, “From the Melting Pot to the Tossed Salad Metaphor: Why Coercive Assimilation Lacks the Flavors Americans Crave,” *Hohonu: A Journal of Academic Writing* 4, no. 1 (2006): 29.

U.S. mainland or other country), and Kanaka 'Ōiwi.²¹ Championing Hawai'i's uniqueness in its lack of a racial majority contributes to the pictorializing of Hawai'i as a model of the possibilities of a racially egalitarian society.²² However, this "racial paradise" assumes that all racial and ethnic groups are socially, politically, and economically equal. Local identity and the myth of the melting pot, therefore, serves to mask over the history of U.S. colonialization of Kanaka 'Ōiwi in favor of Asian settler colonialism.²³ Asian settler colonialism is precarious in that it recognizes that Kanaka 'Ōiwi relations with their U.S. colonizers are hierarchical, with haole as the ultimate colonizing force, thereby, cloaking colonialization by Asian settlers behind a people of color/ haole binary. Teasing apart the idiosyncrasies that come with a history of multiple colonializations makes apparent that not only haole but also Asian (particularly Japanese) disproportionately influence politics and control the wealth in Hawai'i's economy.²⁴

When the sugar cane and pineapple industry collapsed as a result of the Great Depression and WWII, the tourism industry took over. Now, Hawai'i is a "fluid money-commodity economy" that runs off of the revenue generated by millions of tourists that visit the islands every year, increasing the gap between the rich and the poor and disproportionately impacting Kanaka 'Ōiwi residents.²⁵ Tourism as a form of *cultural prostitution*, the exploitation of a culture for capitalistic gains, is forced upon Kanaka 'Ōiwi through economic control by colonial powers.²⁶ The desecration of the 'āina through the building of hotels and highways upon sacred sites, commodification and eroticizing of Kanaka 'Ōiwi art forms such as hula, and appropriation of Kanaka 'Ōiwi culture, bolster the economy of Hawai'i, and therefore the United States, by directly denigrating Kanaka 'Ōiwi existence.²⁷

Following WWII, U.S. military occupation in Hawai'i magnified. Hawai'i went from being a U.S. military outpost to a strategic epicenter of military power and control of the Asia Pacific region. Immediately succeeding the bombing of Pearl Harbor in 1941 up until 1990, the entire island of Kaho'olawe was seized by the U.S. military and used as a bomb-testing site, destroying the natural ecosystems of the island and imposing long-lasting detrimental environmental impacts on reefs, Native wildlife, and fresh water tables.²⁸ The expropriating of thousands of acres of 'āina and the rapid increase in the population of military personnel in Hawai'i since WWII lends to the continued proliferation of Kanaka 'Ōiwi economic livelihood, with military spending second to tourism as Hawai'i's largest industry.²⁹ With the U.S. military

²¹ Judy Rohrer, "Disrupting the 'Melting Pot': Racial Discourse in Hawai'i and the Naturalization of Haole," *Ethnic and Racial Studies* 31, no. 6 (2008): 1111.

²² Glen Grant and Dennis Ogawa, "Living Proof: Is Hawai'i the Answer?" *ANNALS* 530, no. 1 (1993): 139.

²³ Candace Fujikane, introduction to *Asian Settler Colonialism: From Local Governance to the Habits of Everyday Life*, eds. Candace Fujikane and Jonathan Okamura (Honolulu: University of Hawai'i Press, 2008), 28–29.

²⁴ Haunani-Kay Trask, "Settlers of Color and 'Immigrant' Hegemony: 'Locals' in Hawai'i," in *Asian Settler Colonialism: From Local Governance to the Habits of Everyday Life in Hawai'i*, ed. Candace Fujikane and Jonathan Okamura (Honolulu: University of Hawai'i Press, 2008), 47.

²⁵ Marion Kelly, "The Impact of Missionaries and Other Foreigners on Hawaiians and their Culture," in *Hawai'i Return to Nationhood*, eds. Ulla Hasager and Jonathan Friedman (Copenhagen: IWGIA, 1994), 174.

²⁶ Haunani-Kay Trask, *From a Native Daughter: Colonialism and Sovereignty in Hawai'i*, (Honolulu: University of Hawaii Press, 1999), 17.

²⁷ *Ibid.*, 90.

²⁸ Wright and Balutski, "Kanaka 'Ōiwi Critical Race Theory," 98.

²⁹ Kyle Kajihiro, "A Brief Overview of Militarization and Resistance in Hawai'i," DMZ- Hawai'i/ Aloha 'Aina, March 1, 2007, accessed December 17, 2017, http://www.dmzhawaii.org/dmz-legacy-site/overview_military_in_hawaii.pdf,

controlling over 25% of the 'āina on the most densely populated and commercialized island of O'ahu, demilitarization efforts must focus on regaining control of Kanaka 'Ōiwi natural resources and economic self-determination.³⁰

The Sovereignty Movement

In 1993, President Bill Clinton signed a Joint Resolution, issuing a formal apology to Kanaka 'Ōiwi, acknowledging the United States's participation in the illegal overthrow of the Kingdom of Hawai'i in 1893.³¹ Since the overthrow, the fight for self-determination has been a tumultuous one, with several organizations on the frontlines. Some of these organizations include state-level governmental entities, such as the Office of Hawaiian Affairs; federal-level governmental entities, such as the Senate Committee on Indian Affairs; and Native non-profit, grass-roots entities, such as Ka Lāhui Hawai'i.³² These groups differ in their approach to *ea* (life or breath, also used as a translation for sovereignty), but the consensus is that Kanaka 'Ōiwi rights have been infringed upon and reparative action needs to be taken to restore justice. Currently, the nation-within-a-nation model, the state-within-a-state model, and the independence and the free association models are all up for proposal.³³ As of September 23, 2016, the U.S. Department of the Interior announced that the U.S. federal government would recognize a nation-to-nation relationship with a unified *ka lāhui* (the Kanaka 'Ōiwi nation), if such a system were to form and if this nation were to decide this is in the best interests of its people.³⁴

Forging self-determination, self-identification, and self-government re-instills the right of Indigenous communities to control their resources, decide how to govern themselves separate from U.S. legal structures, and define and operate through their own cultural understandings and ways of being.³⁵ For many Kanaka 'Ōiwi, there is a sense of *kuleana* (right, responsibility, privilege, concern, authority) to use their education, talents, and skills to strengthen and give back to their community.³⁶ This notion of *kuleana* entails a responsibility to their lāhui in aiding the efforts toward *ea*, *aloha 'āina* (love for the land), and sustaining Kanaka 'Ōiwi cultural practices cross-generationally.

Cultural Perpetuation

Throughout a turbulent history fraught by the decline of the Kanaka 'Ōiwi population, changes in the economy provoked by outsiders, illegal seizure and desecration of the 'āina, and the suppressing of 'ōlelo Hawai'i and culture, Kanaka 'Ōiwi have persevered in the reclamation of cultural values and traditions exploited and appropriated by occupation and colonialization. Kanaka 'Ōiwi understand the dynamics of change and what it takes to move the community forward, despite exposure to myriad factors designed to eradicate the culture. Beyond and in conjunction with the equity and justice platform of the sovereignty movement,

³⁰ Haunani-Kay Trask, "The Color of Violence," *Social Justice/ Global Options* 31, no. 4 (2004): 12.

³¹ U.S. Senate Reports, *Joint Resolution*, Public Law 103-150, No.103-126., 1993, accessed January 8, 2018, <https://www.gpo.gov/fdsys/pkg/STATUTE-107/pdf/STATUTE-107-Pg1510.pdf>.

³² Haunani-Kay Trask, "Politics in the Pacific Islands: Imperialism and Native Self-Determination," *Amerasia Journal* 16, no. 1 (1990): 12

³³ Miliilani Trask, "Ka Lahui Hawai'i: A Native Initiative for Sovereignty," *Turning the Tide: Journal of Anti-Racist Activism, Research & Education* 6, no. 5-6 (1993): n.p.

³⁴ Molly Solomon, "Feds Finalize Rule on Native Hawaiian Government," *Hawai'i Public Radio*, September 23, 2016, accessed April 23, 2017, <http://hpr2.org/post/feds-finalize-rule-native-hawaiian-government>

³⁵ Brayboy, *Tribal Critical Race Theory*, 433-35.

³⁶ Nicole Salis Reyes, "'What am I doing to be a good ancestor?'" An Indigenized Phenomenology of Giving Back Among Native College Graduates," Unpublished dissertation, University of Texas-San Antonio, 2016.

Kanaka 'Ōiwi have pioneered other means of cultural preservation and perpetuation as a way to reconcile cultural discontinuity.

Hula, *oli* (chants), and *mele* (songs) were once banned under the fiat of Manifest Destiny, but now serve as a strong source of cultural preservation and a way to promote the “physical, mental, emotional, and spiritual well-being” of Kanaka 'Ōiwi.³⁷ In a *hula hālau* (hula school), hula, *oli*, and *mele* are used to teach *haumāna* (in this context, specifically a hula student) about their *mo'okū'auhau mo'olelo* (genealogical or ancestral story/ narrative), while grounding them in Kanaka 'Ōiwi cultural values. Hula, as a site of cultural and political resistance, recognizes and respects *Kumu Hula* (hula teachers/cultural practitioners) as bearers of cultural knowledge and as an impetus of Kanaka 'Ōiwi cultural preservation and perpetuation.³⁸ Through the *Kumu*, *haumāna* become educated about the cultural components that make up hula, including knowledge pertaining to ancestral origins, spiritual beliefs, plants, animals, weaving, carving, and so forth.³⁹

Another method of cultural preservation and self-determination is the establishment of *lo'i kalo* (irrigated terraces used to harvest taro). *Kalo* (taro) is a crop of great spiritual significance to Kanaka 'Ōiwi. Kanaka 'Ōiwi *mo'olelo* connects Kanaka 'Ōiwi to their genealogical origins through *kalo*. *Kalo* also served as a main source of sustenance for ancient Kanaka 'Ōiwi and continues to be a culturally significant food source, most commonly used to make poi. *Lo'i kalo* serve as spaces where agricultural sustainability is practiced through the use of traditional harvesting techniques; where camaraderie is built among those in the Kanaka 'Ōiwi community; and where the *mo'olelo* of *kūpuna* (elders/ ancestors) is transmitted.⁴⁰ *Kuleana* for cultural preservation through *aloha 'āina* is also practiced through sustenance fishing, the protection of sacred sites, and the medicinal use of natural resources in healing.⁴¹

Kanaka 'Ōiwi also proclaim their cultural voices in non-Native spaces. One such illustration of this stands out: the *Hōkūle'a*. The *Hōkūle'a* is a voyaging *wa'a* (canoe), built and navigated using traditional Kanaka 'Ōiwi methods. The *Hōkūle'a* completed two expeditions to Rapa Nui and other islands in the Pacific, exploring Kanaka 'Ōiwi origins at a deeper level. In 2016, the *Hōkūle'a* and her crew completed a worldwide voyage, thus, achieving their goal of reconnecting with ancient traditions and sharing Kanaka 'Ōiwi culture with the world.⁴² Nainoa Thompson, Navigator of the *Hōkūle'a*, enacts his *kuleana* by educating youth in the ways of traditional navigation techniques. He thrives on teaching youth how to use the stars and the ocean as educational tools and promotes the Kanaka 'Ōiwi cultural value of collectivity and

³⁷ Mele Look et al., “Kumu Hula Perspectives on Health,” *Hawaii Journal of Medicine and Public Health* 73, no. 12, Sup. 3 (2014): 22.

³⁸ Silva, “Banning the Hula,” 42.

³⁹ *Kaiwipunikauikawēkiu Lipe*, “Aloha as Fearlessness: Lessons from the Mo'olelo of Eight Native Hawaiian Female Educational Leaders on Transforming the University of Hawai'i Mānoa into a Hawaiian Place of Learning,” Unpublished dissertation, University of Hawai'i Mānoa, 2014, 31.

⁴⁰ Sondra Field-Grace, “Anahola—Taro-Roots Practice Self-Determination,” in *Hawai'i Return to Nationhood*, eds. Ulla Hasager and Jonathan Friedman (Copenhagen: IWGIA, 1994), 210–13.

⁴¹ Office of Hawaiian Affairs, *Mo'olelo ea o nā Hawai'i History: History of Native Hawaiian Governance*, by Davianna McGregor and Melody MacKenzie, Honolulu, HI: 1090-AB05, accessed January 08, 2018,

<https://www.doi.gov/sites/doi.opengov.ibmcloud.com/files>

[/uploads/McGregor-and-MacKenzie-History_of_Native_Hawaiian_Governance.pdf](#)

⁴² “The Story of the *Hōkūle'a*,” Polynesian Voyaging Society, accessed January 8, 2018, <http://www.hokulea.com/voyages/our-story/>.

cooperation in making their journeys through the Pacific successful. Youth are given the kuleana of carrying out their own voyage, independent of adult help. The ultimate mission of navigational education is to connect youth to their ancestral roots and to help them understand their interconnectedness with the environment and realize their part in recreating a meaningful future for the next generation of Kanaka 'Ōiwi.⁴³

CRT

Colonization and occupation are far from being phenomena of the distant past. Kanaka 'Ōiwi are continuously forging paths of *survivance* that seek to alter the political, social, and economic status of Kanaka 'Ōiwi. Survivance is more than physical survival; it is an act of resistance and cultural thriving.⁴⁴ Kanaka 'Ōiwi paths of survivance include the individual and collective kuleana Kanaka 'Ōiwi have for contributing to ka lāhui, ea, and aloha 'āina. As colonization and occupation continue to constrict Kanaka 'Ōiwi pathways to survivance, theory, too, must continue to expand these pathways; to empower, liberate, and validate the lived experience of those most injured by institutionalized racism.⁴⁵ Critical race theory (CRT) has created the space needed for Kanaka 'Ōiwi to use theory as a scope with which to view, critique, and dismantle the oppressive structures that pervade Kanaka 'Ōiwi livelihood. As Kanaka 'Ōiwi survivance is strengthened through theory so, too, will it be strengthened in practice. CRT is undoubtedly a fruitful framework in helping Kanaka 'Ōiwi and allies better understand how to use the past to inform the present and empower the future.

CRT responds oppositionally to structural inequalities that privilege eurocentric standards over the standards held by people of color. CRT posits that racism is endemic in society and is structurally supported through our economic, legal, political, and educational systems. Because it is engrained in our structures and systems, racism is inseparable and inescapable from our ways of belonging and being.⁴⁶ CRT originally gained traction from the civil rights movement with the emergence of critical legal scholars who exposed the exploitative nature of race and legality. Since then, CRT has found relevance in other fields, such as education and among a variety of minoritized populations in the United States⁴⁷

TribalCrit

CRT is a tree with many branches. These branches represent the social, political, economic, and historical complexities of various minoritized groups in the United States. These branches include, but are not limited to, AsianCrit, LatCrit, Critical Race Feminism, and TribalCrit.⁴⁸ Recognizing the appropriateness of utilizing a CRT in education framework in addressing the exploitation of Indigenous peoples, TribalCrit will be discussed further.

The tenets of TribalCrit were created and theorized within the frame of CRT and were modified to address the needs of Indigenous communities within the United States. Bryan Brayboy highlights the nine tenets of TribalCrit as follows:

⁴³ Gisela Speidel and Kristina Inn, "The Ocean is My Classroom," *Kamehameha Journal of Education* 5 (Fall 1994): 11–23.

⁴⁴ For a more detailed discussion on survivance, see Gerald Vizenor, *Survivance: Narratives of Native Presence* (Lincoln: University of Nebraska Press, 2008).

⁴⁵ bell hooks, "Theory as Liberatory Practice," *Yale Journal of Law & Feminism* 4, no. 1 (1991).

⁴⁶ Richard Delgado and Jean Stefancic, introduction to *Critical Race Theory: An Introduction*, eds. Richard Delgado and Jean Stefancic (New York: New York University Press, 2001), 7.

⁴⁷ *Ibid.*, 6.

⁴⁸ For AsianCrit, see: Derald Sue et al., "Racial Microaggressions and Difficult Dialogues on Race in the Classroom," *Cultural Diversity and Ethnic Minority Psychology* 15, no. 2 (2009): 183–90. For LatCrit, see: Daniel Solórzano and Dolores Delgado Bernal, "Examining Transformational Resistance Through a Critical Race and LatCrit Theory Framework: Chicana and Chicano Students in an Urban Context," *Urban Education* 36, no. 3 (2001): 308–42. For Critical Race Feminism, see: Theodora Berry, "Engaged Pedagogy and Critical Race Feminism," *The Journal of Educational Foundations* 24, no. 3/4 (2010): 19–26. For TribalCrit, see: "Toward a Tribal Critical Race Theory in Education," *The Urban Review* 37, no. 5 (2005), 425–46.

1. Colonization is endemic to society.
2. U.S. policies toward Indigenous peoples are rooted in imperialism, white supremacy, and a desire for material gain.
3. Indigenous peoples occupy a liminal space that accounts for both the political and racialized natures of our identities.
4. Indigenous peoples have a desire to obtain and forge tribal sovereignty, tribal autonomy, self-determination, and self-identification.
5. The concepts of culture, knowledge, and power take on new meaning when examined through an Indigenous lens.
6. Governmental policies and educational policies toward Indigenous peoples are intimately linked around the problematic goal of assimilation.
7. Tribal philosophies, beliefs, customs, traditions, and visions for the future are central to understanding the lived realities of Indigenous peoples, but they also illustrate the differences and adaptability among individuals and groups.
8. Stories are not separate from theory; they make up theory and are, therefore, real and legitimate sources of data and ways of being.
9. Theory and practice are connected in deep and explicit ways such that scholars must work towards social change.⁴⁹

The above tenets are useful in providing a sturdy yet malleable base upon which various Indigenous groups can work in critically examining and transforming oppressive structures. Despite its utility in challenging and changing educational systems, TribalCrit, when unsupplemented, remains limited in helping Kanaka 'Ōiwi address the contextually and historically specific positioning of Kanaka 'Ōiwi in education. Because TribalCrit was developed by and for Native Americans in the continental United States, much of the framework needs adapting to better speak to the needs of the Kanaka 'Ōiwi population. As a result, Kanaka'ŌiwiCrit was developed and will be expanded upon in this paper.

Kanaka'ŌiwiCrit

Grounding their work in empirical studies of Kanaka 'Ōiwi in higher education, Wright and Balutski and Salis Reyes created principles and tenets of Kanaka'ŌiwiCrit. Salis Reyes situated her tenets in Indigenous critical pedagogy, while Wright and Balutski situated their principles in Kanaka 'Ōiwi critical consciousness.⁵⁰ Although these authors diverge in some ways in their epistemological understandings of Kanaka'ŌiwiCrit, I argue that the core of their conceptualizations are the same. Wright and Balutski and Salis Reyes are among the only scholars to theorize and operationalize a CRT specifically for Kanaka 'Ōiwi. In an attempt to build off of the work already performed on Kanaka 'Ōiwi CRT, and as a way to shift from strategic essentialism to specificity in theory, I synthesize the tenets and principles laid out by Wright and Balutski and Salis Reyes into one, unified CRT model for Kanaka 'Ōiwi. Although Wright and Balutski and Salis Reyes termed their theories 'ŌiwiCrit and KanakaCrit,

⁴⁹ Brayboy, "Tribal Critical Race Theory," 429–30.

⁵⁰ Salis Reyes, "An Indigenized Phenomenology," 88–91; Erin Wright and Brandi Balutski, "Ka 'Ikena a ka Hawai'i: Toward a Kanaka 'Ōiwi Critical Race Theory," in *Kanaka 'Ōiwi Methodologies: Mo'olelo and Metaphor*, eds. Katrina-Ann Oliveira and Erin Wright (Honolulu: University of Hawai'i Press, 2016), 88–89.

respectively, both terms are legitimized in Kanaka 'Ōiwi academic circles as a way to decolonize standards implicit in scholarly research.⁵¹ In my attempt to weave their understandings together, I use the term Kanaka'ŌiwiCrit.

Situating Kanaka'ŌiwiCrit at the center of Kanaka 'Ōiwi epistemology is vital. Kanaka 'Ōiwi epistemology is the fabric of a Kanaka 'Ōiwi identity and includes the ways that knowledge is attained, retained, and communicated. For Kanaka 'Ōiwi, knowledge has a spiritual, 'āina, and relational dimension; the senses are acquired through the context of culture, in which feelings and intelligence, head and heart are inseparable, and ideas and language are only important insofar as function connects with purpose and intelligence with practice.⁵² By starting with and centering Kanaka 'Ōiwi epistemologies in the work done through critical frameworks, “we [...] give our work a [Kanaka 'Ōiwi] identity, shaped by a [Kanaka 'Ōiwi] way of sensing, knowing, and understanding the world.”⁵³

Kanaka 'Ōiwi epistemologies as expressed through Kanaka 'Ōiwi critical consciousness and Indigenous critical pedagogy within the Kanaka'ŌiwiCrit theoretical model is focused on colonization, liminality of identity, self-determination, and kuleana.⁵⁴ Extrapolating CRT and TribalCrit to Kanaka 'Ōiwi critical consciousness and Indigenous pedagogy, the themes and tenets of Kanaka'ŌiwiCrit were developed. I synthesize these themes and tenets below:

1. Occupation and colonialism are endemic in society.⁵⁵ The consequences of colonialism and occupation are pervasive and unique to Hawai'i in their exploitation of 'āina and appropriation of identity, particularly in the areas of local identity and settler colonialism, tourism, and de/militarization.⁵⁶
2. Kanaka 'Ōiwi identities are multiple, intersectional, and liminal.⁵⁷ *Mo'okū'auhau* (connections to people, places, and spaces) can be used to describe and understand the diverse pathways and relationships that individuals have with respect to different contexts.⁵⁸
3. As we learn and tell our *mo'olelo* (stories, narratives, histories), we contribute to our survivance.⁵⁹ Further, it is important to recognize and honor *hūnā* (sacred, hidden) of *mo'olelo*. Unlike Western notions of research, not everything is free and open, and sometimes what is shared can only be understood by a few.⁶⁰
4. Kuleana is the culmination of Kanaka 'Ōiwi *mo'olelo* about the ways in which we enact agency through social justice.⁶¹ Social justice is inherently tied to our *ea* and *ka lāhui*. We must use our knowledge to restore justice and *pono* through *aloha 'āina* by breathing life into *ka lāhui*.⁶²

⁵¹ Katrina-Ann Oliveira and Erin Wright, *Kanaka 'Ōiwi Methodologies: Mo'olelo and Metaphor* (Honolulu: University of Hawai'i Press, 2016), x–xi.

⁵² Meyer, “Our Own Liberation,” 129.

⁵³ Nicole Salis Reyes, “Ike Kū'oko'a: Indigenous Critical Pedagogy and the Connections between Education and Sovereignty for Ka Lāhui Hawai'i,” *Hūlili* 9 (2013): 216.

⁵⁴ Wright and Balutski, “Kanaka 'Ōiwi Critical Race Theory,” 91; Salis Reyes, “An Indigenized Phenomenology,” 84–88.

⁵⁵ Nicole Salis Reyes, “A Space for Survivance: Locating Kānaka Maoli through the resonance and dissonance of critical race theory,” *Race Ethnicity and Education*, 21, no. 6 (2017): 747.

⁵⁶ Wright and Balutski, “Kanaka 'Ōiwi Critical Race Theory,” 93.

⁵⁷ Salis Reyes, “A Space for Survivance,” 749.

⁵⁸ Wright and Balutski, “Kanaka 'Ōiwi Critical Race Theory,” 93.

⁵⁹ Salis Reyes, “A Space for Survivance,” 751.

⁶⁰ Wright and Balutski, “Kanaka 'Ōiwi Critical Race Theory,” 93.

⁶¹ *Ibid.*, 94.

⁶² Wright and Balutski, “Kanaka 'Ōiwi Critical Race Theory,” 94; Salis Reyes, “A Space for Survivance,” 750–751.

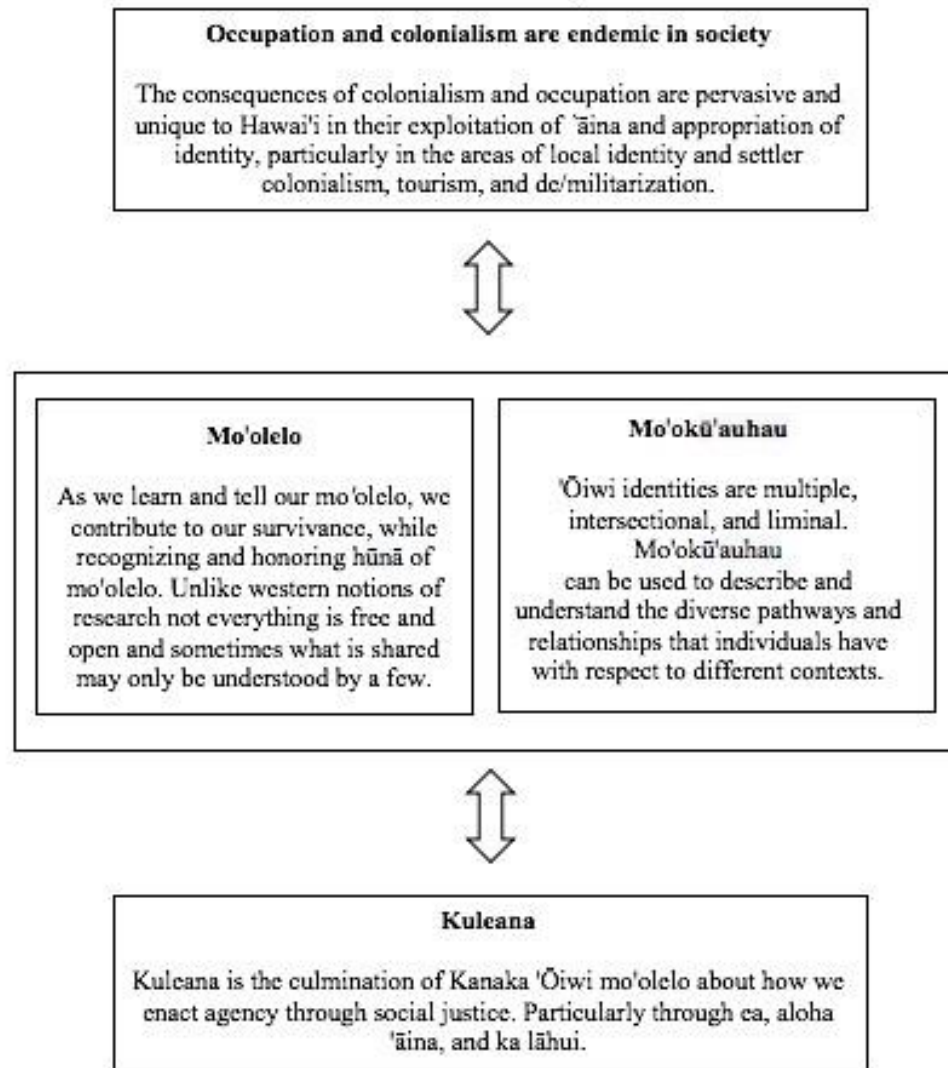


Figure 1

Nik Cristobal, *Kanaka'ŌiwiCrit Thematic Intersections*, Digital Illustration, 2018. ⁶³

In understanding the interrelatedness of these tenets, I adapted Wright and Balutski's three-level conceptualization of the thematic intersections of Kanaka'ŌiwiCrit.⁶⁴ The top level includes the macro-level forces that impact Kanaka 'Ōiwi education such as colonialism, tourism, and de/militarization. The middle level includes Kanaka 'Ōiwi epistemological and ontological, culture-based forms of articulating educational mo'olelo. This level speaks back to the negative effects of occupation and colonialization that hinder Kanaka 'Ōiwi in education. The third level, the self-reflexive and praxis-oriented aspect of Kanaka 'Ōiwi education,

⁶³ Adapted from Wright and Balutski, "Kanaka 'Ōiwi Critical Race Theory," 94; Salis Reyes, "A Space for Survivance," 747-752.

⁶⁴ Wright and Balutski, "Kanaka 'Ōiwi Critical Race Theory," 94.

encompasses the value of kuleana. This level moves the other two levels toward justice for Kanaka 'Ōiwi through the perpetuation of *ea*, *aloha 'āina*, and *ka lāhui*. The figure below provides a visual representation of the relationships between the tenets of Kanaka'ŌiwiCrit.

In summation, the primary assertion of CRT is that racism is endemic to society, while the primary assertion of TribalCrit is that colonization is endemic to society.⁶⁵ The primary assertion of Kanaka'ŌiwiCrit, then, is that occupation and colonization are endemic to society.⁶⁶ Nuancing this further, the consequences of occupation and colonization are pervasive and unique to Hawai'i via exploitation of 'āina and appropriation of identity.⁶⁷

Kanaka'ŌiwiCrit as a burgeoning theoretical framework to understand and challenge the systemic subordination of Kanaka 'Ōiwi should not be thought of as a limitation in its applicability to scholarly works, but rather, as a strength. Just like the people it represents, Kanaka'ŌiwiCrit is a living, breathing, adaptable, yet unyielding framework that finds voice in the shifting winds and waves of institutional transformation. For the remainder of this paper, I will discuss the praxis dimension of Kanaka'ŌiwiCrit as it relates to education.

Kanaka'ŌiwiCrit and Kuleana

The application of Kanaka'ŌiwiCrit is achieved through the concept of kuleana, which combines authority with responsibility in defending and nurturing the collective livelihood of Kanaka 'Ōiwi.⁶⁸ Kanaka 'Ōiwi students are culturally inclined to see themselves collectively rather than individualistically.⁶⁹ Kanaka 'Ōiwi education, therefore, cannot be extracted from the community that supports them. Truly valuing and supporting Kanaka 'Ōiwi within educational spaces requires repositioning dominant ideologies of what and whose knowledge is valid and what is considered appropriate in demonstrating competency in such knowledge.⁷⁰

For Kanaka 'Ōiwi students, competency is demonstrated by enacting one's kuleana in carrying out cultural practices gained through the Kanaka'ŌiwiCrit tenet of *mo'okū'auhau*. *Mo'okū'auhau* can be thought of as a genealogical linkage Kanaka 'Ōiwi have to their ancestral past, which includes spiritual, natural, and relational connections. *Mo'okū'auhau* and the tenet of *mo'oleo* are intertwined. It is through *mo'oleo*, such as the *Kumulipo* (the cosmological genealogical *oli*) and storytelling from *kūpuna*, that Kanaka 'Ōiwi come to know and feel their spiritual connection to the 'āina, including the mountains, ocean, winds, and rains. In educational spaces that utilize culturally responsive pedagogy, Kanaka 'Ōiwi demonstrate this connection by naming specific places that are important to their '*ohana* (family) and sharing the *mo'oleo* of these places through mediums such as *oli*, *hula*, and storytelling.⁷¹ This bond is further established when students understand how to cultivate *kalo*, independently navigate *wa'a* using ancient Kanaka 'Ōiwi navigational techniques, and learn to speak and write in 'ōlelo Hawai'i.⁷²

⁶⁵ Brayboy, "Tribal Critical Race Theory," 429.

⁶⁶ Salis Reyes, "An Indigenized Phenomenology," 85.

⁶⁷ Wright and Balutski, "Kanaka 'Ōiwi Critical Race Theory," 93.

⁶⁸ Goodyear-Ka'opua, "Kuleana Lāhui," in *Affinities: A Journal of Radical Theory, Culture, and Action* 5, no. 1 (2011), 147.

⁶⁹ Brayboy, "Tribal Critical Race Theory," 438.

⁷⁰ Gloria Ladson-Billings, "Racialized Discourses and Ethnic Epistemologies," in *Handbook of Qualitative Research*, eds. Norman Denzin and Yvonna Lincoln (Thousand Oaks, CA: Sage Publications Inc., 2000), 258.

⁷¹ Shawn Kana'iaupuni and Carolyn Liebler, "Pondering Poi Dog: Place and Racial Identification of Multiracial Native Hawaiians," *Ethnic and Racial Studies* 28, no. 4 (2005): 692.

⁷² For a detailed ethnographic case study on a Kanaka 'Ōiwi charter school that embodies Kanaka'ŌiwiCrit in practice, see, Noelani Goodyear-Ka'opua, *The Seeds We Planted* (Minneapolis: University of Minnesota

Mo'okū'auhau and mo'oleo directly relate to the praxis tenet of kuleana. For mo'okū'auhau and mo'oleo to matter, they must have some utility; they must be practiced and shared.⁷³ Kanaka'ŌiwiCrit provides a useful framework for understanding that knowledge is not something one possesses, but rather something that one practices. Mo'okū'auhau and mo'oleo are practiced toward and for a collective. In order for Kanaka'ŌiwiCrit to be put into action, there must be, as Kana'iaupuni and Liebler state, a "collective memory of a shared history. Hawai'i, the place, connects the Hawaiian diaspora through 'social relations and a historical memory of cultural beginnings, meanings, and practices, as well as crises, upheavals and unjust subjections as a disposed and (mis)recognized people (Halualani, 2002, p. xxvi)."⁷⁴

In Kanaka'ŌiwiCrit, this collective memory recognizes the ways in which colonization and occupation are endemic in society. Kanaka 'Ōiwi, as well as all students in the Hawai'i educational system, must be taught from a young age the truth about the history of Hawai'i through a Kanaka 'Ōiwi lens. Students must be presented with a history that is forthright about colonization and occupation and is honest about the cultural strengths and challenges impacting Kanaka 'Ōiwi in the past, present, and future. In gaining this awareness, Kanaka 'Ōiwi students can unapologetically learn their mo'okū'auhau and share their mo'oleo in a way that empowers them to realize the possibilities that exist in exercising their criticality in a way that is personally, culturally, and collectively meaningful.⁷⁵

When an understanding of colonization and occupation connects with mo'okū'auhau and mo'oleo, knowledge can be practiced through kuleana. In Kanaka'ŌiwiCrit, kuleana is enacted in three major areas: ea, aloha 'āina, and ka lāhui. A model that exemplifies these components will be discussed further.

Davianna Pōmaika'i McGregor and other scholars describe the reconnection of Kanaka 'Ōiwi to cultural ways of being in a model they call *Ho'oulu Lāhui*.⁷⁶ The Ho'oulu Lāhui model is predicated on the idea that lāhui is not built; it is raised and nurtured in resemblance to the cultural ways Kanaka 'Ōiwi nurture each other. The model reflects 'ohana as the basic pathway to Kanaka 'Ōiwi wellbeing. Relevant to education, the first and most impactful influence on *keiki* (children) is 'ohana. For Kanaka 'Ōiwi keiki, the community is also important in the development of cultural identity and wellbeing. It is through community and 'ohana that keiki first begin to learn their mo'okū'auhau mo'oleo and start to develop a sense of kuleana to reach toward ea and to nurture ka lāhui.

As this model illustrates, all Kanaka 'Ōiwi systems are embedded within the ecological dimension of the 'āina.⁷⁷ Kanaka 'Ōiwi treat the 'āina as a highly respected entity. 'Āina is not only the foundation for agricultural sustainability, but also the foundation for spiritual customs and practices and one of the most powerful Kumu in the life of keiki. All systems shown in Figure 2 are interdependent but are planted within the 'āina. This embodies the Kanaka'ŌiwiCrit praxis dimension of kuleana through aloha 'āina. Aloha 'āina is more than having love for the land or feeling a sense of stewardship and connectedness to the 'āina. Aloha 'āina is about putting this feeling into action by carrying out one's kuleana for environmental sustainability, subsistence farming and fishing practices, and working with one's community in protecting and preserving the spiritual and cultural connections between Kanaka 'Ōiwi and the 'āina.⁷⁸

Press, 2013).

⁷³ Manalani Meyer, "Native Hawaiian Epistemology: Sites of Empowerment and Resistance," *Equity and Excellence* 31, no. 1 (1998): 24.

⁷⁴ Kana'iaupuni and Liebler, "Pondering Poi Dog," 693.

⁷⁵ Sandy Grande, *Red Pedagogy: Native American Social and Political Thought* (Lanham: Rowman & Littlefield Publishers, 2004), 21.

⁷⁶ Davianna McGregor et al., "The Ecological Model of Native Hawaiian Wellbeing," *Pacific Health Dialog* 10, no. 2 (2003): 106–28.

⁷⁷ *Ibid.*, 111.

⁷⁸ Goodyear-Ka'ōpua, "Seeds We Planted," 32.

In positioning Kanaka 'Ōiwi students in this model, it is important to recognize that, if systems of education are to be culturally responsive, they must invest in 'ohana as part of education, integrate community ways of knowing and involvement, and empower Kanaka 'Ōiwi to exercise their criticality and agency in reaching toward ea and contributing to ka lāhui. While doing so, systems of education need to foreground all teaching and learning in the 'āina. Through these commitments, kuleana will be met, epistemologies honored, and survivance achieved.

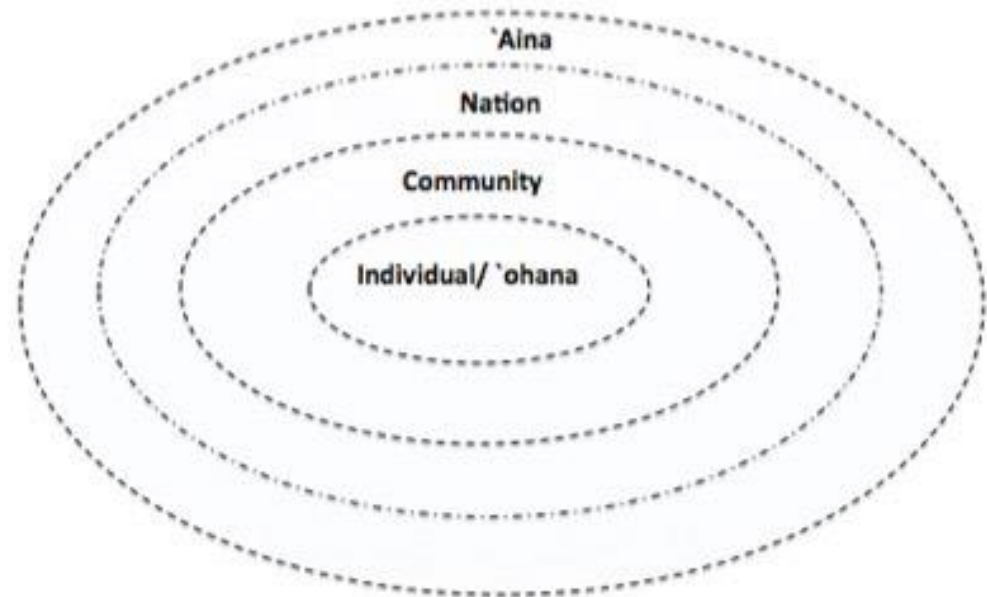


Figure 2

Nik Cristobal, *The Ecological Model of Native Hawaiian Well being*, Digital Illustration, 2018.⁷⁹

Conclusion

Adapting and positioning CRT and TribalCrit to be of more relevance to Kanaka 'Ōiwi enriches the possibility of examining the cultural genocide that afflicts Kanaka 'Ōiwi in a critical manner. It is apparent that colonialism and occupation are endemic in Hawai'i society. The exploitation of the 'āina through militarization and tourism and the appropriation of Kanaka 'Ōiwi through commodification, local identity, and settler colonialism leads to the severance of Kanaka 'Ōiwi from their ways of being and negatively impacts their life outcomes.

Recognizing that Kanaka 'Ōiwi identity is complex and is rooted within dynamic epistemological origins is important in actualizing the changes needed to ensure the strengthening and continuance of the culture. In order to change oppressive systems, such as education, Kanaka 'Ōiwi keiki must be awake to the truths of the past, must know their mo'okū'auhau, and must share their mo'olelo. It is in kuleana for ea, aloha 'āina, and ka lāhui, that Kanaka 'Ōiwi, as both a culture and a people, will persist. By expanding upon critical and Indigenous theory and using it to inform the ways Kanaka 'Ōiwi are thought about or not thought about in education, researchers, policy makers, educators, and practitioners can better ensure that Kanaka 'Ōiwi will no longer be "dulled by the guessing game of another culture," but be sharpened by their own.⁸⁰

⁷⁹ McGregor et al., "Native Hawaiian Wellbeing," 106.

⁸⁰ Meyer, "Our Own Liberation," 124.

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HISTORICAL PRESENCE IN VISUAL CULTURE

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Gregg Deal's *White Indian* (2016) The Decolonial Possibilities of Museum Performance

Christiana Molldrem Harkulich

Abstract

Gregg Deal (Pyramid Lake Paiute) is a performance and visual artist whose work deals explicitly in decolonizing the contemporary experience of Indigenous peoples. An analysis of his performance of *White Indian* in 2016 at the Denver Art Museum opens the possibilities of performance as a method for museums to decolonize their spaces and curation.

About the Author

Christiana Molldrem Harkulich is a Visiting Assistant Professor of Theatre History at Miami University of Ohio where she teaches courses on Contemporary Indigenous Plays, Dramaturgy, and Performance Theory. Her research focuses on the decolonial possibilities of Indigenous performance for mixed audiences. She is co-editing a special edition for Theatre Histories on Hemispheric Historiography due out in 2020.

Gregg Deal's *White Indian* (2016)

The Decolonial Possibilities of Museum Performance

Christiana Molldrem Harkulich

On January 29, 2016, Gregg Deal (Pyramid Lake Paiute, born 1975) performed *White Indian* as the culmination of his three-month residency at the Denver Art Museum (DAM). DAM has a substantial collection of art that portrays the ideals of the American west. Indigenous narratives have been mostly told in history and natural history museums, and curation has changed tremendously in the past few decades by incorporating Indigenous community members into the creation of both the narrative and display.¹ In art museums, Euro-

American artistic portrayals of Indigenous people often echo the visuals of the "last of" trope, and they need additional context to dismantle the narrative, which many museums have done.² The work of decolonization, the process of undoing the process of colonization and working with Indigenous peoples to move forward, requires that museums engage with telling hard truths about the history of colonization—a push to remember and not forget the darker episodes of American history.³ Across both visual and performance art, Deal's works focuses on the ways that Indigenous people survive and resist the legacies of colonization that impact Indigenous people in the United States. DAM's invitation to artists like Gregg Deal to perform within the galleries disrupts the colonial gaze inherent in the landscapes of the American west and the cupboarded cultural objects, changing the narrative of the space through the additional context of the performance.⁴ Performance, while ephemeral, can be a decolonial act that offers an opportunity to change more than just the content within the exhibit but the very terms of the conversation within the museum space.⁵

White Indian is a piece that interrogates Indigenous belonging within U.S. American society. Deal creates *White Indian* as three movements—"The White Indian", "Indian Pop!", and "Indian Pedigree"—that collectively scrutinize the cultural and political representations of Indigenous people. According to Deal, the entire performance leads to the third movement, "Indian Pedigree," which confronts the U.S. policy of Blood Quantum.⁶ As Kimberly Tallbear explains in *Native American DNA*, Blood Quantum is a policy founded by the United States in

¹ See case studies in Ruth B. Phillips, *Museum Pieces: Toward the Indigenization of Canadian Museums*, McGill-Queen's/Beaverbrook Canadian Foundation Studies in Art History (Montréal: McGill-Queen's University Press, 2011), 7; Amy Lonetree, *Decolonizing Museums: Representing Native America in National and Tribal Museums*. First Peoples: New Directions in Indigenous Studies (Chapel Hill: University of North Carolina Press, 2012); and Bryony Onciul, *Museums, Heritage and Indigenous Voice: Decolonizing Engagement*. Routledge Research in Museum Studies (New York: Routledge, 2015), 10.

² The trope was initially made fashionable in fiction and drama in the early nineteenth century with works like James Fenimore Cooper's 1826 *The Last of the Mohicans* and actor Edwin Forrest's star role in *Metamora: or, the Last of the Wampanoag*, which he performed from 1829 through the late nineteenth century. The novel's popularity has endured, and it is often taught in literature courses influencing narratives about Indigenous people. It has also been adapted for film and television numerous times.

³ Lonetree, *Decolonizing Museums*. 6.

⁴ Deal was invited back to DAM in 2017 for a performance in conjunction with their exhibit on the Western.

⁵ The idea that decolonizing is process that changes the terms of the conversation comes from Walter Mignolo, who writes about decolonial options as a shift in thinking, or rather, "that it is not enough to change the content; the terms of the conversation must be changed." Walter Mignolo, *The Darker Side of Western Modernity*. Global Futures, Decolonial Options, Latin America Otherwise: Languages, Empires, Nations. (Durham, NC: (Duke University Press, 2011), 122

⁶ Gregg Deal. "Indian Pedigree." GreggDeal.com. January 2016, accessed February 2, 2018; <http://greggdeal.com/Indian-Pedigree-1>

order to delineate property and treaty rights during the Dawes Act of 1877, but that as populations intermarried the legal designation of quantifiable blood (from full to smaller percentages) that defined membership within tribal nations would become a complicated designation of belonging.⁷ From the government's perspective, the quantification of blood limits the financial obligation the United States government has to each member of a tribal nation according to the different treaties and laws that congress had passed. When this law was passed, the U.S. government subscribed to a belief that intermarriage would eventually dilute Blood Quantum until no one met the requirements and financial obligations would therefore conclude. Consequently, there is a capital gain to be had in marking and quantifying people, until they eventually disappear on paper, if not in reality. This legal policy, combined with the boarding school movement, was designed to make "last of" trope a reality, or as Tallbear writes to "deTribalize" Indigenous nations.⁸ As Deal points out in his performance, Blood Quantum is a federal policy that polices Indigenous belonging and dehumanizes through a legal quantifiable definition of racial identity. Importantly, no ethnic group except Native Americans within the United States must still prove racial identity through blood.⁹ The flip side of this policy has meant that different tribal groups have had a language to establish citizenship and sovereignty for their nations. Instead of erasing these nations, the policy in contemporary times makes a direct line of citizenship and belonging visible.

Deal strategically negotiates his narrative to confront both cultural myths about Indigeneity and the legal reality in order to tell the truth about the trauma of erasure. Blood Quantum is tied to the history of colonization and land-grabs within the United States, when borders of treaty territory were unceremoniously shifted to favor the U.S. government. As Amy Lonetree writes in *Decolonizing Museums*, truth-telling is one of the tenets of the decolonizing process, and when museums do not reckon with the historical trauma of the past they perpetuate the trauma for Indigenous patrons.¹⁰ It is impossible to heal from a trauma that is purposefully forgotten, and museums can be a space that actively engages with those hard truths. Performance, specifically in a museum, offers an opportunity for the museum to differentiate representation and create new meanings in its educational space. A decolonial act challenges accepted narratives that are based on colonial logics, repositions Indigenous narratives at the center of their own stories, and forges paths into the future. As Lonetree articulates that change needs to be more than just an act of survivance.¹¹ Survivance stresses the importance of the continuation of stories that "create a sense of narrative resistance to absence, literary tragedy, nihilism, and victimry. Indigenous survivance is an active sense of presence in historical absence, the dominance of cultural simulations, and manifest manners."¹² While acts of survivance are important and necessary steps for Indigenous cultures, the process of decolonization requires a foundational shift in the way narratives and relationships are formed, a change to the terms of the conversation and not just a change in the content. Performance can help an audience imagine and understand that different way of being and recontextualize the entirety of the space around the performance. It is not just the performer but also the objects around the performer that gain new meaning. Deal's performance demonstrates how it can be a vital tool in decolonizing museum spaces and

⁷ For a full delineation of Blood Quantum history and critique, see Kimberly Tallbear, *Native American DNA: Tribal Belonging and the False Promise of Genetic Science* (Minneapolis: University of Minnesota Press, 2013), 55–61.

⁸ Tallbear, *Native American DNA*, 47.

⁹ It is worth noting that, as different tribes embraced self-governance in the late twentieth century, the details of blood quantum have shifted with some tribes to direct descent. There is a wide variance in how membership is passed among the many different Indigenous nations. See Kim Tallbear, *Native DNA* "Chapter 1. Racial Science, Blood, and DNA" for further information about tribal membership and the evolution from blood to DNA has shifted in recent decades.

¹⁰ Lonetree, *Decolonizing Museums*, 5.

¹¹ Ernest Stromberg, ed. *American Indian Rhetorics of Survivance: Word Medicine, Word Magic*. Pittsburgh Series in Composition, Literacy, and Culture (Pittsburgh, PA: University of Pittsburgh Press, 2006); Gerald Vizenor, *Native Liberty: Natural Reason and Cultural Survivance* (Lincoln, NE: Bison Books, 2009).

¹² Vizenor, *Native Liberty*, 1.

creating space for truth telling. Deal's work is explicitly decolonial in the way that it grapples with historical traumas and pushes past acts of survivance. His performance of *White Indian* is a vehicle for the truth-telling that Lonetree calls for in *Decolonizing Museums*.



Figure 1

Gregg Deal, *White Indian*. January 29, 2016. Denver Museum of Art, Denver, CO. Photos by Kelsey Huffer. Courtesy of Gregg Deal.

The Performance

The first movement of Deal's piece, "White Indian," is a cuttingly humorous taxonomy of the stereotypes and appropriation of Indian-ness performed by white men (Figure 1). With PowerPoint-like images projected behind him, Deal identifies the people who define Indian-ness through stereotypical ideals, white men performing Indian, such as the "The Great White Hope Indian (Kevin Costner)" and "The Quirky and Probably Crazy White Indian (Johnny Depp)."¹³ In the piece, Deal references and critiques the "last of" trope directly with visuals from the 1992 adaptation of *The Last of the Mohicans* starring Daniel Day-Lewis. Deal describes this specimen within his taxonomy of "white Indians" as "the fervent self-assured white Indian," that is, the white man who is better at being an Indian than an actual Indigenous person.¹⁴ This critique from a living Indigenous man troubles the trauma of the stereotype, and challenges representation.

¹³ Gregg Deal, "The White Indian Text," GreggDeal.com. Accessed January 2016, <http://greggdeal.com/The-White-Indian-Text>.

¹⁴ Gregg Deal. "Indian Pop!- Text." GreggDeal.com. January 2016, accessed October 3, 2016; <http://greggdeal.com/Indian-POP-Text>.



Figure 2

Gregg Deal, *White Indian*. January 29, 2016. Denver Museum of Art, Denver, CO. Photos by Kelsey Huffer. Courtesy of Gregg Deal.



Figure 3

Gregg Deal, *White Indian*. January 29, 2016. Denver Museum of Art, Denver, CO. Photos by Kelsey Huffer. Courtesy of Gregg Deal.

From this send-up and critique of white performance, Deal moves to "Indian POP!" a piece that critiques the continual appropriation of Indigenous people and cultural symbols into consumable products, Halloween costumes, and mascots. His critique is not just about cultural appropriation, but also concerns the way that the United States of America consumes indigeneity without regard for those who are consumed. Deal finishes this piece with the assertion that "We all know honor is had through blond hair, blue-eyed, sexy white women in headdresses, and men of all color tackling each other in tights./This is Indian POP."¹⁵ In part, the first and second movement of *White Indian* uses the traditional means of classification that museums have historically utilized for display as the dramaturgy and method of his performance; the critique is in form as well as in performance.



Figure 4

Gregg Deal, *White Indian*, January 29, 2016. Denver Museum of Art, Denver, CO. Photos by Kelsey Huffer. Courtesy of Gregg Deal.

In the final piece, "Indian Pedigree", Deal confronts the realities of living with the legacy of reservations, broken treaties, and Blood Quantum policy while getting a tattoo of his own Blood Quantum designation (Figures 3 and 4). His decision to mark his body while speaking of the marking of Blood Quantum is a powerful action, a performance of what Deal calls his "critical thought and theory" that is not meant to be about identity but rather about what makes someone "Indian enough."¹⁶ Toward the beginning of "Indian Pedigree," Deal speaks the following:

And while this white man presses ink into my arm with the use of a needle, you may be saying to yourself that this is a bit dramatic

Get over it

Let it go

That was the past

But the weight and measure of being Indigenous is a real thing.

¹⁵ Gregg Deal. "Indian Pop!- Text." GreggDeal.com. January 2016, accessed October 3, 2016; <http://greggdeal.com/Indian-POP-Text>.

¹⁶ Deal, "Indian Pedigree."

Two planes flew into two buildings 15 years ago.
 Never forget.
 But you, get over it
 Loss of land
 Loss of life
 Loss of language
 Loss of culture
 And now the loss of blood
 Because the weight and measure of an Indigenous person is a thing.¹⁷

Deal calls up the national trauma of 9/11 to shock and to measure the continual trauma and treatment of Indigenous lives. The theme of measurement, the thingification of human beings through racial classification, is explicit throughout the piece. Deal's decision to mark his body with his own Blood Quantum designation makes visible the trauma of slowly losing status as a citizen of an Indigenous tribal nation. The tattoo makes the attempt at erasure visible and permanent.

To perform these pieces in a museum surrounded by works of art, some of which, like Edward S. Curtis's photograph *The Vanishing Race*, depict the disappearing Indian trope, challenges culturally accepted notions of what it means to be Indigenous in contemporary society. Objects, both cultural and artistic, are curated within a museum to perform particular narratives. The ephemeral nature of *White Indian* means that it cannot be contained within a case and displayed. Indeed, it is not reproducible, as Deal cannot get the tattoo a second time in the same place. However, performance art can be filmed (as Deal has done), so that it can reach a wider audience. In both content and form, Deal's unreproducible performance is in many ways a rejection of Western colonial influence on his identity and being. As a live action, it asserts that, as a Pyramid Lake Paiute man, he is still here, without having to explicitly say as much. His critique of American culture's consumption and representation of Indigenous identities within the walls of the museum, a site of cultural authority, accrues that critique greater authority. The cultural authority that museums often possess can dictate what counts as culture, and the large amount of foot-traffic—from school-children through senior citizens—means that what they choose to display can have a wide-reaching effect. While Deal does the work of decolonizing the audience's perspective through his performance, that the Denver Art Museum embraces and supports his art ultimately changes the terms of the conversation about who owns cultural authority within museum spaces.

In 1990, the Native American Graves and Repatriation Act (NAGPRA) was passed into United States Law, requiring museums and other institutions to return cultural items (ranging from human remains to sacred objects) to lineal descendants and culturally affiliated tribal nations. NAGPRA caused many institutions to begin to reassess their curation while initiating the process of returning parts of their collections to their proper homes. As museums continue to grapple with the effects of NAGPRA, it is useful to look to the Denver Art Museum and Deal's performances in it to think about what role the museum plays in telling the stories of Indigenous people and how they can make space for Indigenous people to tell their own stories. It takes a large influx of financial support to make large changes to curation in permanent exhibits, and as scholars like Ruth B. Phillips and Amy Lonetree have demonstrated, beyond financial strains, decolonizing museum curation involves developing trust and providing space for members of Indigenous communities to shape their own narratives.

As a longtime Pittsburgh resident, I am reminded of Alcoa Hall in the Carnegie Museum of Natural History (CMNH) in Pittsburgh, and the contained nature of the displays when thinking of Gregg Deal's practice. While Alcoa Hall in the Carnegie Museum does make an effort to

¹⁷ Gregg Deal, "Indian Pedigree-Text," Greggdeal.com, October 31, 2016; <http://greggdeal.com/Indian-Pedigree-Text>

continue a narrative of Indigenous people's lives into the present, it has not been updated since its major reinstallation in the 1990s. Pennsylvania is a state that does not contain any reservations, and the Pittsburgh area, which borders with Ohio and West Virginia, also contains no sovereign Indigenous land. Since the early 1970s, an association of Indigenous peoples, many from the Seneca nation whose ancestors cared for land in the Pittsburgh area, have come together as the Council of Three Rivers American Indian Center. They have held an annual pow-wow in the Pittsburgh area as part of their purpose "to maintain a sense of Indian-ness, recapture roots and become more conscious of their rights as Native Americans."¹⁸ Outside of the pow-wow, for most people in the Pittsburgh area who encounter Alcoa Hall, the museum is a major point of contact for representation of Indigenous Americans. The visitor encounters glass cabinets filled with sacred objects and dioramas, separated by regions. There are a few areas where the visitor can sit and listen to different prerecorded disembodied Indigenous stories. Due to the museum's prominence, the narrative the museum presents is a critical form of representation that Indigenous people have, and that representation effects many aspects of Indigenous life, from cultural production and citizenship to policy. Though Alcoa Hall could be updated, a more immediate intervention could be performances by Indigenous artists. The hall contains several spaces that are ripe for performance that could begin to change the terms of the conversation, build strategic partnerships, and decolonize the display.

The impact of performance means that the museum can begin to build partnerships with Indigenous community members and begin to tell the "hard truths" that are both essential and difficult in the history of the Americas.¹⁹ Performance offers a way to change the terms of the space by privileging the voice and impact of the performer. For a museum like the Carnegie in Pittsburgh, it is easier to remember the narrative of the land as place where George Washington surveyed and Lewis and Clark began their adventure. The museum—through performance—could begin to reshape that narrative and remind visitors of the history that is easy to forget, to remind visitors that they are standing on Haudenosaunee Confederacy (Iroquois) and the Osage land. It is perhaps even more important in museums located far from recognized Indigenous centers to actively engage in decolonizing their museum spaces through performance art.



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¹⁸ Council of Three Rivers American Indian, "Home," August 2016, accessed August 10, 2018; <http://www.cotraic.org/>.

¹⁹ Onciul, *Museums*, 195.



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Ojo Latino

A Photovoice Project in Recognition of the Latino Presence in Pittsburgh, PA

Héctor Camilo Ruiz Sánchez, Paulina Pardo Gaviria,
Rosa De Ferrari, Kirk Savage, and Patricia Documet

Abstract

In recent years, the Latino population has increased rapidly in areas of the United States with traditionally low concentrations of Latinos. Latinos often live scattered within these emerging communities, forced to navigate social isolation and social services not tailored to serve their cultural and linguistic needs. Latinos' invisibility in Pittsburgh, PA, manifests in the absence of records of the Latino presence in the city's museums and public archives. *Ojo Latino*, a community-engaged project, sought to advance the inclusion of the Latino community in Pittsburgh through Photovoice. This participatory expression methodology enables individuals to share their stories with the larger public through self-made photographs and narratives. The intentional organization of the project as a group activity facilitated the transfer of power over the project to participants, creating solidarity and cultivating trust. During four meetings, participants took part in a short photography training, discussed their photographs addressing the meaning of being Latino in Pittsburgh, and selected thirty-four photographs for exhibition, organizing them in four themes: Work, Customs, Family, and Landscape. *Ojo Latino* held one exhibit in a community venue and another at the University of Pittsburgh. In addition, the photographs are available in an electronic public repository. *Ojo Latino* served a dual purpose of expanding the visibility of Latinos and educating the larger non-Latino community in Pittsburgh. The *Ojo Latino* team got closer to the ways Latino immigrants see and experience the city. Their gaze challenged our own views and experiences and also spoke to the salience of nostalgia and social networks in their lives. The open discussion of what it means to be Latino in an emerging community in the United States, the opportunity to produce a visual account of it, and the public acknowledgement of the presence of this diverse population promote ethnic identity and solidarity, which have the potential to foster social and mental health and carry an important political message within a strong anti-immigrant climate.

About the Authors

Héctor Camilo Ruiz Sánchez is a PhD candidate in the anthropology and public health joint degree program at the University of Pittsburgh. His work integrates aspects of the arts and the social sciences into applied knowledge. His research deals with the effects of the privatization of the health care system in Colombia; gender, health, HIV/AIDS, and sexuality; the Latino immigration in Pittsburgh; and, more recently, the heroin epidemic in Colombia.

Paulina Pardo Gaviria joined the History of Art and Architecture PhD program at the University of Pittsburgh in fall 2014 to specialize in art from Latin America. Her research examines the production of non-medium-specific works (video, installation, Xerox- and mail-art) as developed in the Americas during the 1960s–1980s, interrogating how interdisciplinary visual strategies have redefined the art object. Focusing on the development of contemporary art from Brazil, her dissertation project is the first monographic approach to the work of Brazilian artist Letícia Parente (1930–1991).

Rosa De Ferrari is a dual degree student at the University of Pittsburgh pursuing her master's degree in international development and master's degree in public health. She is the editing coordinator of Panoramas, a web-based venue for thoughtful dialogue on Latin American and Caribbean issues. She has spent significant time in Latin America working and conducting research. Her research is primarily focus on gender-based violence and maternal health in Central America.

*Kirk Savage is the Dietrich Professor of History of Art and Architecture at the University of Pittsburgh. He is the editor of *The Civil War in Art and Memory* (2016), and the author of two books: *Standing Soldiers, Kneeling Slaves: Race, War and Monument in Nineteenth-Century America* (2nd ed. 2018), and *Monument Wars: Washington D.C., the National Mall and the Transformation of the Memorial Landscape* (2009).*

Patricia Documet is Associate Professor of Behavioral and Community Health Sciences and Scientific Director of the Center for Health Equity at the University of Pittsburgh. She has been conducting community-engaged research and practice with Latinos in the Pittsburgh area for twenty years. Her published work focuses on community health workers in emerging Latino communities.

Ojo Latino

A Photovoice Project in Recognition of the Latino Presence in Pittsburgh, PA

Héctor Camilo Ruiz Sánchez, Paulina Pardo Gaviria, Rosa De Ferrari, Kirk Savage, and Patricia Documet

Introduction

In recent years, the Latino population in the United States has been rapidly increasing in areas with traditionally low concentrations of Latinos. In these emerging communities, Latinos often live dispersed throughout the territory, scattered and confronting social isolation. Further, the existing social services are not tailored to serve their cultural and linguistic needs.¹ In this situation of invisibility and lack of resources, social recognition can seem an important yet unattainable goal.² *Ojo Latino*, a community-engaged project, sought to advance the

inclusion of the Latino community in Pittsburgh through a Photovoice project, a methodology that enables individuals to share their stories with the larger public by promoting group discussions based on selected photographs.³ This Pittsburgh-based project aimed at promoting Latinos' ethnic identity and recognition in a place where Latinos have otherwise remained invisible by providing an avenue for their cultural and artistic expression.

The term "Latino" has different definitions. In this article, we consider Latinos those individuals who identify themselves as Latinos, following U.S. Census Bureau parameters, which define Latinos as "those who classify themselves in one of the specific Hispanic or Latino categories listed on the decennial census questionnaire and various Census Bureau survey questionnaires – 'Mexican, Mexican Am., Chicano' or 'Puerto Rican' or 'Cuban' – as well as those who indicate that they have 'another Hispanic, Latino, or Spanish origin.'"⁴ We consider self-identification crucial, as nobody can decide what an individual's identity is better than that individual.⁵ Latinos who report more discrimination, and those who perceive themselves as similar to other Latinos, exhibit stronger ethnic identification; however, the way ethnic identity develops is complex and not completely understood.⁶ What is clear is that stronger ethnic identification protects against stressors and promotes better self-rated mental health.⁷

Latinos, the largest minority group in the United States, accounted for 17.6% of the total population (56.6 million) in 2015. They began moving to Pittsburgh in the early twentieth

¹ Samantha Artiga et al., "Health Coverage and Access to Care for Hispanics in 'New Growth Communities' and 'Major Hispanic Centers,'" *Kaiser Commission on Medicaid and the Uninsured*, September 1, 2006, 6, <https://www.issuelab.org/resource/health-coverage-and-access-to-care-for-hispanics-in-new-growth-communities-and-major-hispanic-centers.html>

² Patricia I. Documet et al., "Participatory Assessment of the Health of Latino Immigrant Men in a Community with a Growing Latino Population," *Journal of Immigrant and Minority Health* 17, no. 1 (2013): 240.

³ Caroline Wang and Mary Ann Burris, "Photovoice: Concept, Methodology, and Use for Participatory Needs Assessment," *Health Education & Behavior* 24, no. 3 (1997): 379–80.

⁴ Atiya Kai Stokes-Brown, "America's Shifting Color Line? Reexamining Determinants of Latino Racial Self-Identification," *Social Science Quarterly* 93, no. 2 (2012): 316–17.

⁵ *Ibid.*, 317.

⁶ *Ibid.*, 322.

⁷ Adriana Espinosa et al., "Ethnic Identity and Perceived Stress among Ethnically Diverse Immigrants," *Journal of Immigrant and Minority Health* 20, no. 1 (2018): 160.

century, but since the economic recovery of the 2000s, the region has seen rapid growth in its Latino population.⁸

Significantly, the number of Latinos in Allegheny County, where Pittsburgh is located, increased by 71% between the last two censuses; and, in 2015, it was estimated that 24,616 Latinos lived in the area, accounting for 2% of Allegheny County's population.⁹ In this context, Latino immigrants have settled in a scattered way because of the lack of historically consolidated Latino neighborhoods, and also because they tend to live close to their workplaces or close to transportation opportunities, bringing about social isolation. Latinos are employed mainly in construction, kitchens, and various other service industries. Social services have not kept pace with the relatively large increase in the population, resulting in an environment without adequate supports and opportunities.¹⁰ Latinos' presence is rarely acknowledged, a reality made evident by the marked absence of records of the Latino population in the city's museums and public archives.

OjO Latino was born out of "Race-ing the Museum Pittsburgh," a workshop directed by Professors Kirk Savage and Shirin Fozi from the Department of History of Art and Architecture at the University of Pittsburgh. In this workshop, a group of graduate students and faculty visited different Pittsburgh museums, libraries, and archives, aiming to look critically at how race has been publicly displayed and stored throughout the city. The absence of Latinos in these public settings was noticeable and became the impetus for the *OjO Latino* project. *OjO Latino's* goal was to fill this gap by highlighting aspects of the daily life of Latinos living in Pittsburgh. A Photovoice project based on photographs taken by Latino participants was ideally suited to this goal.

In recent decades, Photovoice, a method based on principles of emancipation and critical assessment of life developed by Paulo Freire, a Brazilian educator, has gained popularity and has been extensively used in public health and other areas to give voice to those who are typically voiceless.¹¹ Freire's pedagogy of the oppressed is based on the principle that establishing dialogues with communities is key to recognizing existing inequalities, and that elucidating and validating the knowledge that communities have are exceptional ways to imagine and create better life conditions.¹² Thus, Photovoice projects are useful for producing collective meaning among marginalized groups, a goal enhanced by privileging group discussions over individual conversations with each participant or photographer.¹³ Photovoice has served to document experiences of "invisible" communities and to address topics hard to

⁸ Patricia I. Documet, "Latino's Health Care Access in Southwestern Pennsylvania," University of Pittsburgh, 2001, 109–10; <http://www.healthequity.pitt.edu/sites/default/files/Documet%20dissertation%202001.pdf>

⁹ United States Census Bureau, "Community Facts. Allegheny County, Pennsylvania," accessed June 25, 2018; https://factfinder.census.gov/faces/nav/jsf/pages/community_facts.xhtml?src=bkmk.

¹⁰ Documet et al., "Participatory Assessment," 240.

¹¹ Robin A. Evans-Agnew, Doris M. Boutain, and Marie-Anne S. Rosemberg, "Advancing Nursing Research in the Visual Era: Reenvisioning the Photovoice Process Across Phenomenological, Grounded Theory, and Critical Theory Methodologies," *Advances in Nursing Science* 40, no. 1 (2017): E1–2.

¹² Paulo Freire, *Pedagogy of the Oppressed, Power* (London-New York: Continuum, 2005), 54.

¹³ Robin A. Evans-Agnew, Doris M. Boutain, and Marie-Anne S. Rosemberg, "Advancing Nursing Research in the Visual Era: Reenvisioning the Photovoice Process Across Phenomenological, Grounded Theory, and Critical Theory Methodologies," *Advances in Nursing Science* 40, no. 1 (2017): E6.

explain just in words,¹⁴ such as the impact of natural disasters,¹⁵ minority health inequalities,¹⁶ addiction recovery,¹⁷ difficulties of parenting within minority communities,¹⁸ or access to education for undocumented youth.¹⁹ The photographs and the narratives that accompany the images shared by community members, usually in-group sessions, seek to achieve collective responses to the problems posed, and it is in those discussions where the most valuable results of the methodology emerge.²⁰

With this premise, *Ojo Latino* relied on group discussions at all stages of the project, while sharing meals and building social bonds essential for minority group communities and intrinsic to Latino culture and essential for minority group communities. The literature likewise recommends organizing community exhibitions or other public effort to enhance visibility,²¹ one of the most desirable outcomes for *Ojo Latino*, whose participants are members of an invisible community that holds little power—an especially urgent concern in today's anti-immigrant environment. While there is no presence of Latinos in public archives and museums, the team decided that it was most important to focus on Latinos with the least access to financial and social resources: new immigrants, those with limited English proficiency, and those who had not established professional careers.

Ojo Latino is part of a wave of other Photovoice projects that have been developed in emerging Latino communities all over the United States to tackle issues such as the challenges of accessing higher education among undocumented Latino youths in North Carolina, where young undocumented Latinos photographed and discussed the limbo that Deferred Action for Childhood Arrivals DACA imposes on their daily lives and their future projects.²² In a Photovoice conducted in Portland, Oregon, Latina mothers show how a part of the city where Latinos have been settling in the last decades is left behind by the city's progressive reforms and development, negatively affecting the community's neighborhoods and the health of its inhabitants.²³

Ojo Latino did not pretend to exhibit professional photographic results, illustrating life in a particular region—as could be the case in the work of contemporary photographers such as Graciela Itúrbide, whose series *Juchitán* (1989), for example, offers insightful views of a specific community in her native Mexico. In *Ojo Latino*, on the contrary, all the photographs were taken by participants, none of whom had formal training in photography. In fact, some participants initially lacked confidence in taking photographs, but while going through the process discovered they had a good photographic eye. *Ojo Latino* used a research method, Photovoice, yet it was not conceived as a research project but rather as an opportunity to promote Latinos' visibility and ethnic identity.

¹⁴ Amanda O. Latz, *Photovoice Research in Education and Beyond: A Practical Guide From Theory to Exhibition* (London: Routledge, 2017), 20.

¹⁵ Lucy Annang et al., "Photovoice: Assessing the Long-Term Impact of a Disaster on a Community's Quality of Life," *Qualitative Health Research* 26, no. 2 (2016): 241.

¹⁶ Angie Pamela Mejia et al., "From Madres to Mujeristas: Latinas Making Change with Photovoice," *Action Research* 11, no. 4 (2013): 301.

¹⁷ Gretchen Miller, "Addiction Recovery Through Photovoice: Qualitative Study," *Journal of Addictive Behaviors and Therapy* 1, no. 2:7 (2017): 1.

¹⁸ Uriyoán Colón-Ramos et al., "How Latina Mothers Navigate a 'food Swamp' to Feed Their Children: A Photovoice Approach," *Public Health Nutrition* 20, no. 11 (2017): 1941.

¹⁹ Kashika Mohan Sahay et al., "'It's Like We Are Legally, Illegal': Latino/a Youth Emphasize Barriers to Higher Education Using Photovoice," *The High School Journal* 100, no. 1 (2016): 45.

²⁰ Wang and Burris, "Photovoice," 379–80.

²¹ Latz, *Photovoice*, 127–33.

²² Sahay et al., "'It's Like We Are Legally, Illegal,'" 48.

²³ Mejia et al., "From Madres to Mujeristas," 315–16.

The *OjO Latino* Methodology

In Spanish, *ojo* means eye but it is also an informal expression to call attention to something or advise caution, invoking the power of human vision. With the name *OjO Latino*, our intention was to say “Look here!” or “Pay attention!” taking advantage of *OjO*’s spelling, visually looking like a face, easy to recognize and retain for both Spanish- and English-speaking populations. *OjO Latino* started as a student initiative from the project director (Héctor Camilo Ruiz Sánchez) and involved other students (Paulina Pardo Gaviria and Rosa DeFerrari) and faculty (Patricia Documet, Kirk Savage, Kathleen Musante, Sharon Ross, Caitlin Bruce, and Scott Morgenstern) across different schools of the University of Pittsburgh. The contributing students and faculty were in the fields of public health, anthropology, art history, communication, political science, and education. This interdisciplinary group included one Latina who had over two decades of expertise with research and volunteer work with the Latino community in Pittsburgh (Documet), and a graduate student with five years of community work with the same community (Ruiz). It also included a fluent Spanish-English bilingual graduate student with a background in public health (DeFerrari), and a professor (Savage) and a Latina graduate student (Pardo) with backgrounds in art and activism. To carry on the project and conduct the work with as much community input as possible, this multidisciplinary group obtained internal funding from the University of Pittsburgh’s Year of Diversity Initiative.

The project team used its extensive community connections to recruit participants. During a two-month period, the team distributed flyers, disseminated information through web pages and radio stations, and extended face-to-face invitations in churches, community centers, and Latino markets. The final group of participants included six men and six women who had immigrated to Pittsburgh from Colombia, Honduras, Mexico, Nicaragua, Puerto Rico, and Venezuela between 1999 and 2016, and whose ages ranged between eighteen and fifty years old. Their names given by permission were: Blanca Rodriguez, Carolina Genet, Eriannys Ferrer, Gloria Herrrera, Iván Perez, Javier Alemán, Karen Chavarro, Mario García, Omar Millán, Roberto Boyzo, Roberto Hernández, and Teresa García. Only two participants were fully bilingual in Spanish and English, while the majority spoke better Spanish than English or solely Spanish. They worked in restaurants, construction, and kindergartens; some were homemakers, and some were unemployed at the time of their participation.

The project team and the participants met four times between December 2016 and February 2017 at the University of Pittsburgh Graduate School of Public Health to take advantage of printing and projection facilities as well as the physical space where the project team and all participants could convene. Meetings were held on Sundays, as preferred by participants, because most of them had work schedules that kept them busy on Saturdays and weekdays. Two women participants stopped attending due to religious and work duties. One woman, who did not take pictures but actively took part in the group discussions as she attended the meetings as the partner of another participant, was included in the final project as a participant. Each meeting lasted approximately four hours and offered refreshments, often typical Latin American snacks (e.g., *arepas* and *tamales*) prepared by the participants or their families and reimbursed by the project. Communication between the team and the participants was established by group text messages. This channel of instant communication enabled us to share answers and suggestions on technical issues that emerged during the photographic process and to coordinate all of the project events. The resulting meeting discussions were audiotaped, transcribed, and coded with the data analysis software NVivo 10, and a selection of photographs was publicly exhibited in two different venues in Pittsburgh and uploaded to a webpage.

At the first meeting, participants and team members introduced each other, and participants received digital cameras and a short course in photography. This brief instruction intended to give the community-photographers technical tools to visually capture their experiences as Latinos in Pittsburgh as well as to produce interesting images of aesthetic impact. It included guidelines on focus, angles, and visual symbols, stressing the importance on training the gaze on the quotidian rather than the staged subject. Participants quickly

engaged and requested that the tutorial be printed out for further reference. The course did not seek to restrict or guide the topics of the photographs; the only instruction was to document “What is it like to be Latino in Pittsburgh?” (“¿Cómo es ser latino en Pittsburgh?”). During the first meeting, we also provided ethics guidelines regarding representing other people in photographs. Photographs including body parts (e.g., a hand or feet) or people from the back were preferred to portraits. Participants received release forms to be signed by those identifiable in the photographs, in case those images were taken and shared with others as part of *OjO Latino*.

In the three subsequent meetings, each participant shared three photographs with the rest of the group, telling us why he/she took the picture and why they wanted to share it. With the help of a big TV screen, everybody could see the same picture at the same time, thus actively contributing to the group discussion by asking the participant-photographer questions and engaging follow-up comments. Each picture sparked animated discussions that brought together ideas and reactions from the entire group, enriching all of the images presented. In the first results-sharing meeting, the photographs and the overall exchange revolved around the question “What it is like to be Latino in Pittsburgh?” For the second session, participants chose to focus on one aspect of their lives, “Latino work” (“*Trabajo latino*”), because they considered it the most important to capture. While the specifics of the work carried on by immigrant Latinos (service sector, usually removed from the public eye) was one of the original premises of the project, the centrality of work in their lives organically emerged from *OjO Latino* participants, who collectively reinforced the pride they took in their professional commitments and underscored the relevance of work relations when resettling in a foreign culture.

At the end of the last discussion session, we asked participants to identify meaningful topics to guide the curatorial process of the exhibition thus transferring curatorial decisions to photographers and underlining their active engagement with the project and with their collaborating peers. In separate sticky notes, each participant wrote three topics emerging from the group discussions. We then displayed the notes and proceeded to discuss how to group the topics and structure the photographic exhibition. Four content topics emerged: work (*trabajo*), customs (*costumbres*), family (*familia*), and landscape (*paisaje*). The challenges and difficulties faced by immigrants living in Pittsburgh intersected all four topics as they were found at the core of their shared experiences.

Participants also discussed credits and authorship issues, ultimately deciding that they wanted their full name individually associated with their photographs. While the current anti-immigrant political climate was, at the beginning, a prominent concern for the *OjO Latino* team, as the Photovoice project moved from the private to the public realm of the exhibition, participants openly signaled their interest in showing their unique experiences as human beings relocated in Pittsburgh, rather than griping about political aspects of immigration situations. They confirmed the need to include pictures from all participants, giving priority, however, to those who took more pictures and attended all sessions by including more of their images in the exhibition. Finally, participants and the team looked at all the pictures and took time to select the ones that best represented each of the four topics, deciding which photographs to include in the exhibition by following agreed-upon rules. The final selection of photographs comprised a corpus of thirty-four pictures. The original plan called for two exhibitions, one in a community venue and one in a university venue. A third exhibition, a virtual repository, was added to have a long-lasting documentation of *OjO Latino*.

Results

The account of the *OjO Latino* experiences follows the topics the participants proposed to group the photographs. Therefore, this text is organized according to the four curatorial categories of *Work*, *Family*, *Customs*, and *Landscape*. In an effort to translate the importance of these themes for the daily life of Latinos in Pittsburgh—and thus some of their experiences at the core of “What is like to be Latino in Pittsburgh?”—the photographs reproduced here are

visually analyzed in the following sections, and participants' explicate their relevance often in their own words. At the end of this section, we present an account of the exhibitions.

Work – *Trabajo*

Work is the most robust section of the *OjO Latino* exhibition, reflecting the participants' opinion that work dignifies their presence in the United States and is, without a doubt, their main activity. Following the initial guidelines of "What it is like to be Latino in Pittsburgh?" participants chose "work" as the second topic they wanted to photograph. They said that work is the most important aspect of their daily lives and, illustratively, only two of the twelve participants could go to the first exhibition opening on Saturday at 11am because, for the rest of them, it conflicted with their working schedules.

In this context, in which work is the primary aspect of this group of Latinos' daily life, co-workers' relations have special relevance. In order to present these social relations, Omar Millán photographed two of his co-workers in downtown Pittsburgh, where they gather every morning to commute to work. Coming from different parts of the world, Omar and his co-workers speak different languages, yet they share experiences. Speaking rudimentary English during the commuting time they share every day allowed Omar to learn some vocabulary in Swahili as a means to connect with his fellow workers on a personal level. Reproduced here, one of his photographs captures Omar's co-workers' expression when he greeted them in Swahili for the first time ('habari!') (Figure 1).



Figure 1

Omar Millán, *With Work Colleagues at the Bus Station*, Digital photograph, Pittsburgh, PA, December 5, 2016. Courtesy of Héctor Camilo Ruiz Sánchez.



Figure 2

Carolina Genet, *Self-made Stilts*, Digital photograph, Pittsburgh, PA, December 5, 2016. Courtesy of Héctor Camilo Ruiz Sánchez.

Another photograph, taken by Carolina Genet, captures the renovation process of the interior of a Pittsburgh apartment done by a group of Guatemalan and Mexican men. For this image, Carolina did not focus on her own job but went in search of other Latinos at work. Besides showing the creative use of stilts to paint the ceiling more quickly and comfortably, according to Carolina, the image speaks of the workers' dedicated effort to effectively perform a professional job with excellent results (Figure 2). In Carolina's words, "We don't do this type of work in Latino countries and it is a job that must be perfect, because if you don't do it perfectly you don't get paid and the most interesting thing is how they do it, [and that they allowed] me to see the procedure of how they do it." Underscoring Carolina's statement, and according to *Ojo Latino's* group discussions, most of the participants arrived in the United States with no background in construction work and learned all their skills on the job—an accomplishment for which they showed evident pride, as reflected in several of their photographs. Carolina then clarified that the Latino workers she photographed, who came from a different country than her own, learned not only how to perform the job but also how to handle different materials as well as comprehend specific vocabulary related to their work despite not speaking English. The latter situation became evident during *Ojo Latino* discussion sessions through the participants' descriptions of photographs about Latino work and their use of specialized vocabulary to refer to specific kitchen utensils and construction tasks.



Figure 3

Teresa García, *Selling Tacos Under the Harsh Winter*, Digital photograph, Pittsburgh, PA, December 5, 2016. Courtesy of Héctor Camilo Ruiz Sánchez.

The third photograph pertaining to the theme of Work, reproduced here, was taken by Teresa García as she focused on Latinos' hard work and their resilience in carrying it out (Figure 3). In this photograph, Teresa captured a scene of wind and snow with one of her coworkers, whom she described as a tenacious worker who is always taking responsibility for a street taco restaurant, regardless of the weather condition, day of the week, or time of the year.

Altogether, the eight photographs composing this section present different circumstances in which Latinos acquire professional skills and perform their work. Whether showcasing an industrial kitchen or a construction site, these photographs underscore the relative confinement required in the blue-collar jobs that working-class Latino immigrants perform in Pittsburgh, thus bringing forward one of the causes for their public invisibility.

Family – *Familia*

Participants of *OjO Latino* expressed both through their photographs and in their group sessions that family bonds are intrinsic to their lives. Moreover, one of the participants attended all four meetings with his partner and two others were siblings. In the set of photographs grouped under the theme of Family, the gaze is centered on the importance of family life by showing mother and child relations, regular trips to school and church in the company of family members, and intimate aspects of households (Figure 4). These photographs highlight parent-children relationships and domestic activities, most of them in private spaces. However, different cultural relations reach interior spaces of domestic life, thus imprinting their immigrant experience, as exemplified in Roberto Boyzo's photograph of his refrigerator which displays a calendar and drawings his daughter and son made (Figure 5). Roberto explained how, in his home country, the refrigerator's door is not usually used as a clipboard, and for him this seemed to be a distinctive U.S. habit, one that he and his family have now embraced. For Roberto, his children's drawings on his fridge reflected the paradoxes of raising a Latino family in Pittsburgh, as this photograph presents his family's adaptation to

local traditions, while the strong family bonds from his own culture remain a constant presence. In the five photographs of this section, family activities reinforce household support networks as a way to reiterate their Latino identity.



Figure 4

Robert Boyzo, *Attending Mass in Beechview*, Digital photograph, December 5, 2016. Courtesy of Héctor Camilo Ruiz Sánchez.



Figure 5

Roberto Boyzo, *Children's Drawings on the Fridge*, Digital photograph, December 5, 2016. Courtesy of Héctor Camilo Ruiz Sánchez.



Figure 6

Carolina Genet, *Mother and Daughter Playing Lotería*, Digital photograph, December 5, 2016. Courtesy of Héctor Camilo Ruiz Sánchez.

Customs – *Costumbres*

In the section Customs, in which the efforts to preserve Latino traditions when living in a foreign culture become apparent, religious affiliations, home food, and traditional celebrations take a prominent role. Participants expressed that preserving these customs was a way to keep alive the links to their countries of origin, allowing them to better cope with difficulties arising throughout the process of immigration and adaptation to a strange culture. They also made clear, both in the discussions and in photographs such as Mario García's, that keeping their customs alive offers them opportunities to approach other Latinos in similar circumstances and get closer to community support networks. In Carolina Genet's picture of a mother playing with her daughter, Carolina wanted to convey the importance of intergenerational cultural transmission of traditional customs such as board games, in this case "lotería" (lottery), along with the idioms and cultural symbols that this type of game entails (Figure 6). In this photograph, she also wanted to highlight the importance of playing and sharing time with children, especially when work schedules are intense, thus becoming unique moments for parents to transmit their own culture to their children. Similarly, a photograph taken by Mario García presents religious festivities as key moments to encounter a broader Latino community rarely seen in Pittsburgh (Figure 7). It was taken in December 2016, the day of the celebration of the Lady of Guadalupe, which gathers not only Mexicans but Latinos from all nationalities, as those identified and represented in *OjO Latino*. While individual faces are not distinguishable, and the larger context can only be imagined, religious duties expressed by gathering in church and carrying flowers are a festive opportunity to engage in public family activities that directly relate to intrinsic Latino traditions. In the ten photographs of this section, the tension between preserving autochthonous customs and adapting to new environments takes the central stage as they are expressed through food choices and newly adopted routines and appropriated spaces.



Figure 7

Mario García, *Lady of Guadalupe Celebration*, Digital photograph, December 5, 2016. Courtesy of Héctor Camilo Ruiz Sánchez

Landscape – Paisaje

As reflected in the Landscape section, participants discussed the conditions of winter as an environment foreign to them all, and thus as a prominent characteristic of their immigrant condition. For some, this was their first winter, and thus its novelty was worth a photograph. Others, regardless of their time in the city, still saw the seasonal changes as a distinctive aspect of their lives in Pittsburgh, where cold temperatures are a harsh element to cope with and a metaphor of Latinos' limited social interactions. Most of the photographs displayed in this section offer a visual account of snow accumulated on tree branches or roads; winter activities such as ice-skating in downtown Pittsburgh; participants' neighborhoods; and nondescript urban landscapes.

The theme of Landscape is exemplified by Teresa García's photograph of Pittsburgh's Strip District and downtown skyline, in which Teresa captured the mural of a lion's head that she encounters daily on her way to work (Figure 8). As Teresa clarifies in relation to this photograph, "I had a problem, [...] and I said 'God, give me a sign,' and few days later this appears on a wall on my way to work, and that's why I took this picture." For Teresa, this lion represents a divine message of encouragement that appeared in moments of sorrow and despair, even though she does not understand the literal message of the mural because of her precarious English skills. Another participant, Roberto Hernandez, photographed the parking lot of one of the Pittsburgh's Goodwill stores to show the relevance of community-engaged public services (Figure 9). At Goodwill Industries, he enrolled in weekly English classes as a way to prevent depression and improve his professional skills. By sharing this photograph, Roberto underlined the importance of recurrent gathering activities as key sites of encounter that allow immigrants to counterbalance isolation. The group discussions revolved around the importance of the few family support centers, churches and institutions that help Latinos in the city by opening their doors, such as Casa San José or the Latino Family Center. Through

OjO Latino outcomes, participants reinforced how these are sites of refuge that provide a sense of community and practical and social tools for Latinos of different nationalities to better adapt to life in Pittsburgh. While sometimes intangible, and hence not usually directly addressed, the landscapes encountered in Allegheny County with its particular urban landmarks and seasonal variations shape the life of immigrants since they represent a marked contrast to Latinos' regions of origin, whether these are rural or urban areas from the Caribbean, Mexico, or Central and South America.



Figure 8

Teresa García,
Art on Wall- Strip District
Pittsburgh, Digital
photograph, December 5,
2016. Courtesy of Héctor
Camilo Ruiz Sánchez.



Figure 9

Roberto Hernandez,
Parking Lot in Front of
the Goodwill, Digital
photograph, December 5,
2016. Courtesy of Héctor
Camilo Ruiz Sánchez.

The Exhibitions

The team planned three exhibitions to publicly disseminate the photographs and narratives collected within *OjO Latino*, as part of the project's goal of bringing visibility to this community. The selection of thirty-four photographs was presented at the Carnegie Library of Pittsburgh in Beechview and at the University of Pittsburgh. Displayed in medium-size printings (11 x 17 in.), they are also now available in a virtual repository. To advertise the exhibitions, we enlisted the help of Casa San José, a local, well-trusted Latino social service organization. Information about the exhibitions in Beechview and the University of Pittsburgh as well as the digital location of *OjO Latino's* virtual repository was further distributed through postcards featuring five of the thirty-four exhibited photographs.

The first of these three exhibitions opened on Saturday, March 25, 2017, at the Carnegie Library of Pittsburgh in Beechview, a neighborhood with an increasing concentration of Latinos, Latino grocery stores, and churches with services in Spanish. Forty people joined the opening, which included a round table and a question-and-answer session with two of the participants sharing their perspectives on the project and their experiences as Latino immigrants in Pittsburgh. *Tamales* were served for attendees, most of whom were friends, family, and colleagues of the *OjO Latino* photographers and the university team as well as a journalist from the city's major newspaper. A few people from the neighborhood were also in attendance. The discussion was animated and made room for emerging ideas on how to keep moving the exhibition into different formats such as having bigger prints of some of the images in public locations around the city as well as transforming some of them into graffiti art. Although these initiatives are yet to come to fruition, it was exciting to see visitors and participants engaged in thinking how the project could grow. The exhibition, with curatorial texts in English and Spanish, remained on view for two weeks, allowing neighbors, both Latinos and non-Latinos, to see the photographs in their own time and in the same context in which some of them were taken, thus making the participants' life experiences in Pittsburgh more approachable.

Taking place in a different context, the second exhibition opened on Monday, April 10, 2017, at the commons of the Graduate School of Public Health building at the University of Pittsburgh, where *OjO Latino* was available for an academic population largely composed of domestic and international students and scholars. Approximately fifty people attended the opening, most of them affiliated with the University of Pittsburgh. As in the previous opening, three community photographers participated in the round table as main speakers. They shared some of their experiences of migration and settlement, and how living in Pittsburgh represented hope, challenges and, many times, also fear. They strongly expressed that the Latino population in the City of Pittsburgh is composed of hard-working people, who many times are escaping harsh economic and social situations in their countries of origin and are shaping their futures in the United States taking blue-collar jobs, and usually with very basic English skills and reduced chances to go back home, even for visits. Beyond their photographic production, these participants' verbal contributions at the second exhibition opening—where photographs remained on view for three weeks—reaffirmed that the Pittsburgh Latino community is growing but still lacks a political and visible presence. It also confirmed that efforts to bring visibility, such as *OjO Latino*, are critical in a city that benefits from their work in service sectors but does not openly acknowledge the presence of Latinos, let alone their particular living contexts.

Based on the archival goals of *OjO Latino*, the third exhibition is a virtual repository—publicly available online at <http://ojolatinopittsburgh.omeka.net/>—containing the selection of photographs previously displayed and similarly laid out into the four curatorial categories of the physical exhibitions.²⁴ The rationale behind this virtual repository is to preserve and make publicly available material evidence of Latinos' experiences in Pittsburgh as well as their efforts

²⁴ Latz, *Photovoice*, 127–33.

to share those experiences. If the project emerged as a response to the absence of a Latino imprint in Pittsburgh's public archives, *OjO Latino's* virtual repository constitutes an effort to overcome this situation by recording both in voice and image the life experiences of this growing population.

Reflections

OjO Latino served a dual purpose. In addition to enabling Latino community members to tell their story and show pride in it, the project educated the larger community about their experience. We believe that attending the exhibitions and reading the related newspaper coverage engendered understanding and dialogue by building bridges and facilitating direct communication.²⁵ The *OjO Latino* project was able to recruit and retain thirteen out of fifteen participants and make visible their presence in the city through public exhibitions and round table discussions. While the project participants explored commonalities such as religion and family, they also became more aware of interesting cultural and linguistic differences when photographing and discussing people from other Latin American countries. The project not only raised their visibility to non-Latinos but also helped them become visible to each other in their diversity. This, in turn, promoted their sense of ethnic identity, not always based on sameness but sometimes on difference within shared linguistic and cultural parameters.

Many other interested community members could not participate, citing a variety of reasons, most notably not being able to meet on weekends because of work, time constraints, or lack of transportation. Their reality of working long hours, often sixty hours a week, and of living in a city with limited bus routes on weekends highlights their difficulties in committing to collective efforts, in spite of their manifest interest. These circumstances explain why the majority of attendees to the first public exhibition were mostly people from academia and Pittsburgh's art scene, although this may be considered another expression of the reality of Latino life in Pittsburgh, a city with a significant population of international students and scholars.

Most of the *OjO Latino* team members and participants who began the project have a continued involvement with it and were even willing to extend it beyond the planned schedule. There are several potential reasons for this commitment to the project. First, since the first day, when participating in a short photographic course, participants found both aesthetic and social value in taking pictures and engaging in extended group discussion meetings, which contrasts with some of the literature saying that training Photovoice participants in photography introduces bias and imposes limits.²⁶ Second, they repeatedly spoke of the pride derived from their work, family and customs. Third, they were proud to show their photographs publicly and to display their names. *OjO Latino* was part of their ethnic identity formation and affirmation.

The *OjO Latino* team intentionally organized group rather than individual discussions with each photographer and made every effort to transfer power over the project to participants.²⁷ We encouraged them to decide on topics to focus on and to exhibit, to decide on rules for exhibitions, and to be the main speakers in openings. Participants said they enjoyed taking part in decisions about the photographs' content and the format of the final exhibition. This

²⁵ Diana Nelson Jones, "Ojo Latino' Photo Exhibition Gives Ethnic Groups a Voice," *Pittsburgh Post-Gazette*, April 3, 2017; <http://www.post-gazette.com/opinion/diana-nelson-jones/2017/04/03/Diana-Nelson-Jones-Ojo-Latino-photo-exhibit-Pitt-Public-Health-Commons/stories/201704030009>.

²⁶ Andrew Cox and Melanie Benson, "Visual Methods and Quality in Information Behaviour Research: The Cases of Photovoice and Mental Mapping," *Information Research: An International Electronic Journal* 22, no. 2 (2017), n.p.

²⁷ Evans-Agnew, Boutain, and Roseberg, "Advancing Nursing Research," E3-4.

dynamic blurred the line of authority between participants and the project team, thus creating spaces of solidarity among all members of the project. Frequent telephonic and text communications among participants and the project director may have contributed to the team spirit. Specifically, in informal follow-up calls, participants said they found value in learning about other people's lives and different Spanish expressions from their fellow Latin Americans, enjoyed getting together, discovered aspects of photography that they found interesting to explore, and were excited about seeing their pictures exhibited. Faculty and students involved in the project likewise developed and cemented their community relationships, and challenged, as expected, their own stereotypes.²⁸ For example, we learned that community members wanted to be publicly recognized and to share their names along with their photographic work. We also learned that they wanted to tell not only their own stories, but also the stories of the people close to them, such as their co-workers, neighbors, and families. It also became evident that community members actively work to preserve their traditions while at the same time enjoying acquiring new cultural practices in the United States.

Photovoice projects frequently forgo the exhibit and often no reason is offered for this decision.²⁹ For the *OjO Latino* team and participants, sharing the work publicly was one of the main objectives because it was the one thing that would increase visibility for Pittsburgh's Latino community and also because it can have an empowering effect on participants.³⁰ This is probably one of the reasons why all photographers wanted their name associated with the photographs they took. We believe the exhibitions may have an even larger beneficial role in invisible, emerging Latino communities, such as Pittsburgh's. As we have emphasized, the extensive discussions and highlighting of the group's experience helped participants explore and strengthen their ethnic identity. Strong ethnic identity, in turn, protects against stress and mental health problems among immigrants.³¹

One of the objectives of the Photovoice method is to achieve social change.³² With *OjO Latino*, we did not explicitly engage in action planning for policy change. This is likely the next logical step and one that needs to be undertaken in collaboration with community members and community organizations in the Pittsburgh area. Yet, through the photographs participants took, and through their narratives, we invited the public to learn about the city that is lived and transited by Latino immigrants. We got closer to the ways Latino immigrants see the city, how they navigate it and how they inhabit it. Their gaze challenged our own views and experiences of Pittsburgh such as the beauty and harshness of winter, the many kitchens in which Latinos work, or the roofs they fix. Their gaze also speaks of how nostalgia for the homeland collides with the opportunities available for Latinos in Pittsburgh to make a living for themselves and their families who live with them in Pittsburgh or who are back at home. We learned how crucial the informal connections that exist among immigrants are, and how they truly desire to better integrate with the broader society, because being isolated and anonymous creates a heavy burden in their lives.

The *OjO Latino* team believes that this project connected Latinos from different origins, linked the University of Pittsburgh with participants, and represented a step toward creating a Latino presence in Pittsburgh's public archives. This work is also part of our desire not only to document *OjO Latino* itself, but also to leave a public trace of the Latino presence in Pittsburgh

²⁸ Cox and Benson, "Visual Methods"; Sahay et al., "It's Like We Are Legally, Illegal," 59–60.

²⁹ Evans-Agnew, Boutain, and Rosemberg, "Advancing Nursing," E8.

³⁰ Goldie Komaie et al., "Photovoice as a Pedagogical Tool to Increase Research Literacy Among Community Members," *Pedagogy in Health Promotion* 4, no. 2 (2018): 111; Cox and Benson, "Visual Methods"; Sahay et al., "It's Like We Are Legally, Illegal," 50.

³¹ Espinosa et al., "Ethnic Identity," 160; Amy L Ai et al., "Racial/Ethnic Identity and Subjective Physical and Mental Health of Latino Americans: An Asset Within?," *American Journal of Community Psychology* 53, no. 1–2 (2014): 181.

³² Mejia et al., "From Madres to Mujeristas," 301–2; Sahay et al., "It's Like We Are Legally, Illegal," 48; Evans-Agnew, Boutain, and Rosemberg, "Advancing Nursing Research," E1; Colón-Ramos et al., "How Latina Mothers Navigate a 'food Swamp,'" 1942.

and our reflections about it. Moreover, and as a concluding reflection, promoting open discussions of what it means to be Latino in an emerging community and the opportunity to produce a visual account of it promotes ethnic identity formation. Acknowledgement of the presence of this diverse population creates space for recognition with dignity and opposes uninformed stereotypes that lead to hatred campaigns and policies that noticeably impact the social, mental, and physical health of Latino immigrants in the United States.

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HISTORICAL PRESENCE IN VISUAL CULTURE Contemporaneity

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Border Check

Hazel Batrezchavez

About the Artist

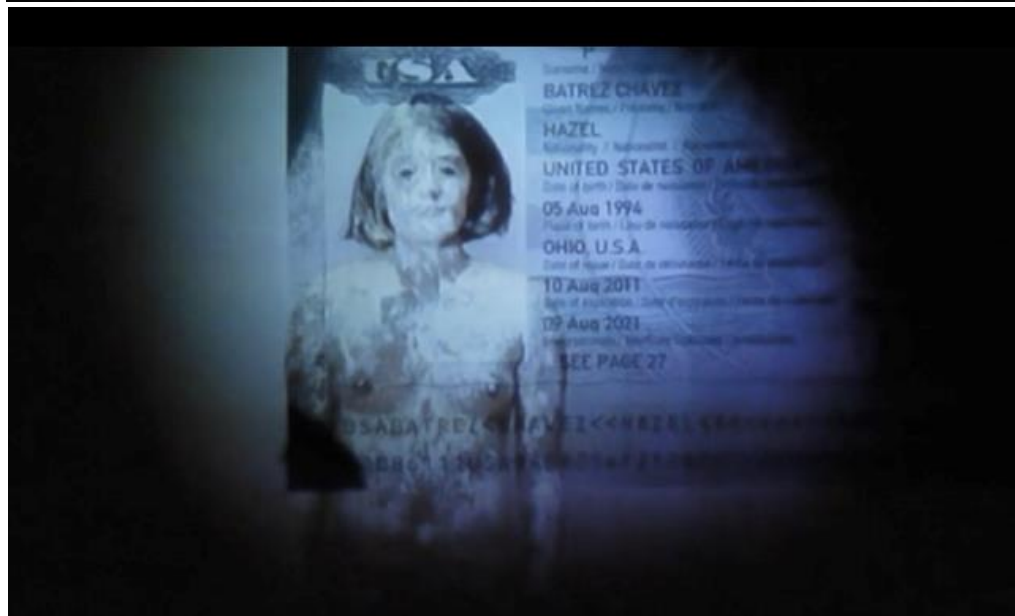
Hazel Batrezchavez received her bachelor of arts degree in studio art and anthropology from Grinnell College. She has been a part of various group exhibitions and pop-up shows in California, New Mexico, Iowa, and Minnesota, and has had solo exhibitions in New Mexico and Iowa. Her work moves freely among sculpture, video installation, and performance as a way to address the complexities of identity and all that is tied to it—such as the body, language, and material. She is interested in how the act of performing identity through daily rituals can be translated to the action that occurs in the process of making a sculpture or doing a performance. She recognizes that within the fine arts world there is an expectation that if you are raced, or gendered, your work is directly associated with identity. Often in identity- or race-curated exhibitions, the work functions as a double-edged sword; it celebrates achievement while also creating and fixing notions of race. In Batrezchavez's praxis and work, you will not find Frida Kahlo or Day of the Dead skulls, nor will you find a sombrero or a trope about the hard-working immigrant; you will not find delicate and soft materials just because she is a female, either. What you will find is the artist taking up space, making the viewer recognize the space she is taking, and a resistance to conform with the existing structures, to be defined and labeled with the institutional language, whether that is accomplished through the large-scale objects, or the actions that take place in the artist's studio or her performance. Currently Batrezchavez is an Instructor of Record and working towards her MFA in sculpture at the University of New Mexico, Albuquerque.

Border Check

Hazel Batrezchavez

My current work moves freely among sculpture, video installation, and performance. I work in multiple mediums as a way to address the complexities of identity, and all that is tied to it, like the body, language, and material. Lately, I've been interested in how the act of performing identity through daily rituals can be translated to the action that can happen in the process of making a sculpture or doing a performance. Making work that revolves around identity can sometimes feel burdening as a human; it leads me to questions.

What work might be expected of me in the art world because of my gender or the way I am "raced"? Often in critiques it can be difficult to talk about these specificities, like "race," gender, and the nude body, let alone be responsible for directing that conversation. I hope that through this work, a dialogue can be started.



Figures 1&2

Hazel Batrezchavez, *Border Check*, 2018, Film Stills.

Full Film: [Hazel Batrezchavez, Border Check, 2018, Video.](#)

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Looking/Not Looking

Aaron Henderson

About the Artist

Aaron Henderson's photographs, videos, and installations are inspired by the artist's visceral and intellectual interest in how the body moves through space. His projects articulate different facets of an ongoing critique of society's relationship to spectacle, technology, and performance. He believes that it is only through the process of examination—of ourselves and of our culture—that the past, present, and future can be fully understood.

Well-acquainted with movement, Henderson threw himself into walls and off platforms for STREB Extreme Action, an acrobatic performance company from 2002 to 2006. His videos and installations have been presented at the Carnegie Museum of Art, the Wexner Center, and many other museums and galleries in the United States, Europe, and Asia. His projection designs have been presented at Lincoln Center, the Andy Warhol Museum, the Institute of Contemporary Art (Boston) as well as at theaters and festivals around the world.

Henderson is currently an associate professor in the Department of Studio Arts at the University of Pittsburgh.

Looking/Not Looking

Aaron Henderson

My photographic series “Looking/Not Looking” (2018) is a collection of traces, reflections, and shadows captured in the Carnegie Museum of Art’s African Art/Art before 1300 galleries. Held apart from the rest of the collection, the corridor that houses these objects is fascinating due to the range of work collected there as well as for the ways this space differs from the rest of the museum. In my own work, I often set rigorous and specific parameters. Sometimes these rules are attempts to simplify complex situations, allowing me to focus on

one aspect of a larger whole. Sometimes they are just games I play. In this instance, I knew that I wanted to avoid photographing the actual objects, instead focusing on the space itself. As I entered the galleries, I found myself struck by the beauty of the objects and the density of their display. Darker than the surrounding galleries, reflections and shadows dominate the space. The objects themselves seem to glow, with spotlights bouncing off their surfaces and glass encasing. Transparent cubes create structures that contain and protect the objects, which sit on nearly identical pedestals. Scuffs and fingerprints remind us that these are real spaces, despite the austere backgrounds. These photographs look around and between the objects, focusing on the space itself. They examine a gallery tucked away, but only capture glances of the treasures held within.



Figure 1

Aaron Henderson, *Not Looking 4*, 2018, Digital Photograph.



Figure 2

Aaron Henderson, *Not Looking 9*, 2018, Digital Photograph.



Figure 3

Aaron Henderson, *Not Looking 10*, 2018, Digital Photograph.



Figure 4

Aaron Henderson, *Not Looking 14*, 2018, Digital Photograph.

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Destruction and Solution

Meghan Kozal

About the Artist

Meghan Kozal is an undergraduate at the University of Notre Dame, majoring in design and minoring in art history and computing and digital technologies. She is involved in various cultural clubs including the Asian American Association and the Filipino American Student Organization as well as several faith communities on campus. Her work has been exhibited in shows around the Toledo area, including the Northwest Ohio Community Art Exhibition as well as in South Bend at the Colfax Gallery and the Snite Museum of Art, and she looks forward to exhibiting a piece in Grand Rapids, Michigan's ArtPrize 10 at the Monroe Community Church. Her work has also been featured in The Juggler, a journal at the University of Notre Dame, and Polaris, a journal from Ohio Northern University. Meghan has been in the art and design field for years, working in local galleries and museums and doing graphic design work for many groups on campus. This coming year, she will be interning with Campus Ministry at the University of Notre Dame in communications and with the Notre Dame Institute for Global Investment as a designer and web developer. She hopes to pursue a master of fine arts degree after graduation, so as to continue on the path to becoming an arts educator.

Destruction and Solution

Meghan Kozal

Art is made to challenge. In my work, I compose images that will confront viewers while also challenging me to see an issue differently. My work stems from a love of art history and a desire to present stories from the news in a new and intriguing way. In particular, I tend to focus on issues in the Middle East, an area of the world I have seen constantly covered in the media since my childhood, and attempt to give a new voice to pervasive problems. Education also plays a large role in my work, whether referred to directly or as a

lens through which my work is composed. Education is a natural focus for me as it is a field that I have grown up surrounded by. Both of my parents are educators, and I hope also to pursue a job in that field. In combining all these areas of interest, I often use rather simple compositions with a regular presence of geometric shapes. I find that in breaking the ideas down to their essential elements, I am better able to convey a message and at the same time leave my work much more open, creating a space where viewers can place themselves and their experiences. This technique allows me to work with global issues in a wider capacity, linking issues to show how widespread they may appear and encouraging viewers to become actively involved in them no matter their viewing perspective.



Figure 1

Meghan Kozal, *Persistence of Memory*, 2017, Graphic Design.

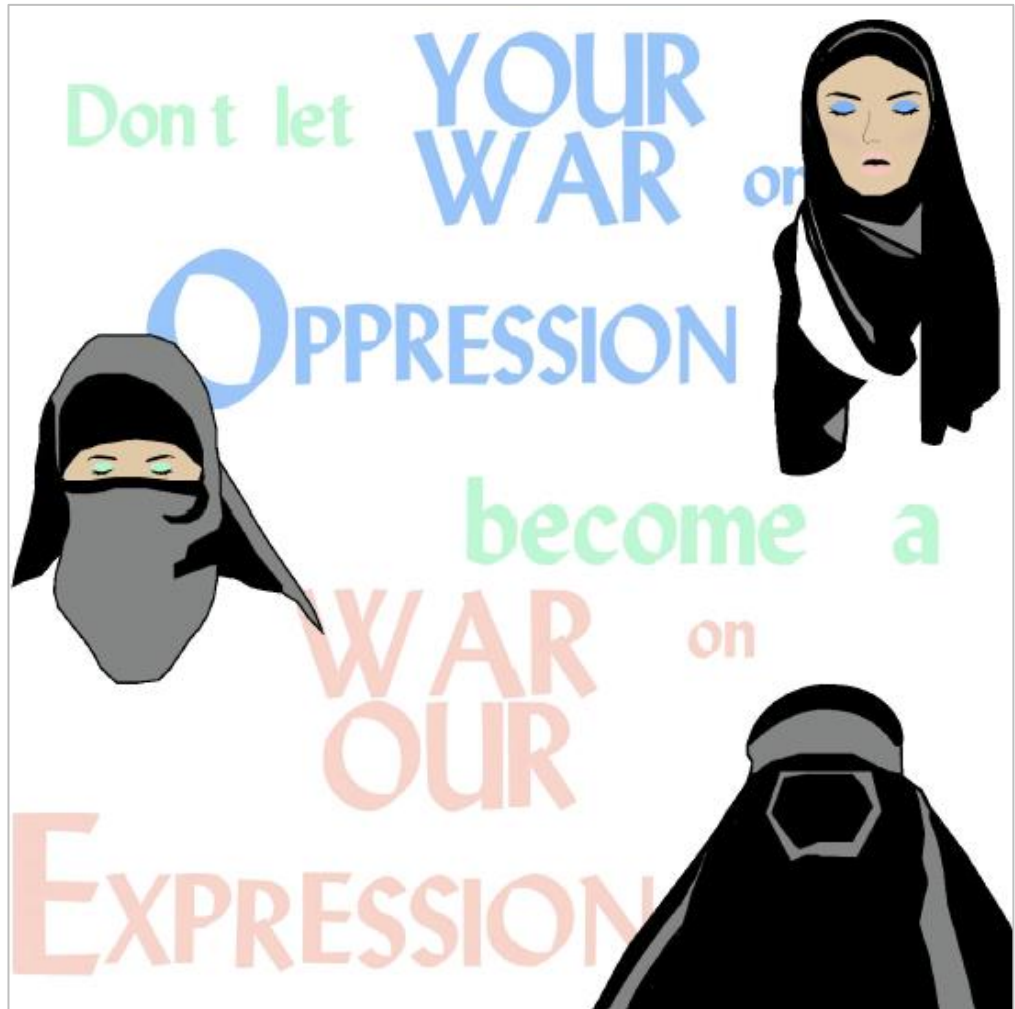


Figure 2

Megan Kozal, *Expression/Oppression*, 2017, Graphic Design.

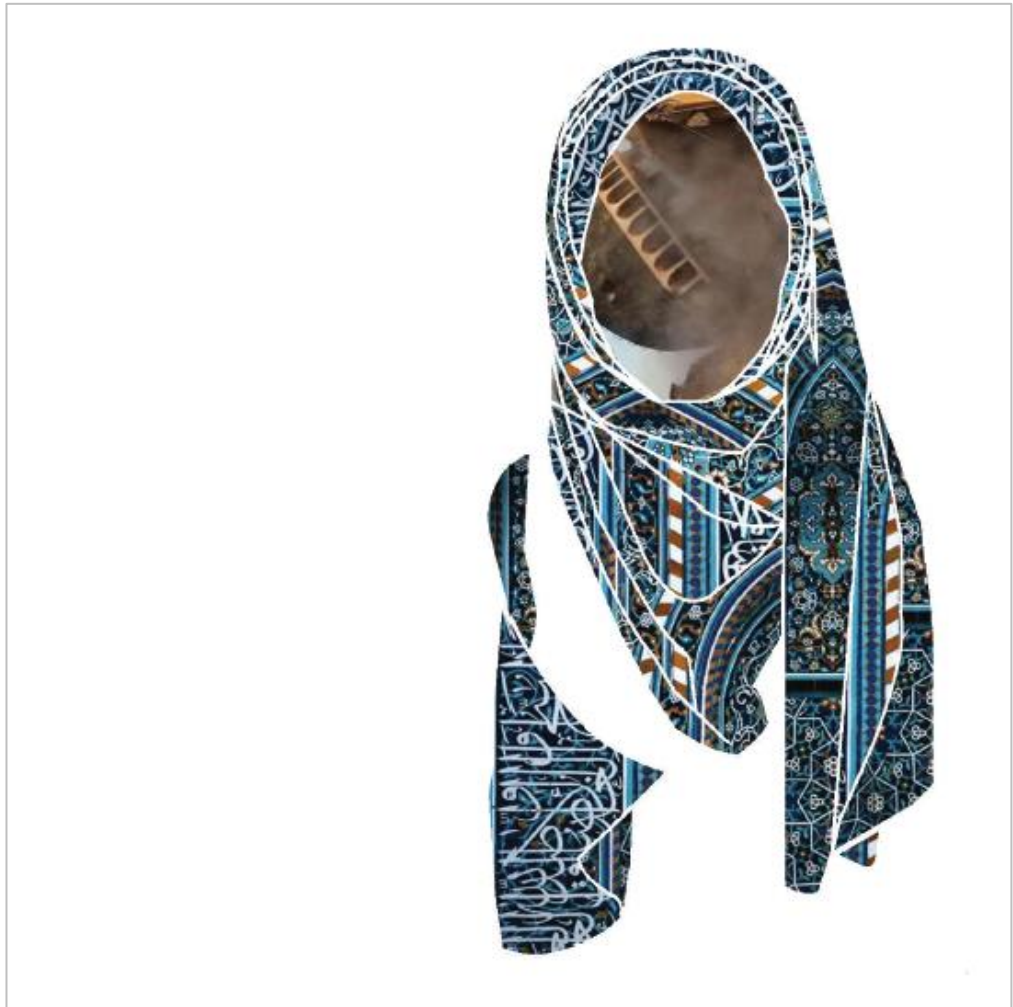


Figure 3

Meghan Kozal, *Destruction*, 2017, Graphic Design.

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Coming to Confidence

Cecelia Ivy Price

About the Artist

Cecelia Ivy Price is a Cleveland, OH-based artist. Price is the recipient of multiple scholarships, including two that enabled her travel to Italy for art history programs based in Florence and Rome and one for her work titled "Halfrican," relating to multicultural self-expression. Her work explores the power of skeletons and vanitas ("vanity"), which demonstrate life's impermanence, the plausible insignificance of earthly life, and the transient nature of all earthly goods and pursuits. Price channels the certainty of death and the imperative of not letting life pass one by. These ruminations grew deeper after the passing of the artist's mother in 2012. She spoke at the Skeletons, Stories, and Social Bodies Conference at the University of Southampton in 2018 on her works surrounding her mother's death in "Pins and Needles," which was featured in the series "Grave Expressions." As part of the Artist in Residence Program, she is creating works of art from reference photos she took while abroad. Interested parties can find Cecelia's creation of one these works, based on a Roman Cello Player, on her nascent YouTube channel, IvyArtisticChaos.

Coming to Confidence

Cecelia Ivy Price

I am baffled by Americans' inability to see the nude form for what it is: raw, pure, natural; simply beautiful. My work addresses subjects such as body shaming and self-confidence issues. I see the nude form as perfection, even with all of its natural, individual flaws. I paint sensuous, undulating lines of fleshy human forms, often with faces cut off or nondescript. We should not be living in a society that forces an art teacher to glue pages of art history books together so the students do not see the same naked figures they should have learned

about in biology class. I think the nudity and skulls in my work are reminders that we are all different and all the same, at once. We are all skeletons underneath, and we are all naked under our clothes; what is different is our personalities. This body of work also touches on sexual abuse, a nuance some viewers have not recognized.



Figure 1
Cecelia Ivy Price,
Coming to Confidence I, 2014, Oil on
Canvas.



Figure 2
Cecelia Ivy Price, *Coming to Confidence II*, 2014, Oil on Canvas.



Figure 3
Cecelia Ivy Price, *Coming to Confidence III*, 2014, Oil on Canvas.



Figure 4
Cecelia Ivy Price, *Coming to Confidence IV*, 2014, Oil on Canvas.

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Gringolandia

Jezabeth Roca Gonzalez

About the Artist

Jezabeth Roca Gonzalez is second-year student in an interdisciplinary MFA program at the University of South Florida in Tampa. Currently, her work focuses on the impact on Latinx identity within American culture as well as the discord between the two. The artist is interested in migration patterns that occur in Latinx communities, issues of separation, and the family dynamics that develop with relocating. Gonzales is originally from a rural town on the island of Puerto Rico, but she has resided in the United States for the last ten years. Her work explores concepts of family, distance, nostalgia, and displacement. Gonzales focuses on Latinx identity—both personal and universal—by producing work that elaborates on the phenomenal experiences of any person who is bridging two cultures, both physically and philosophically. The artist has always been interested in collaborations of any type with her family. Her work, often taking place at a distance, has always revolved around family and creating an emotional bridge between the artist and her home; this has contributed to a diverse perspective in creating art.

Gringolandia

Jezabeth Roca Gonzalez

“Gringolandia” (2017–2018) is an ongoing collaborative project with my brother Joshua Roca Gonzalez, an active duty marine stationed in Camp Pendleton, CA. Our goal is to document heritage through the act of military enlistment. With photography, we explore some ramifications on culture. Our generations of men perpetuate Puerto Rican machismo and are proud to adopt American citizenship, a position strengthened by their participation in the American military at the cost of

their own cultural history. Our work is a visual representation of the physical and psychological transitions in the development of Latinx soldiers. We are interested in exposing how this process contributes to a cultural view and practice of machismo. This work also considers inter-subjective relationships, which refers to a form of thinking by one or more conscious minds, while also exploring sibling dynamics, gender roles, and family intimacy.



Figure 1
Jezabeth Roca Gonzalez, *Gringolandia*, 2017-2018, Photograph.



Figure 2
Jezabeth Roca Gonzalez, *Gringolandia*, 2018, Photograph.



Figure 3
Jezabeth Roca Gonzalez, *Gringolandia*, 2017-2018, Photograph.



Figure 4
Jezabeth Roca Gonzalez, *Gringolandia*, 2017-2018, Photograph.



Figure 5
Jezabeth Roca Gonzalez, *Gringolandia*, 2017-2018, Photograph.



Figure 6
Jezabeth Roca Gonzalez, *Gringolandia*, 2017-2018, Photograph.

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Football

Nick Simko

About the Artist

Nick Simko is an artist based in Albuquerque, New Mexico. Simko's practice utilizes figurative imagery to navigate cultural processes of identity formation. Simko's work has been exhibited at museums and galleries throughout the United States, including The Vizcaya Museum and Gardens in Miami, The Walters Art Museum in Baltimore, The University of New Mexico Art Museum in Albuquerque, The Tyler School of Art at Temple University in Philadelphia, Colorado Photographic Arts Center in Denver, and Hillyer Arts Space in Washington, DC. In 2018, Simko was one of two artists selected for the Exceptional Visual Scholars Program at the Sanitary Tortilla Factory in Albuquerque. Simko is a 2018 recipient of the Van Deren Coke Fellowship in Photography from the University of New Mexico. Simko holds an MFA in Photography from the University of New Mexico as well as a BFA in Art History, Theory, and Criticism from the Maryland Institute College of Art.

Football

Nick Simko

Football addresses cultural categories of identity in the context of contemporary portraiture. I started this body of work in 2015 by shooting thousands of photographs of college football players during live sports events. My dad, who guided me in where to get the best shots, was especially delighted, having once been the sports photographer at West Point. I attended football games for three seasons, sitting in the stands and using a 400-millimeter lens to photograph the many figures involved in the spectacle. At the same time I was photographing

flora in the studio, and it wasn't until later that I saw that these archives both addressed issues of categorization and naturalness essential to my current practice. In my research, I had been considering the expectations bestowed upon artists who have specific marks of identity, and how their work is expected to authenticate their experience: women should represent their gender, people of color should represent their race, and queer folk should represent their desire. I wanted to problematize this equation by articulating the formation that often privileges itself as the transparent, rectilinear frame through which American culture is often perceived. With this in mind, I selected normative, white, male figures from my archive and extracted them from the din of the football field. Each figure is resituated amid an array of wild flowers, and their uniforms have an unexpected, garish team color. These digital composites are printed at life-size and use a visual vocabulary that hovers between the presumed reality of lens-based photography and the presumed fantasy of digital painting. Depending upon one's physical proximity to the printed pieces, the appearance of the figures and of the flowers shifts from being very stable to very fluid. This project demonstrates that portraiture does not necessarily disclose intrinsic truths about the subject matter it depicts, but rather renders bodies as wildly fluctuating surfaces upon which culture projects, incises, and embeds its ideals.

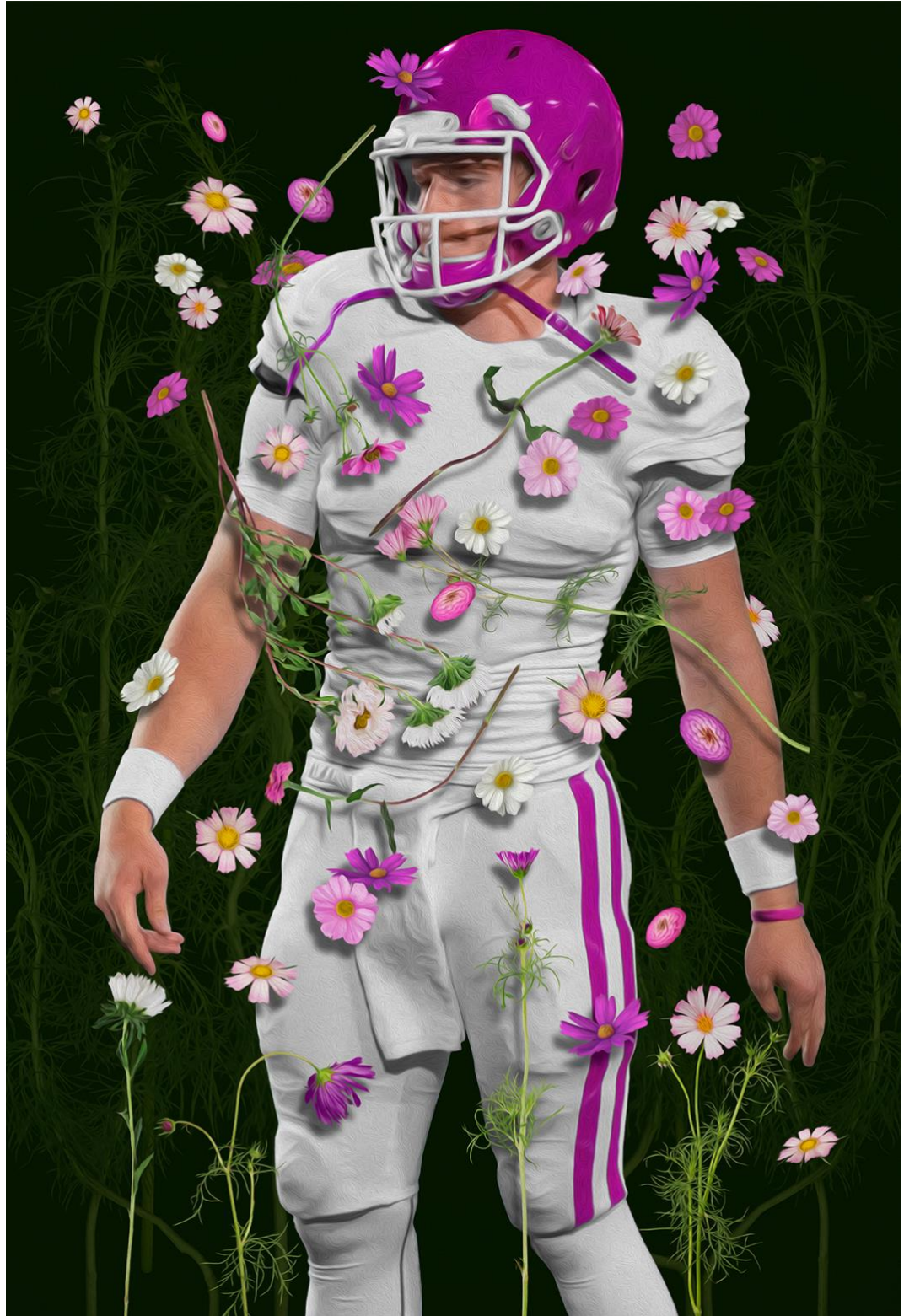


Figure 1

Nick Simko, *Football (7)*, 2018, Digital Composite Photograph, Inkjet Print on Paper, 60 $\frac{3}{4}$ x 41 $\frac{3}{4}$ in.




Figure 1

Nick Simko, *Football (1)*, 2018, Digital Composite Photograph, Inkjet Print on Paper, 31 x 31 ½ in.



Figure 3

Nick Simko, *Football (10)*, 2018, Digital Composite Photograph, Inkjet Print on Paper, 58 x 41 $\frac{3}{4}$ in.

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***Lawrence Paul Yuxweluptun:
Unceded Territories***
Karen Duffek and Tania Willard, eds

Annika Johnson

Book Review

Karen Duffek and Tania Willard, eds. *Lawrence Paul Yuxweluptun: Unceded Territories*. With contributions by Glenn Alteen, Marcia Crosby, Jimmie Durham et al. Vancouver: Figure 1 Publishing and Museum of Anthropology at UBC, 2016. 182 pp.; 85 ills (chiefly color). Hardcover \$45.00 (9781927958513)

Exhibition schedule: Museum of Anthropology at the University of British Columbia, Vancouver, BC, Canada, May 10—October 16, 2016

About the Author

Annika K. Johnson is the 2017–2019 Wyeth Fellow at the Center for Advanced Study in the Visual Arts. Her dissertation, entitled "Agency at the Confluence of Euro-American and Dakota Art, 1835-1900," examines cross-cultural artistic exchange during the colonization of Dakota homelands.

Lawrence Paul Yuxweluptun: Unceded Territories

Karen Duffek and Tania Willard, eds.

Annika Johnson

“Every Native person wakes up and they are usufructed.” – Lawrence Paul Yuxweluptun (14)

Usufruct refers to one’s right to the nondestructive use and fruits of the land. The enforcement of such property law on stolen Indigenous lands exposes the colonialist attitude toward human-land relations. While, historically, several First Nations ceded their traditional territories to British, then Canadian, governments via treaties (official government-to-government agreements), present-day British Columbia’s

original inhabitants never surrendered their coastal lands that the government opened to settlement. Indigenous communities retain limited usufruct rights to fish, hunt, and perform ceremony on traditional lands, while—paradoxically—the government permits industry to irreparably damage waterways, forests, and sacred sites.

Such is the state of being “usufructed,” in artist Lawrence Paul Yuxweluptun’s wry characterization of colonial property law. The artist materializes his memorable polemical statements (“your back rent is due, British Columbia!”) in supersaturated rainbow-hued paintings that demand recognition of Aboriginal sovereignty. *Unceded Territories*, a major retrospective of Yuxweluptun’s work hosted by the University of British Columbia’s Museum of Anthropology (MOA) in 2016, fittingly took place on lands that Coast Salish peoples never officially ceded to the government. The region’s unsettled land disputes provide fertile conceptual ground for the political aesthetics of Yuxweluptun, an artist of Cowichan (Hul’q’umi’num Coast Salish) and Okanagan (Syilx) descent.

This essay reviews the exhibition’s equally noteworthy catalogue edited by co-curators Karen Duffek and Tania Willard. Its seven essays range in format from Yuxweluptun’s artist statement to a curatorial dialogue, a short story by artist Jimmy Durham, and scholarly essays that contextualize his oeuvre. One hundred color reproductions of paintings, drawings, performances, and a few studio and historical photographs accompany the essays. Contributors explore the implications of Yuxweluptun’s refusal to be constrained by Western legal and analogously aesthetic boundaries. Broadly, this collection forwards a vision of a decolonized art world while remaining skeptical of its institutions and bounded territories.

The contributors position Yuxweluptun, a self-described history painter, within a long line of First Nations activists who have creatively combatted the government’s abuse of Indigenous land rights. Marcia Crosby’s historical essay examines how Tsimshian and Skwxwú7mesh leaders and other Indigenous organizations employed print media and public performance in the early 1900s to petition the Crown and reclaim Indian title. Yuxweluptun’s practice follows earlier leaders “who innovatively used the dynamics of Indigenous intercultural exchange to develop common political goals” (111). Knowledge of landmark land rights cases and key legal terminology, her essay makes clear, is essential to an art history of unceded territory.

In “A Free State of Mind Zone,” Lucy R. Lippard examines Yuxweluptun’s free use and subversion of Western aesthetics. For Lippard, the artist’s maneuvering between Western and Indigenous (i.e., “traditional”) art worlds subjects him to a double standard: critics dismiss his incisive appropriation of modernism’s primitivizing aesthetics as derivative (his paintings’ visual affinities with surrealism are well noted) (89). Conversely, some coastal communities criticize Yuxweluptun’s appropriation of their traditional designs and his depiction of restricted ceremonial spaces. To negotiate this double imputation, Yuxweluptun employs a philosophy he calls “ovoidism” to free himself from such constraints. He explains that the cultural ambiguity of the ovoid shape, a signature form in his abstract works, allows multiple visual grammars within Western and Indigenous languages to merge and collide.

Many essayists discuss this provocative engagement with “tradition.” Willard writes that, in works like *Night in a Salish Longhouse* (1991)—depicting as it does sacred space and knowledge, Yuxweluptun shows us “something of his own interior, his experience of ceremony. He is showing us not the artifact of ceremony, like a carved mask, but the vitality and continuum of ceremony as a living, breathing part of his culture” (39). Larry Grant, a Musqueam elder and hən’q’əmin’əm’ language educator, remarks in his preface that Yuxweluptun uses “cultural and artistic license to create the visions that he has,” such that “he’s being a frontline activist, trying to throw off the chains of cultural restraint” (2). Yuxweluptun’s provocative works combat urgent ecological and political injustices.

The heart of the catalogue features interwoven essays by artist and curator Tania Willard (Secwepemc Nation) and Karen Duffek, MOA curator of Contemporary Visual Arts & Pacific Northwest. They delve into unceded territories as a conceptual framework for interpreting Yuxweluptun’s art and Indigenous self-determination. They re-orient the paradigm of the painted landscape as a thing to behold (perhaps a metaphor for extractive, capitalist land use practices) toward land as experience and inheritance. Most interestingly, they provoke the connections between the lived realities of colonized land and the colonized territories of the art world (the museum, academy, market, and stylistic conventions) that Yuxweluptun’s highly political practice exposes. Whom is he beholden to, and what sort of action can his paintings elicit? Is Yuxweluptun “selling out” when an oil executive buys his paintings that criticize such “super predators” (33)? This difficult and fascinating question exposes the interface between two seemingly binary worldviews between which Yuxweluptun moves freely.

Through his drawings, large-scale paintings, and—as discussed in Glenn Alteen’s essay—performances, Yuxweluptun petitions a specifically non-Indigenous viewership. “Immigrants are my hobby. I want them to understand who they are” (14); that is, squatters on Indigenous land. Lippard acknowledges the reckoning required for non-Indigenous viewers and critics of Yuxweluptun’s works who “have to take a deep breath each time we undertake an essay like this one on a Native artist who has the courage to make it clear when and how often we screw up” (93). In his foreword, MOA director Anthony Alan Shelton reflects on the museum’s complicity in the colonial subjugation of the region’s Indigenous peoples through the collection and display of their cultural patrimony—which the museum seeks to amend. But can the art world ever truly de-colonize the museum, a quintessential colonial institution?

Exhibition visitors who viewed Yuxweluptun’s work in Vancouver experienced first-hand the artist’s reclamation of the museum space that currently occupies unceded Musqueam territory. But how might the catalogue conceptually re-position a global readership on Coast Salish land? As the topic and framework of discussion, unceded territory petitions for recognition of First Nations sovereignty by asking readers on whose ground they stand. Another question looms behind the essays: in the face of environmental destruction on a planetary scale, are we all totally “fructed”? Yuxweluptun’s focus on Indigenous land rights calls upon us all to consider our shared environmental future.



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The Invention of Race in the Middle Ages

Geraldine Heng

Jacqueline Lombard

Book Review

Geraldine Heng, *The Invention of Race in the Middle Ages*. New York: Cambridge University Press, 2018. 504 pp.; 10 ills. Hardcover, £34.99 (9781108422789)

About the Author

Jacqueline Lombard is a PhD candidate in the history of art and architecture at the University of Pittsburgh, where she also earned her M.A, in 2017. Prior to coming to Pitt she earned her B.A. in studio art and medieval and Renaissance Studies at Carleton College. She specializes in medieval art history, with a particular focus on the history of art objects as products or conduits of cross-cultural exchange across medieval Europe, the Middle East, and Northern and Eastern Africa. Her research explores premodern conceptions of ethnic and racial identity, and seeks to understand how medieval peoples engaged with art objects to articulate and understand their own identities and spaces within their global networks.

The Invention of Race in the Middle Ages

Geraldine Heng

Jacqueline Lombard

Straddling the complicated line between medieval studies and critical race theory, *The Invention of Race in the Middle Ages* is a comprehensive volume that will change the ways in which medieval history is understood. Operating between two fields that have historically taken little interest in each other, Geraldine Heng addresses race alongside power, empire, gender, religion, culture, literature, and art with tremendous insight built on meticulous research. She compels readers to consider how race shaped medieval European societies and

worldviews, and how its roots can be detected far earlier than canonically assumed.

Heng's attention to particularities in *The Invention of Race in the Middle Ages* is praiseworthy, and more remarkable is her ability to weave so many seemingly disparate case studies into one comprehensive analysis. *The Invention of Race* stands upon the last few decades of foundational works on medieval race, which consist largely of a diverse array of individual case studies. Heng lays out the recent historiography of both medieval studies and critical race theory in her first chapter, where she also offers a trans-historical definition of race that serves as the foundation for the chapters to come. Throughout the book, Heng presents a strong argument for a comparative approach to the study of historical race as she explicates a wide variety of source materials to illuminate previously undetected patterns of race-making. Heng repeatedly demonstrates that each medieval source has its own agenda and its own stake within its own context and audience. When studied together, however, each narrative offers more insight into the trans-cultural development of race.

The second and third chapters explore how race could be built upon religious difference in the medieval world, and how religious race was frequently blurred with ideologies about blood and genealogy-based race that could not be altered, even by conversion. Chapter 2 explores chronicles, charters, and statutes that pertain to the legal treatment and subsequent persecution of Jews in medieval England. Heng compares these social laws to later literary works produced in England after the expulsion of 1290 in order to unpack their implications within the English Christian imagination. Chapter 3 turns to the so-called Saracens through analysis of crusade accounts, trade contracts, and epic poetry to explore how Europeans engaged with, feared, or fantasized about their Muslims neighbors, and how European ideas of race could be quite fluid depending on the political or economic situation at hand.

In these opening chapters, and in those that follow, it becomes increasingly clear that the circumstances that give way to medieval ideas of race often differ from those of the modern world. Medieval ideas of race tend to be more nuanced, and not yet systematized. Heng skillfully navigates and unpacks these differences. In Chapter 4, she turns to the question of color-based race—perhaps the most resonant with modern readers—to explore the distinctly medieval manifestations of color-based racial ideologies. In this chapter, Heng parses the multifaceted meanings of blackness in medieval European thought, as a concept distinct but not exclusive from African identity or the actual quality of having black skin. Figures such as Moriaen, Saint Maurice, Abba Moses, and the Queen of Sheba are brought together with works including the *King of Tars*, *Parzival*, and Albertus Magnus's *Quaestiones super De animalibus* to explore how artistic and philosophical explorations of the meaning of blackness shaped white European perceptions toward black African people. Heng pays careful attention to the developing concept of whiteness as well, and how medieval terminology and thought came to influence color-based racial ideologies as they would eventually exist in the modern world.

The last section of the book addresses the nature of globalism in the twelfth through fifteenth centuries and elucidates how Europeans conceptualized the more geographically distant peoples they encountered outside the Abrahamic faiths. Chapter 5 considers the

archeological remnants of Norse contact in North America alongside contemporary saga narratives, arguing that many of the mythical creatures and encounters explored in these stories were based upon their understanding of Native Americans. Chapter 6 considers accounts written by Europeans who encountered the Mongol Court, and Chapter 7 traces the woefully understudied arrival of the Romani in Europe by studying their depictions within Persian and European romances, chronicles, and legal correspondence. In these last chapters, Heng's research acumen shines: she foregrounds how Europeans perceived the Native Americans, Mongols, and Romani, which she astutely follows with insights into how these groups perceived themselves. Heng thus offers a refreshing emphasis on the identities and cultural practices of the groups in question not simply as racialized subjects, but for their own historical merits as well.

At the center of Heng's work is the question of how to address race in these diverse but intersecting contexts and what race represents through a trans-historical lens. She ably demonstrates that race, as a social force enacted by groups of people to categorize human beings via differences believed to be fundamental and immutable, was indeed developing in the Middle Ages and must be studied as such. This timely argument comes after multiple decades of debate among medievalists about whether the term *race* can be appropriately used in medieval studies, or if such a question has any purchase in the first place. Terms such as "difference," "xenophobia," "alterity," and "otherness" have been championed as more suitable alternatives as medieval peoples themselves never used the word *race*. By adhering to the methodological lens of critical race theory, Heng persuasively shows how more ambiguous terms such as *difference* or *otherness* can quickly lose their potency, and that *race*, with all of its larger implications, presents the only appropriate term to use. The debates raised and addressed in this work will challenge scholars to radically rethink how they approach the social histories with which they work, and for scholars who consider social context to be an essential aspect of their research, *The Invention of Race* is a must-read.

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***Modern Art in the Arab World:
Primary Documents***

Anneka Lenssen, Sarah A. Rogers, and Nada M. Shabout, eds.

Golnar Yarmohammad Touski

Book Review

Anneka Lenssen, Sarah A. Rogers, and Nada M. Shabout. *Modern Art in the Arab World: Primary Documents*. New York: The Museum of Modern Art, in association with Duke University Press, 2018. 464 pp.; 49 ill.; 51 b/w ill. Paperback, \$40 (1633450384, 9781633450387)

About the Author

Golnar Yarmohammad Touski is a doctoral student researching Iranian and Middle Eastern contemporary art at University of Pittsburgh's Department of History of Art and Architecture. As an artist, she studied painting and sculpture at University of Art (Daneshgah-e-Honar) in Tehran, Iran. Her research interests include postcolonial theory, modernism studies, uneven and combined development, relational aesthetics, mobility, borders, and geopolitics.

Modern Art in the Arab World: Primary Documents

Anneka Lenssen, Sarah A. Rogers, and
Nada M. Shabout

Golnar Yarmohammad Touski

Among the most recent publications in MoMA's Primary Documents series, *Modern Art in The Arab World* is a timely arrival in the contemporary history of the Middle East and North Africa. With these 125 documents, the collection offers an unprecedented anthology of source material on modern art in the Arab world. The archive represents twelve Arab-speaking nation-states across the region as well as their Algerian, Egyptian, Iraqi, and Palestinian diasporas. In their socialist reading of postcolonial discourses, Anneka Lenssen, Sarah A. Rogers, and

Nada M. Shabout trace the effects of global, artistic transformations in the Middle East, such as the emergence of national institutions and international art venues and their associated events in the Arab world. The editors mark a period of modernization in the region from 1882 to 1987. The year 1987 marks a turning point of political transformation in the Middle East and a global shift to a "non-linear and coeval" order when academic tropes and art institutions emerged and were subsequently dismantled by avant-garde movements.

Documents included in the collection are predominantly translations of Arabic texts, but the editors carefully compare other regional, diasporic, and colonial languages against their sociocultural context and time frame. The texts range from artists' articles and diary entries, journal contributions, exhibition guest book entries, encyclopedia entries, manifestos, and letters, to national and international biennials documentation. Chronological ordering of texts is uniform format for MoMA's Primary Documents series, however the book does not include a consecutive connection among the disparate texts. In lieu of a timeline or map of political events, the editors organize the content around various thematic, pedagogical medium- and document-based constellations. For example, the titles "The Importance of Art," "Sculpture and The Public in Egypt," "Arab Romantics," and "Materials for a New Algerian Art" emphasize the importance of document-as-point-of-departure. As such, despite its chronological ordering, the book resists a comprehensive view and allows for an art historical reading salient to modernity's contradictions and flux. The editors chronicle a fluctuant history of artistic discourse and sociopolitical struggle that seeks to replace a more stylistically formal approach, the latter of which is often the conventional practice of writing about modern and contemporary art from the Middle East.

Due to the field's source documents' rare and scattered availability in English-language collections, the acts of collection and translation are necessary and overdue. However, the book goes beyond mere archival compilation as the texts and images scaffold a deterritorialized conception of modernity in the Arab world and speak to an existing trajectory of texts on modernism studies.

Fredrick Jameson famously critiqued the field of modernist studies for its offering "a modernity for everyone," whereby every nation-state was thought to inevitably catch up with the Euro-American notion of modernity.¹ The editors address this misperception from the outset. To sidestep subjugating the Arab world to North Atlantic modernity, the book avoids an essentially geographical and hierarchal narrative both in terms of structure and content. They argue that "as artists, critics, and groups featured here went about formulating models for a responsible and flexible modernism, the Arab identity was often thought of as a frame in which to consolidate creative energies without subsuming all differences." They then assert that "to engage this writing about modern art, ideas and things, and events is to consider the deterritorialized aspects of historic modernism, and not a separate tradition or *alterative modernism*" (20). Therefore, modernism finds broader implications beyond formalistic

¹ Fredric Jameson, *A Singular Modernity* (London: Verso, 2012).

modernism and is defined as Arab unity and resistance, post coloniality, globality, and progress.

In the introduction, Ussama Makdisi best articulates the forces of modernism, laying out a brief history of the formation of nation-states in the region vis-à-vis ideas of globality and progress. Here, he invokes historian Albert Hourani's reflection, "the tragedy of Arab history is that it was caught between an indigenous desire for self-determination and an incorrigible Western will to dominate the Arab world itself" (28). Hence, the book defines modernism in the space between these two forces. Such theoretical framework lends itself to a collection of some one hundred artworks—many of which are not widely known—as well as primary texts and focused, critical essays.

In the context of countries included in the book, translation is a performative and collective act of reimagining Arab polity. Paradoxically, the language of this imagined polity is not always Arabic. The Arab world introduced in the book, in effect, is a compendium of languages and ethnicities, many of which are absent from the constellation of texts; for example, those of Kurdish and Armenian accounts. Such absence is due to lack of archival documents, but it implies concepts of violence, conflict, and erasure. As such, non-Arab-speaking ethnicities and their lack of documentation are just as much part of a post-colonial discourse of belonging as the Arab speaking ethnicities documented in the book. The violence of erasure emerges elsewhere in writings of artists of the Arab world, such as the Algerian Lettrist Manifesto, which reads today as radical as it did upon its appearance in the third issue of the *Internationale Lettriste* (1952–1954). It opens with these chilling lines, "No human dies of hunger, thirst, or life. One can only die from renunciation" (163).

Translation here is a collective effort of a team of twenty translators working with scholars, who do so as a necessary act of making these materials available; but, more importantly, they work to translate the experience of reading them in the original context, complete with the discourses and challenges they posed. *Modern Art in The Arab World* provides not only a substantial archive, but also a liminal space of textual fluidity to revisit modernity outside of its North Atlantic core.

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Unsettled Exhibiting the Greater West

Lily Brewer

Exhibition Review

Exhibition schedule: The Nevada Museum of Art, Reno, Nevada, August 26, 2017—January 21, 2018; Anchorage Museum, Anchorage, Alaska, April 6, 2018—September 9, 2018; Palm Springs Art Museum, Palm Springs, California, October 27, 2018—February 18, 2019

About the Author

Lily Brewer is a PhD student at the University of Pittsburgh, where she studies modern and contemporary landscape and aerial photography. Based in Chicago and Pittsburgh, she is the editor-in-chief of the forthcoming journal Sedimenta, which investigates environmentalism in the arts and humanities.

Unsettled Exhibiting the Greater West

Lily Brewer

The Nevada Museum of Art's exhibition *Unsettled* provides us with a new grammar called the Greater West, which invites artists to take back the frontier narrative from colonizing currents. In its companion triennial conference, contemporary art curators William L. Fox and JoAnne Northrup define the Greater West as a super-region surrounding the Pacific Basin, "from Alaska to Patagonia to Papua New Guinea to Australia." In turn, the exhibition visualizes artistic practices within larger global, planetary conditions, making (re)appropriation the

new anti-colonial Western motif.



Figure 1

Lily Brewer, Gallery view of (L-R): Sonia Falcone *Field of Color* (2013), Guillermo Bert *Mapuche Portal #1* (2014), Andrea Zittel *Prototype For Billboard at A-Z West: Big Rock on Hill Behind House* (2011), and Ed Ruscha *Lost, Empires Living Tribes* (1984), Nevada Museum of Art, 2018. All rights reserved.

In *Unsettled*, Alaska Native, First Nations, Latinx, and Black artists represent this consequential super-region from a dynamic and seismic vantage that ties their practices to the earth's surface and its geopolitical tensions. The gallery space is a microcosm for these tensions, conceptually expanded. *Chocolate Room* (1970–2004), by U.S. artist Ed Ruscha, comprises over three hundred panels of chocolate silkscreen and occupies an entire room, defamiliarizing the Hershey brand, which has a contentious and genocidal history in Central America. On a wall outside the galleries, *Which Way Does the Arrow Point* (2017), by Colombian multimedia artist Minerva Cuevas, observes and flips the visual rhetoric of advertising through parody. The cultural icon Smokey the Bear, who relayed the dangers of forest fires through public service announcements in the 1990s, breaks an arrow in half whose end is the Chevron petroleum logo. The two icons parody the relationship between petrol-

imperialism in the Nevadan forest systems and its impact on neighboring First Nations communities. Bolivian installation artist Sonia Falcone's *Field of Color* (2013) consists of eighty-eight clay bowls filled with spices, centering the hostile history of the spice trade within the space. This constellation of works within *Unsettled* is the sharpest in terms of considering material histories.

Unsettled's contemporary artists revise the sublime yet threatening frontier narratives perpetuated, in part, by the exhibition's twentieth-century artists, such as U.S. southwest painters Georgia O'Keefe in *Road Past the View* (1964) and Gerard Curtis Delano in *Navajo Camp* (ca. 1930s). "The theme 'shifting ground' tells the story of the epic collisions of the tectonic boundaries that create the physical landscapes of the greater west," writes Northrup. The twentieth century's hackneyed narrative of idyllic yet treacherous *terra nullius*—no one's land—contributed to representations of a perfidious mother nature. Drawing their own histories out from the horizon-heavy landscape painting traditions from the mid-twentieth century, these artists take up the aesthetic tools of colonization, through technology, design, and constructions of race and gender.

Nuclear anxiety and themes of destruction resonate through the exhibition and join with the unsettled motif. Patrick Nagatani imagines altered landscapes in *Uranium Tailings, Anaconda Minerals Corporation, Laguna Pueblo Reservation, New Mexico* (1990). His collages mark imagined geographies in the arid and semi-arid southwestern region, formerly (but in the not-too-distant past) subject to violent nuclear testing. In particular, his photographs of World War II-era Japanese internment camps mark largely forgotten sites of humanitarian duress in his collages. In another geographical (re)marking, Nicholas Galanin photographs actual signposts. *Your Inane Perspective: Haa Aaní Haa Kusteeyí Sitee (Our Land is Our Life)* (2015) is a highway sign reading "No Name Creek" with the addendum "Watlachéix'k'í Héén" underneath, which reclaims the whitewashed creek bed and surrounding land. Da-ka-xeen Mehnor reclaims formerly prescribed identities in *Da-ka-xeen, the Thlinget Artist 2005*, from the series *Reinterpretation* (2005–07). He takes back a critical tool of colonial science—the ethnographic photograph—and manipulates it with his own image mirrored against a nineteenth-century member of his Thlinget tribe. These photographers' works refuse white Western appropriation and reclaim lost titles. Their presence scaffolds other attempts to decolonize museum spaces.


Allison Warden, whose stage name is AKU MATU, uses Twitter as a platform for poetry, reappropriating language through this digital, social medium. Her 140-character poems interject intermittently through the exhibition, most often higher than eye level. Her poetic tweets uphold Iñupiaq domains of experience within the museum space.

Addressing issues of gender, performance photographs by Guatemalan artist Regina José Galindo show the artist buried up to her neck in pine timber sawdust, the shaved remnants of an exploited natural resource in her home country. This abuse brings to bear human rights violations as well as the imperial, industrial infrastructures that incite violence toward indigenous Mayans, especially women. Her works resonates with Ana Mendieta's *Siluetas* series, shown as well, whose voids left in the ground, dusted with red powder, also tempt readings of environmental and corporeal violence. Ana Teresa Fernández's performance of *Erasing the Border (Borrando la Frontera)* (2012) depicts her painting the border wall between Tijuana, Mexico, and San Diego, California. Using Martha Stewart's brand of sky blue paint, Fernández blurs the boundary among the nations, the border wall, and the sky.

New York artist Frohawk Two Feathers's 2012 *Map of the Pyramid Lake Region* extends his mapped mythologies through the fictional kingdoms of Lemuria. As in other works, he imagines long, speculative regional histories wherein seventeenth- and eighteenth-century France and England combine to form a colonial superpower. To this end, he arrogates early modern cartographic methods, sometimes replete with mythological imagery.

By contending with and reperforming histories of colonialism, the artists in *Unsettled* recover lost landscapes, and their works serve a metonymic function that reclaims settler

taxonomies, land use, and modes of expression. The West is ordinarily resonated powerfully with Western imperial ideology, an ideology that traversed the Atlantic with one mission: to colonize, modernize, and capitalize on seized land. If *Unsettled* successfully redefines the boundaries and borders of the Greater West, then the works offered from this super-region change the rules of Western imperialism's larger disputes on its own stolen soil.

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20/20

*The Studio Museum of Harlem
and the Carnegie Museum of Art*

Rebecca L. Giordano

Exhibition Review

Exhibition schedule: Carnegie Museum of Art, July 22–December 31, 2017

About the Author

Rebecca L. Giordano is a graduate student in the History of Art and Architecture Department at the University of Pittsburgh, specializing on race, gender, and transnational exchange in the Americas in the twentieth century. She has written on feminist economics, politics of belonging, and sexual violence in contemporary performance and visual art by women. Giordano is deeply committed to public facing art history and has worked for five years as a museum educator at the Blanton Museum of Art and the Warfield Center for African and African American Studies. She is a co-founder of the anti-racist feminist curatorial collective, INGZ.

20/20

*The Studio Museum of Harlem and the
Carnegie Museum of Art*

Rebecca L. Giordano

The curators of *20/20*, a collaborative exhibition between the Carnegie Museum of Art (CMoA) and the Studio Museum of Harlem, on view at the CMoA, framed the exhibition as an opportunity “to bring the very different collections into conversation.” The introductory wall text outside the exhibition described the Studio Museum’s catalytic role in the championing of modern and contemporary work of artists of African descent since 1968 and the CMoA’s more than 120 years of showing contemporary art. The adjoining wall featured sparsely collaged

reproductions of works from the exhibition, including the torso of a black female figure flashing a subtle peace sign, by renowned painter Kerry James Marshall, and Michelle Obama’s focused gaze cropped from a photograph by Collier Schorr. Though neither the words “black” nor “race” appeared, the museum’s positioning of the exhibition was clear. Here—finally—at the CMoA, blackness was on view.

Less clear was how this conversation between institutions helped visitors (or the institutions themselves) understand “a tumultuous and deeply divided moment in our nation’s history,” as the wall text suggested, or *how* race has shaped the institutions and their collections differently. Though officially presented as a dialogue about collections, most of the six themes that organized the exhibition— “A More Perfect Union,” “Working Thought,” “American Landscape,” “Documenting Black Life,” “Shrine for the Spirit,” and “Forms of Resistance”—referenced U.S. political history and dimensions of civil society more than collections or art institutions. It was only in the final section, titled “Forms of Resistance,” that exclusion and misrepresentation in the art world were addressed through feminist touchstones like *Free, White, and 21* (1980), Howardena Pindell’s deadpan testimonial video done in whiteface, and documentation of Lorraine O’Grady’s 1981 powerhouse performances as Mlle. Bourgeoise Noire. The suite of photographs shows O’Grady crashing art events bedecked in a dress entirely made of white gloves and carrying a white cat o’ nine tails, a whip associated with slavery, linking the elite art world to antebellum society, finery, and violence. The same section included Meleko Mokgosi’s *Walls of Casbah* (2010–2012), appropriated, densely annotated wall texts screen-printed on linen panels. These offered sharp retorts directly to the persistently patronizing treatment of black art.

One of *20/20*’s strengths was its compelling and beautiful layout. The formal connections between individual works demonstrated thoughtful curatorial vision—in this case, an emphatically collaborative one. Amanda Hunt and Eric Crosby seized the rhythmic powers of the chosen works and offered visitors rich visual paths through the exhibition. Abstract works that rely on repetition, like Mark Bradford’s many rough-edged paper rolls, *Slapping the Daily Prophet* (2016), or Kori Newkirk’s teal and black hair-bead strands, *Solon 6:12* (2000), didn’t sink into their patterns but riffed on each other and on other imaginative uses of everyday materials nearby. Abigail DeVille’s carnivalesque assemblage *Harlem World* (2011), in which the artist repurposed trash collected in Harlem into layered, kaleidoscopic planes, followed and enriched Bradford’s similarly scavenged abstraction, both hovering somewhere between painting and sculpture.



Figure 1

Installation view of *20/20: The Studio Museum in Harlem and Carnegie Museum of Art*. Photo: Bryan Conley." Featuring Abigail DeVille *Harlem World* (2011) and Kori Newkirk *Solon 6:12* (2000).

Crosby and Hunt's selection of works also highlighted the ability of minimalism, conceptualism, and abstraction to respond to political, cerebral, and spiritual themes. Quentin Morris's enormous monochromatic circular painting, *Untitled [January–February 1994]* (1994), was given space to be sublime. Somehow it both absorbed light and shimmered, like a black sun reflecting on water. Edgar Arceneaux's slideshow, *Blocking Out the Sun* (2004), in which he repeats the youthful gesture of trying to blot out the sun by pinching one's fingers, humorously nods to catastrophic climate change and to the ordinary metaphysics of seeing. Who doesn't wish for the power to sway the universe, even minorly, in times like these?

20/20 was not a show about, or of, black art. One might describe it as an exhibition of largely postwar art by black artists that acknowledged—but did not coalesce into—a history of blackness in the United States. Artists' races were not uniformly identified in the wall labels and several white artists were included. The title *20/20* referred to the number of artists chosen from each institution; given that they were only forty, why include white artists at all?

Perhaps the idea was modeling integration while centering blackness. The exhibition emphasized formal and thematic connections between artworks across time and race rather than historicized artistic production or exchange. But what does Zoe Strauss's *Half House* (2008) offer that isn't imaged more urgently for Pittsburghers by LaToya Ruby Frazier's photograph of a destroyed medical facility twelve miles from the CMoA (*Doctor's Office*, 2011)? Does a show in Pittsburgh that features mostly black artists *need* an Andy Warhol/Jean-Michel Basquiat collaboration? Could that space have been used to acquaint visitors with a lesser-known black artist with local ties?



Figure 2

"Installation view of *20/20: The Studio Museum in Harlem and Carnegie Museum of Art*. Photo: Bryan Conley." Featuring Quentin Morris, *Untitled [January–February 1994]* (1994).

With the exception of three, the artists in *20/20* were U.S.-born. Jamaican-born Nari Ward's contribution—a sculpture of a baseball bat painted white, sugar-soaked, and covered in cotton—did the heavy work of reminding viewers that the horrors and aftermath of slavery in the United States comprise but one node in the transatlantic slave trade's pervasive, violent grip on the Atlantic. The piece demonstrated the necessity of including immigrant voices and positioning U.S. history—and art—within global flows.

Which begs another question: Why are the forty artists *only* black and white? In the *20/20 Gallery Guide*, Hunt writes "I think our show was prompted by a shared urgency to describe what our country looks like to us today, and what it is shaping up to be in the not-so-distant future." If so, where are Native, Latinx, Asian, and Arab artists (including the African-descended artists who share these identities)? This is not to say that blackness should not be central but to press the relation between the exhibition's framing and roster of artists on view.

20/20 began with *Abe Lincoln's First Book* (1944)—a phenomenal nocturne of young Lincoln reaching for a book in a dark cabin lit by a single candle, painted by the influential modern painter Horace Pippin. The U.S. flag is featured prominently in other works in the room, and the wall text argues that they "reflect the very foundation of our American democracy."



Figure 3

Horace Pippin, "Abe Lincoln's First Book," 1944, oil on canvas, Collection of the Carnegie Museum of Art, Gift of Sara M. Winokur and James L. Winokur.

Leading with a painting of a white president (albeit by a black artist) and extolling U.S. patriotism contradicts the commonsense understanding that part of the "shared urgency" surrounding *20/20* was ushered in by widespread black-led opposition to state violence in the form of police brutality. Black Lives Matter has wrought an overdue awareness of the histories of quotidian and juridical antiblackness in the United States, including in museums. Borrowing a phrase from the U.S. Constitution to title the opening section, "A More Perfect Union," risked papering over the state's role and vested interest in perpetuating racism and our fractured civil society.

The histories of large public museums are inscribed in a consistent neglect of black artists and the once-legal exclusion of and routine disinterest in the black communities, which they are, in fact, charged to serve. No exhibition that showcases black art could avoid being freighted with expectations of righting this history. But if an exhibition's (unstated) objective is to remedy or at least avoid contributing to a more than hundred-year history of institutional racism, it must do justice to the complexity and contradictions within the myriad themes, affects, and formal approaches in artwork by black people. In many of these ways *20/20* succeeded. However, such efforts towards cultural reparations would have been bolstered by direct acknowledgment of racism in the institutional history in and beyond the collections. After all, reconciliation begins not with celebration but with public discussions of difficult truths.

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Blue Ruins

LaToya Ruby Frazier in Two Parts

Benjamin Ogrodnik

Exhibition Review

Exhibition schedule: *The Notion of Family*, LaToya Ruby Frazier, The Silver Eye Center for Photography, September 21– November 18, 2017

Exhibition schedule: *On the Making of Steel Genesis: Sandra Gould Ford*, LaToya Ruby Frazier, The August Wilson Center, September 22– December 31, 2017

About the Author

Benjamin Ogrodnik is a PhD Candidate with joint entry in history of art and architecture and film studies at the University of Pittsburgh. His dissertation examines films, photographs, and visual artworks responding to global deindustrialization.

Blue Ruins

LaToya Ruby Frazier in Two Parts

Benjamin Ogrodnik

Artists and sociologists have used photography to catalogue people and places in what are taken to be “dying” mill towns, freezing them in the flow of time before they “disappear.” Corporations, fashion designers, and industrial heritage museums have similarly begun mining images of mills and workers in search of a lost authenticity, a shared narrative of progress and unity. The problem with much of this visual material is that it conceals the complex forms of time and life that coexist in industrial spaces.



Figure 1

On the Making of Steel Genesis: Sandra Gould Ford, LaToya Ruby Frazier. August Wilson Center, Pittsburgh, PA, September 22–December 31 2017. Photo by Sean Carrol. Courtesy of The Silver Eye Center for Photography.

As a black resident of the deindustrialized mill town of Braddock, Pennsylvania, LaToya Ruby Frazier’s career in art photography might be said to push back against the salvage impulse of the liberal documentarian, and the false visual plentitude peddled by this heritage industry. Through a sophisticated awareness of photography as a means of forgetting and remembering, Frazier challenges our simplistic myths and stories about the U.S. Rust Belt. In her work, she asks: What forms of time does the mill offer (or conceal), and to whom does the mill offer (or deny) value?

In a recent two-part exhibition in Pittsburgh, Pennsylvania, Frazier demonstrated the range of her subject matter and two distinct poles of her diverse practice. Her photographic series *The Notion of Family* (2001–14) was the subject of a solo show at the Silver Eye Center of Photography. This selection of black-and-white 35mm prints displayed Frazier’s well-known social documentary practice. In the photographs, Frazier documents how her family—and the African American community at large—continues to be impacted by the ripple effects from the

loss of industrial manufacturing, with images focusing on crises within domestic, public, and institutional spaces.

A concurrent exhibition of new work at Pittsburgh's August Wilson Center, *On the Making of Steel Genesis: Sandra Gould Ford*, evokes Frazier's longstanding (if less discussed) work of artistic collaboration and archival research, while expanding her focus on industrial spaces beyond Braddock. The show picks up on the thread of collaboration seen in earlier pieces, such as *If Everybody's Work Is Equally Important?* (2010/17, with artist Liz Magic Laser), and *A Human Right to Passage* (2014, with Liz Ligon). Building on these projects, the August Wilson Center show brings Frazier into a rich dialogue with local black artist Sandra Gould Ford. Together, they highlight untold stories, perspectives, and experiences of the mythologized Jones & Laughlin Steel Company, once based along the Monongahela River on Pittsburgh's South Side.



Figure 2

The Notion of Family, LaToya Ruby Frazier. The Silver Eye Center for Photography, Pittsburgh, PA, September 21–November 18, 2017. Photo by Sean Carrol. Courtesy of The Silver Eye Center for Photography.

In *The Notion of Family*, Frazier's photography is concerned with documenting at least three forms of time: personal time, institutional time, and environmental time. Often, complex layers of time appear in a single picture. *United States Steel Mon Valley Edgar Thomson Plant* (2013) depicts the facility in an aerial shot, with belching smoke clouds. While it dominates the composition, this landmark coexists with the time of the residents' houses in the foreground, small though they may appear. Meanwhile, the grim monochromatic palette hints at the ongoing degradation of the natural landscape.

In other instances, complex juxtapositions of time appear with immediate and arresting force. The diptych *Landscape of the Body (Epilepsy Test)* (2011) pairs a black woman's body, glimpsed through a hospital gown, with the remnants of the demolished town hospital. Frazier forges a connection between two things—a woman's body and a building—ruptured by the velocity of capitalist "progress." Such pieces have a deeply personal, memorializing function: the loss of the UPMC hospital in Braddock in 2010 profoundly affected Frazier's family, such as her grandmother Ruby, who died battling pancreatic cancer. Frazier herself suffers from

attacks of Lupus, and believes her illness stems from growing up near the mill. These photographs speak to the threats that black bodies have faced in deindustrialized towns like Braddock, due to the poisonous effects of industrial pollution and, later on, the withdrawal of accessible healthcare.

In *On the Making of Steel Genesis: Sandra Gould Ford*, Frazier expands her meta-archiving project, further testifying to multiple forms of time. Frazier learned by chance that she had lived in the same Braddock apartment complex as artist and former steel-mill worker Sandra Gould Ford. Both multimedia artists and photographers, they make work that investigates the neglected histories of African American communities.

In the show, Ford's works consist of small color photographs of the J&L mill, taken mainly in the 1980s. When Ford worked there as an office clerk in the 1970s and 1980s, she collected papers and other materials from the office. Once the mill closed, she made images of abandoned spaces filled with light, void of human presence, as though the mill were a broken cathedral. In other photographs—which depict the Greek café, a refuge for tired steelworkers seeking nourishment in eggs and thick coffee, or a peach tree growing in poisoned soil—Ford highlights the surprising forms of human and environmental resilience that can exist within the mill.



Figure 3

On the Making of Steel Genesis: Sandra Gould Ford, LaToya Ruby Frazier. August Wilson Center, Pittsburgh, PA, September 22 – December 31 2017. Photo by Sean Carrol. Courtesy of The Silver Eye Center for Photography.

Frazier complements these potent fragments with large-format black-and-white photographs of Ford revisiting the J&L site, taken in 2017. The exhibition also includes various J&L documents—safety pamphlets, company magazines, contemporary photographs, diary writings, and architectural blue prints—that Frazier reconstituted as blue-toned cyanotype prints. Through these prints, Frazier surfaces the historical injustices that occurred in the mill. She presents documents that embody the otherwise absent workers. It is through grievance reports—horrific descriptions of maimed limbs and near-death accidents—that minority workers feel present, almost as ghosts. The voices of elderly workers can be read only in their complaints that younger workers are taking their jobs.

Appearing in name only, on legal documents or in photographs of graffiti crying out “PENSIONS, PLEASE,” the working masses must be summoned by an active spectator determined to put together these puzzle pieces. Meanwhile, the actual steel mill is displayed only indirectly; it is represented through the flat space of floor plans, or through covers of *Men and Steel* magazine, which speak of steel in the profit-oriented, abstract tone of technoscience. It becomes obvious that one type of perspective—the white manager’s—is overrepresented, while others are not visualized at all: there are no African Americans featured on *Men and Steel* magazine covers. Frazier’s careful selection of materials draws attention to how historical documents, loaded with a presumed truth-telling authority, lead us into forgetting or overlooking certain experiences, unless we are willing to investigate the gaps. This results in what we might call a form of “archival portraiture,” speaking to the conflicts taking place over the symbolism of the mill and the identities it fosters and precludes.

LaToya Ruby Frazier and Sandra Gould Ford’s collaboration helps us think through the temporalities of deindustrialization in two directions at once. While Frazier counters the mythologies that exclude certain groups or hide injustices, Ford maps out the sometimes-undetected forms of resilience and solidarity in Rust Belt communities, bringing nuance to a new story of the past. The main claim of both shows is clear: we must stitch the wounds of the mill, and loss itself, back into our imagination if we are to narrate stories of deindustrialization in a nondestructive, future-oriented way.



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HISTORICAL PRESENCE IN VISUAL CULTURE

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Letícia Parente in *Pacific Standard Time: LA/LA (Los Angeles/Latin America)*

Paulina Pardo Gaviria

Exhibition Review

Exhibition schedule: *Video Art in Latin America*, LAXART, September 7–December 17, 2017.

Exhibition schedule: *Xerografia: Copyart in Brazil, 1970-1990*, Robert and Karen Hoehn Family Galleries, University of San Diego, September 15–December 16, 2017.

Exhibition schedule: *Radical Women: Latin American Art, 1960-1985*, Hammer Museum, University of California Los Angeles, September 15–December 31, 2017; Brooklyn Museum, April 13–July 22, 2018; Pinacoteca de São Paulo, August 18–November 19, 2018.

About the Author

Paulina Pardo Gaviria joined the history of art and architecture PhD program at the University of Pittsburgh in fall 2014 to specialize in art from Latin America. Her research examines the production of non-medium specific works (video, installation, Xerox- and mail-art) as developed in the Americas during the 1960s–1980s, interrogating how interdisciplinary visual strategies have redefined the art object. Focusing on the development of contemporary art from Brazil, her dissertation project is the first monographic approach to the work of Brazilian artist Letícia Parente (1930–1991).

Letícia Parente in *Pacific Standard Time: LA/LA (Los Angeles/Latin America)*

Paulina Pardo Gaviria

This review considers three separate exhibitions that were part of *Pacific Standard Time: LA/LA (Los Angeles/Latin America)* for how their simultaneous showcase of works by Letícia Parente (Brazil, 1930–1991) effectively revealed multiple layers of meaning in her work, while acting as a through line between exhibitions. On view in the fall of 2017, across more than seventy Southern California institutions, *PST:LA/LA* was a large-scale Getty Foundation initiative of thematic exhibitions of art from Latin America that allowed multiple historical

perspectives on art from the region. Mostly known in Brazil for *Marca registrada (Trademark, 1975)*—a ten-minute black-and-white video that records the artist sewing the inscription “MADE IN BRASIL” onto her own foot—Parente’s oeuvre comprises videos, collages, installations, and mail and Xerox artworks mainly produced between 1974 and 1982, the final years of Brazil’s 1964–1985 military dictatorship.¹ The inclusion of Parente’s work in three concurrent *PST:LA/LA* exhibitions demonstrated its historical relevance in approaching 1970s Latin American art through new media as well as the artist’s responses to the recent violent history of the region and Brazil, in particular.

Video Art in Latin America, at the art space LAXART in Hollywood, and *Xerografia: Copyart in Brazil, 1970–1990*, at the University of San Diego’s University Galleries, presented Parente as part of medium-specific art histories, emphasizing the centrality of novel technologies in her work. *Video Art in Latin America* underscored Parente’s pioneering explorations of the artistic possibilities of the medium of video at a time when only few cameras were available to artists in Brazil—despite Sony’s launch of the first portable recording camera in 1965. Meanwhile, *Xerografia* situated Parente within local networks of artists that used xerography and other industrial reproduction techniques to respond to the censorship apparatus, while reflecting on the value of the art object and the structures of the art world. In *Radical Women: Latin American Art, 1960–1985*, originally presented at the Hammer Museum in 2017 and traveling to two additional venues in 2018, Parente’s videos were installed in dialogue with the works of 123 female artists working throughout the Americas during a politically convulsive period that saw the rise of feminist movements and the consolidation of radical artistic practices.

¹ The first presentation of Letícia Parente’s work in the United States was the installation of *Medida (Measurement, 1976)*, which was part of *Data (after)Lives: The Persistence of Encoded Identity* (University of Pittsburgh Art Gallery, September 8–October 14, 2016). The online exhibition of *Data (after)Lives: The Persistence of Encoded Identity* is currently on view at the University Art Gallery website (<http://uag.pitt.edu>). For further information on this curatorial project, see Alison Langmead and Paulina Pardo Gaviria, “Data (after)Lives at the University of Pittsburgh: A Constellation Exhibition in the University Art Gallery,” *Contemporaneity: Historical Presence in Visual Culture* 6 (2017): 36–42; <https://doi.org/10.5195/contemp.2017.220>.



Figure 1

Letícia Parente, *Marca registrada* (Trademark), 1975, Video. Image courtesy of the artist's estate and Galeria Jaqueline Martins.

Shown at *Video Art from Latin America* among sixty other videos from 1973 to 2015, Parente's *Marca registrada*—her only work in this show—represented the central role of video for expressing social and political discontent as well as artists' general engagement with their local contexts, two themes reflected throughout the exhibition (Figure 1). An atrium and main gallery, the latter showcasing two video installations (José Alejandro Restrepo's *Musa paradisíaca*, 1996, and Gisela Motta, Leandro Lima, and Claudia Andujar's *Yano-a*, 2005), led to three separate rooms containing a total of six thematically organized programs, each presented as a continuous sequence. While Parente's work was featured in the program titled "Defiant Bodies," and was thus shown in dialogue with works where performance takes a central role, *Marca registrada* could easily have been part of any of the other programs—"Economies of Labor," "The Organic Line," "Borders and Migrations," "States of Crisis," and "Memory and Forgetting"—demonstrating the transcendence of Parente's work and underscoring the fluidity of ideas and interwoven narratives of the exhibition's programs.

Marca registrada was followed by *A situação* (The situation, Geraldo Anhaia Mello, 1978) and paired with the 1974 series of untitled works by Sonia Andrade that played on a separate TV in a well-deserved homage to this artist. Showing Parente's work side-by-side with Mello's and Andrade's within a diachronic selection of videos (the most recent of this program being *Mariana en el Cici*, Mariana Jurado Rico, 2014) was an instructive gesture as it situated Parente among her closest peers in Brazil, while reflecting the exponential growth of the use of video in the region. This arrangement allowed spectators to visualize Parente's horizon of references as well as some of the themes that have remained constant across several decades, such as the display of female bodies in public and private realms.

A Sony Portapak camera (and its accompanying open reel), similar to the one Parente used, was displayed near the entrance of the gallery. This was a rare treat for visitors interested in the technology of this art form and served as an excellent reminder of the analogue nature of the equipment used by artists of Parente's generation up to the mid-1980s. The video camera was successfully paired with *Videodanza "Xochimilco"* (1979), by the Mexican Pola Weiss, one of the earliest videos that records the use of a portable video camera as Weiss dances with it on the street. Extending the didactics of this display, a separate room

at the back of the gallery served as a specialized library on video art from Latin America. Built over the course of the exhibition research, and containing, for example, the most complete catalog of Parente's work to date, the library responded to the lack of regional studies on the subject and reflected this exhibition's important contribution to the history of video art from Latin America and thus to contemporary art history. The reading material was an excellent complement to the printed booklet that, structuring the six themes and labeling the entirety of works, was handed to visitors as an exhibition navigation tool. However, this library required additional time and energy from visitors engaged in an already-time-consuming exhibition, considering the temporal nature of video art.



Figure 2

Xerografia: Copyart in Brazil, 1970-1990, Installation view, Robert and Karen Hoehn Family Galleries, University of San Diego. Left: Letícia Parente, *Mulheres* (Women), 1975; Center top and bottom: Anna Bella Geiger, *Diário de um artista brasileiro* (Diary of a Brazilian Artist), 1975, and *História do Brasil: Little Boys and Girls* (History of Brazil: Little Boys and Girls), 1975; Right: Parente, *Do Not Touch* and *Mulheres*, 1975. Photo: University of San Diego.

Similarly devoted to an artistic media closely linked to technological developments, *Xerografia: Copyart in Brazil, 1970-1990* focused on the two critical decades that marked both the strongest years of dictatorial repression and the return to democracy in Brazil (Figures 2-6). Profusely researched, as reinforced by the catalog, the works in *Xerografia* were displayed chronologically in two gallery rooms, which demonstrated how Xerox art in Brazil evolved from the exclusive use of paper into different reproduction processes and media such as fax transmission and performance. Situating Parente's work outside of video art (her generally recognized niche), *Xerografia* revealed the rich networks that Parente partook in as part of the vibrant Brazilian art scene of the time. Works from Parente's series *Mulheres* (Women, 1976) stood out alongside works by Regina Silveira, Hudnilson Jr., Anna Bella Geiger, and Paulo Bruscky, among a total of twenty-one artists based in São Paulo, Rio de Janeiro, and Recife who experimented with Xerox. An untitled work from *Mulheres*—in which Parente intervened a Xeroxed, close-up portrait of a woman with safety pins that vertically crossed her open eyes and horizontally traversed her mouth—hung on the back wall of the first room, capturing the visitor's attention as one of the few works prominently visible from the entrance of the exhibition. Meanwhile, a non-traditional self-portrait of Parente pressed against the glass of a

Xerox machine and labeled “no touch” synthesized the representations of artists’ bodies that *Xerografia* effectively presented as a constant thread in Brazilian Xerox art.



Figure 3-5

Letícia Parente, *Mulheres (Women)*, 1976, Xerographs and mixed media on paper, dimensions variable. Image courtesy of the artist’s estate and Galeria Jaqueline Martins.



Figure 6

Letícia Parente, *Don't Touch Me*, n.d., Xerograph and collage on paper, 21.5 x 34 cm. Image courtesy of the artist’s estate and Galeria Jaqueline Martins.

Focusing extensively on the use of the female body for artistic expression, *Radical Women: Latin American Art, 1960–1985* brought together artists such as Lygia Pape (Brazil), Mónica Meyer (Mexico), and Victoria Santa Cruz (Peru), among many others, who photographed, manipulated, and displayed their female bodies to express their vulnerability within patriarchal societies. The exhibition featured five sections—“Mapping the Body,” “Social Places,” “The Power of Words,” “Feminisms,” and “Resistance and Fear”—and included Parente’s videos *Preparação I*, *Marca registrada* (both from 1975), and *Tarefa I* (1982). The contribution of Parente’s three videos, presented in separate gallery rooms, was to critique—humorously and, in the case of *Marca registrada*, painfully—the condition of women as individuals expected to be fully skilled in domestic tasks such as sewing and ironing, naturally carry an attractive appearance, and be readily available for assisting a third party, whether an individual or an institution.



Figure 7

Radical Women: Latin American Art, 1965-1980, installation view, Hammer Museum, University of California Los Angeles. Left: Letícia Parente, *Preparação I* (Preparation I), 1975; Right: Rosa Navarro, *Nacer y morir de una rosa* (Birth and Death of Rose), 1982. Photo: Paulina Pardo Gaviria.

Seeing Parente's works among those of her peers, most of whom Parente did not know, made clear that she was far from a lone wolf in an international revolution fought, in her and others' cases, through the language of conceptual art. Her inclusion in the landmark *Radical Women* also underscored Parente's signature embodied artistic strategy—presenting her pinched, taped, and ironed skin as her field of resistance—and the enduring relevance of her radical work. The impressively vast exhibition, enriched by its curatorial dialogue with previous landmark exhibitions *Inside the Visible: An Elliptical Traverse of 20th Century Art in, of, and from the Feminine* (1996) and *Wack! Art and the Feminist Revolution* (2007), further benefited from its similarly extensive catalog (organized by country rather than theme) as well as from discrete, concurrent exhibitions of smaller size.

In approaching the work of Letícia Parente and other artists with comparable careers, *PST: LA/LA* presented an ideal occasion to examine the work of a single artist through multiple curatorial frames. Through its inclusion in two focused exhibitions of largely unmapped histories and in the landmark *Radical Women*, Parente's work demonstrates how representations of violence can be profoundly aesthetic and moving when delivered from intimate spaces (a bare room, a bathroom, a domestic laundry area) and through the very skin of a middle-aged female citizen. Through this lens, a Xerox and a short video can prove crucial in interpreting the contemporary history of art from Latin America.

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historical presence in visual culture