

Climate Changing:

On Artists, Institutions, and the Social Environment



Demolition of the Ohio State Armory and Gymnasium in 1959. Photo courtesy of The Ohio State University Archives.

Image description: A black and white photograph of a crenellated brick turret being demolished. The bottom of the structure is mid-explosion, and the top is leaning to the right, about to fall over. In the foreground of the image, there is a railing between the camera and a group of seven onlookers.

About the Exhibition

On View

January 30, 2021 - May 9, 2021

"Climate Changing foregrounds contemporary artists' engagement with social issues and shaping institutions—an engagement that's all the more critical during the entwined health crises of systemic racism and COVID-19. Together the works in the exhibition ask: how can we collectively create a climate for change?"¹

About This Resource

This public resource, created by the Department of Learning & Public Practice at the Wexner Center for the Arts, is for individuals and educators interested in learning more about the exhibition *Climate Changing: On Artists, Institutions, and the Social Environment*. It also serves as a tool to introduce the exhibition's artists and topics.

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If you have thoughts or questions about this resource, please contact the Wexner Center for the Arts' Learning & Public Practice Department. You can call us at **614-292-6493** or email us at **education@wexarts.org**.

Key Terms

Ableism: Ableism is the oppression of people with disabilities and the privileging of nondisabled people.

Anthropocene: "The Anthropocene—defined as the time period in which human activity is the dominant cause of change in the chemistry of the atmosphere and pedosphere (soil)." - Nik Harron²

Access intimacy: "Access intimacy is that elusive, hard to describe feeling when someone else 'gets' your access needs. [...] Sometimes it can happen with complete strangers, disabled or not, or sometimes it can be built over years. It could also be the way your body relaxes and opens up with someone when all your access needs are being met. It is not dependent on someone having a political understanding of disability, ableism or access." - "[Access Intimacy: The Missing Link](#)" by Mia Mingus on *Leaving Evidence*

Biomedical-industrial complex: The biomedical-industrial complex conflates a multibillion-dollar enterprise, prioritizing particular disciplinary perspectives and profit interests, with healthcare. The biomedical-industrial complex includes, but is not limited to doctors, hospitals, nursing homes, insurance companies, drug manufacturers, hospital supply and equipment companies.³

BIPOC: The acronym stands for "Black, Indigenous and People of Color." "People of Color" is often abbreviated as POC. The other two letters, for Black and Indigenous, were included in the acronym to account for the erasure of Black people and Native American people.

Black Liberation: Black Liberation seeks to liberate those who identify as of African descent from multiple forms of political, social, economic, and religious subjugation. The Black Liberation Movement is among and intersects with a great many social and liberation movements, including but not limited to The Civil Rights Movement, Black Power Movement, the Black Consciousness Movement, the Student Movement, LGBTQ Social Movements, Black Feminism, the American Indian Movement, the Disability Rights Movement, and Black Lives Matter. Black Liberation theology originated among African-American theologians, including philosophical, cultural, and civil theologies. [Click here to learn more about Black Liberation theology.](#)⁴

Conceptual Art: Conceptual art refers to an art movement in the 1960s and 1970s, where artists were making towards philosophical ideas or concepts.⁵

Crip Time: Crip time has been discussed by disability studies theorists such as Alison Kafer as "a way of moving outside of normative time, a way to reorient time, and expand time for disabled, chronically ill and crip folks." - [UA Disability Cultural Center](#)

"Crip time is flex time not just expanded but exploded; it requires reimagining our notions of what can and should happen in time, or recognizing how expectations of how long things take are based on." - Alison Kafer, *Feminist Queer Crip* (2013)

Key Terms

Disability Justice: A framework that examines disability and ableism as it relates to other forms of oppression and identity (race, class, gender, sexuality, citizenship, incarceration, size, etc.). Disability Justice centers intersectionality and the ways systems of oppression amplify and reinforce one another. Disability Justice connects with all other key movements for justice and liberation from oppression. - Akemi Nishida, *Disability Studies Quarterly* (2016)

Environmental Racism: The systemic injustice that occurs within a racialized context both in practice and policy, in urban and exurban areas.⁶

Indigenous Survivance: Anishinaabe scholar Gerald Vizenor defines survivance as "an active sense of presence," resilience, resistance. Native survivance exacts a dignity and human right to presence, succession, legacy, narratives, Indigenous culture, and sovereignty. - Gerald Vizenor, *Native Liberty: Natural Reason and Cultural Survivance*, University of Nebraska Press (2009)

Institutional Critique: Critiquing an institution, museum or gallery, as artistic practice. "A methodology for changing institutions." - J. E. Porter, P. Sullivan, S. Blythe, J. T. Grabill and L. Miles, *Institutional Critique: A Rhetorical Methodology for Change*, College Composition and Communication (2000)

Institutional/Systemic Racism: Institutional racism or systemic racism, is the practices, procedures, policies within society, systems, or an organization, that have historically penalized, discriminated against, exploited, nonwhite members of society leading to inequities in many societal systems including the criminal justice system, employment, housing, healthcare, democracy, and education. - Shirley Better, *Institutional Racism: A Primer on Theory and Strategies for Social Change* (2008)

Mass Incarceration: An enduring racial caste system, a system of control in the U.S., imprisoning a disproportionately vast population of Black and Latino/Latinx people in federal and state prisons, as well as local jails.⁷

Prison Industrial Complex: The prison industrial complex, coined by activist, author, and professor Angela Davis, refers to the system of mass incarceration and companies that profit from mass incarceration.⁸

Settler Colonialism: "Settler colonialism is an ongoing system of power that perpetuates the genocide and repression of indigenous peoples and cultures. Essentially hegemonic in scope, settler colonialism normalizes the continuous settler occupation, exploiting lands and resources to which indigenous peoples have genealogical relationships. Settler colonialism includes interlocking forms of oppression, including racism, white supremacy, heteropatriarchy, and capitalism." - Alicia Cox, *Settler Colonialism*, Oxford Bibliographies (2017)

[Big Ideas + Inquiry]

These ideas and inquiries are meant to generate discussion about the artists, art, and ideas in the exhibition. This is just to get you started. We encourage you to explore your own interests and curiosities.

Why "*Climate Changing*?"

- What does the title for this exhibition mean?
- Might there be multiple meanings?
- If you could title this exhibition, what would you name it?

Institutional Critique: Systems and Structures

- What are the systems and structures that influence your everyday life?
- How do you understand these systems?
- Do they serve or include you?
- How can you change them?

Embodiment

- What does it mean to embody something?
- How do our bodies know what to do in [public] spaces?
- What are bodies supposed to do in museums?
- How do spaces tell our bodies what to do?
- How do spaces signal safety to our bodies?
- How do spaces signal harm?

Space

- What is the difference between "space" and "place"?
 - What is the invisible social agreement(s) in public spaces?
 - Why are some spaces more accessible to certain bodies and not others?
-

Climate vs. Environment

- What are the similarities and differences between climate and environment? Space and environment? Climate and space?
 - What is the museum's role in addressing environmental and climate issues?
 - How are museums complicit in harm to the environment?
-

Disruption

- How do the objects in this exhibition disrupt the space?
- What is the difference between intervention and disruption?

[Big Ideas + Inquiry]

These ideas and inquiries are meant to generate discussion about the artists, art, and ideas in the exhibition. This is just to get you started. We encourage you to explore your own interests and curiosities.

Museums

- What is the purpose of museums? Why do museums exist?
- What kinds of platforms can museums provide?
- What are your experiences with museums?
- What do museums say about our culture?

Reflecting on the Museum and Museum Experience

- Why do people go to art museums?
- What are people supposed to do in art museums?
- What do museums do that other spaces do not or cannot do?
- What is the relationship between museums and the objects they contain?
- Are museums safe spaces for all bodies?

Boundaries and Borders in the Art World

- What kinds of materials, work, and ideas are "out of place" in a museum?
- What kinds of things do we usually encounter in museums?
- Who decides what is exhibited in museums and galleries?

Access/Accessibility

- Who has access to art?
- Who has access to museums?
- Does art need a museum?

Improvisation

- How are artists in this exhibition thinking about improvisation in their work?
- How do you respond to unforeseen or unexpected circumstances? How do you make do with what you have?
- How do the works in this exhibition embody surprise?

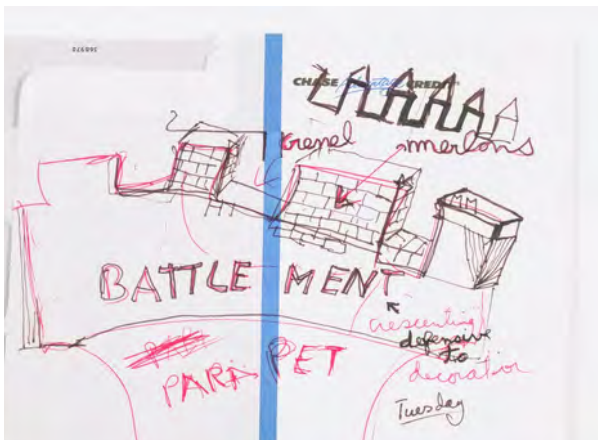
Poetry

- What is poetry?
- What makes a group of words poetry?
- What is needed to write poems?
- How might materials also take the shape of poetry?
- What is the relationship between language and thinking?
- Does language belong in the museum?

Chris Burden

Performance | Sculpture | Installation Art
[Gallery website](#)

Chris Burden (he/him) is considered one of the leading pioneers of body performance art. Throughout his career, he also worked in sculpture, architecture, and installation art. In the 1970s, Burden gained recognition for his controversial performance pieces. This included piece *Shoot* (1971), where Burden had a friend shoot him in the arm with a small-caliber rifle. This work along with several other performances expressed Burden's idea that artistic expression could align with personal danger.⁹



Chris Burden, *Wexner Castle*, 1990. Ink on paper. 5 1/2 x 8 in.
 © Chris Burden/Licensed by The Chris Burden Estate and Artists Rights Society (ARS), New York

Image description: a sketch of crenellations with the words "BATTLEMENT" and "PARAPET" written towards the center along with other notations.



Chris Burden, *Wexner Castle*, 1990.

Addition of crenels and merlons to existing Peter Eisenman designed museum building.

© Chris Burden/Licensed by The Chris Burden Estate and Artists Rights Society (ARS), New York.

Image description: Exterior view of a postmodern building with deconstructed red brick sections that include crenellations on the top recalling a castle. The building has white scaffolding to the right, and the foreground includes a partial view of a curved, fragmented amphitheater with sloping grass behind it.



WideWalls: ["When Chris Burden Tried to Shoot Himself for the Sake of Art"](#)



New York Times: [Op-Docs: Shot in the Name of Art](#)



The New Yorker: ["Chris Burden and the Limits of Art"](#)



Architizer.org: ["Building as Performance Art: Chris Burden's Engineered Conceptions"](#)

"...the [raw] documentation [of my performances] was always part of the process. [...] After the one iconic image was chosen, I would write just the facts in text. That was intentional."

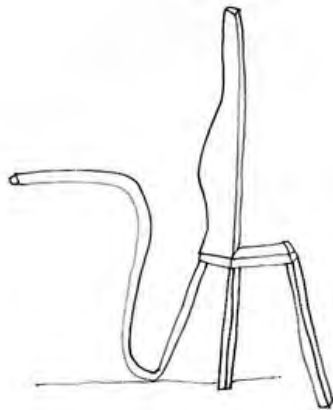
– Chris Burden¹⁰

Abraham Cruzvillegas

Visual Artist | Found Objects

Writer | Performance Art

"Abraham Cruzvillegas (he/him) is inspired by "the harsh landscape and living conditions of Colonia Ajusco—his childhood neighborhood in Mexico City. [...] Expanding on the intellectual investigation of his own paradoxical aesthetic concepts of *autoconstrucción* and *autodestrucción*, Cruzvillegas likens his works to self-portraits of contradictory elements and explores the effects of improvisation, transformation, and decay on his materials and work. In his experiments with video, performance, personal and family archives, and academic research, he reveals the deep connection between his identity—born of the realities of his family's life in Mexico City and his artistic practice.



Abraham Cruzvillegas, Untitled Sketches for Climate Changing 7, 2020. Courtesy of the artist and kurimanzutto, New York and Mexico City.

Image description: An abstract drawing in black pen on white paper.



Abraham Cruzvillegas, Untitled Sketches for Climate Changing 3, 2020. Courtesy of the artist and kurimanzutto, New York and Mexico City.

Image description: An abstract drawing in black pen on white paper.



Flash Art: "[Subversion through Inefficiency](#)"



Artnet News: "[Abraham Cruzvillegas Challenges Los Angeles's Culture of Trash at Regen Projects](#)"



Art21: [Extended Play: Abraham Cruzvillegas - Autoconstrucción](#)



Art21: [Art in the 21st Century: Abraham Cruzvillegas](#)

"At the beginning, I think it will look like somebody forgot to finish the work, until maybe you discover that there is something that joins everything together."

– Abraham Cruzvillegas¹²

Demian DinéYahzí

[Artist's Instagram](#)

[Click here to learn about the word "Diné"](#)

"Demian DinéYahzí (they/them) is a transdisciplinary artist, curator, writer, and founder of Radical Indigenous Survivance and Empowerment (R.I.S.E.). Their art centers concepts of decolonization, Indigenous survivance, queerness, and language. A recent Instagram post by @riseindigenous [...] superimposes the slogan RE"THEY"TRIAE THE LAND over a photograph of a scrubby desert plant. Phrased this way, "they" carries several meanings, invoking contemporary genderqueer and nonbinary terminology in tandem with the multiplicity of gender positions and identities available within many indigenous societies, including DinéYazhi's ancestral Diné (Navajo) people."¹³

"I'm trying to have a voice because I know that my ancestors didn't have a choice." – Demian DinéYahzí ¹⁴

12" x 18" poster of an Indigenous Inuit womxn, Wegaruk, photographed by Lomen Bros in 1905.

"This poster honors the resilience of Indigenous womxn and their ancestors who carried on sacred traditional practices through to contemporary culture." -BURY MY ART AT WOUNDED KNEE

Image description: A poster of a woman carrying a baby on her back. The word "INDIGENOUS" appears in typed text across the top of the poster and the word "FEMINISM" in the same font appears across the bottom of the image.



Demian DinéYahzí. Photo: Kali Spitzer.

Image description: DinéYahzí faces the camera with their arms crossed. They are wearing a black graphic T-Shirt with a white, mostly obscured image and the text "Decolonize Feminism".



Broken Boxes Podcast: [Episode 32: Interview with Demian DinéYahzí](#)
[Play podcast at bottom of page].



Temporary Art: [A Poetics of Survival: A Conversation with Demian DinéYahzí](#)



Torkwase Dyson

Multi-Media Artist

[Artist's Website](#)

"Torkwase Dyson (she/her) is an interdisciplinary artist whose work centers around architecture, infrastructure, environmental justice, and abstract drawing. Dyson describes herself as a painter working across multiple mediums to explore the continuity between ecology, infrastructure, and architecture. Examining environmental racism as well as the history and future of black spatial liberation strategies, Dyson's abstract works grapple with the ways in which space is perceived and negotiated, particularly by Black and brown bodies."¹⁵



Torkwase Dyson, *Liberation Scaled (Bird and Lava)*, 2020 (detail). Charcoal, acrylic, oil stick, graphite, and collage. 102 x 91 in. Courtesy of the artist and Pace Gallery, New York.

Image description: Detail of an abstract drawing with a black background.



Torkwase Dyson. Photo: Gabe Souza.

© Torkwase Dyson

Image description: Dyson stands in a gallery space facing the camera. Her hands are clasped in front of her body. Behind her, part of her art installation is visible. Her image is partially reflected in a mirror on her right.



In [this recorded conversation](#), Dyson speaks with the curator Hans Ulrich Orbrist about her framework of Black Compositional Thought.

"Black Compositional Thought, BCT, this term considers how paths, throughways, architecture, objects, and geographies are composed by black bodies and from these formations it also considers how properties of energy, space, scale, and sound interact as networks of liberation. So [BCT] considers all of these spatial histories physically—the architecture, the plantations, the houses, the hideaway spaces, the crawlways, the through-pathways that were made—that those things are operating and produce a kind of energy, a sound, an instance, conditions that are unmeasurable."

– Torkwase Dyson ¹⁶

Futurefarmers

Collective, est. 1995

Artists | Designers | Architects

Writers | Anthropologists | Farmers

[Futurefarmers website](#)

"Futurefarmers is an artist collective founded in 1995. The group consists of diverse practitioners working across mediums to 'deconstruct systems such as food policies, public transportation, campus design and rural farming networks'. Futurefarmers uses their platform to support art projects, an artist in residence program, and group members' research interests. Through scientific inquiry and playful mediations, the group seeks to initiate change across systems from the local to the global."¹⁷

Current members of Futurefarmers are founder Amy Franceschini, Michael Swaine, Lode Vranken, Stijn Schiffeleers, Anya Kamenskaya, and Dan Allende.

"In this aspiration, when we think about grain, we think of bread. Bread made sustainably becomes the currency of resistance." – Makery.com¹⁸

Futurefarmers, Attaching SSTV antennae to Mast (2016).

Image courtesy of the artists

Photo: Amy Franceschini.

Image description: A docked wooden sailboat. Its sails are lowered. A person installs an antenna to the top of the mast.



Futurefarmers, Seed Procession in Oslo, 2016.

Photo: Monika Lovdhahl

Image description: A group of people several dozen people standing in a loose procession in an outdoor space. Large buildings are visible behind the group. The two people in the front of the line hold a long pole between them. Bundles of long grasses and other natural materials hang from the pole toward the concrete ground.



FRIEZE: ["Futurefarmers: A Motley Collective with a Utopian Mission"](#)



Makery Media: ["Seed Journey: retracing the path of disappeared seeds"](#)



Jibade-Khalil Huffman

Performance | Photography | Video

"Jibade-Khalil Huffman (he/him) is an artist and writer whose video and photo works use found, archival material and contemporary ephemera to address slippage in memory and language, particular to race and visibility. Lyrical strophes of text and densely-composed imagery produce objects of perpetual flux, indexed by accumulating layers which challenge normative symbolic and semiotic hierarchies. [...] Huffman's work evokes the untranslatable, ruminating on the liminal qualities of singular experiences through narrative and graphic rhythms."¹⁹





Jibade-Khalil Huffman, *We Don't Need Another Mural*, 2019/2021 (still), Multi-channel video installation with Astroturf and yard signs. 22:52 mins; 10:04 mins; 5:25 mins; 3:21 mins. Image courtesy of the artist and Anat Ebgi Gallery, Los Angeles




Jibade-Khalil Huffman. Photo courtesy of Southern Exposure

Image description: Huffman stands in a dark indoor space. He wears a white button-down shirt and speaks into a microphone. Behind him, two phrases are projected in white text against the black wall. The text on the left reads WE DON'T BELIEVE YOU. The text on the right reads YOU NEED MORE PEOPLE.

 Flaunt Magazine: "[Jibade-Khalil Huffman: If Identity's Kaleidoscopic, Let's Loop It](#)"

 Art Practical: "[The Unmooring of Jibade-Khalil Huffman](#)"

 Poetry Society of America: [Q & A American Poetry with Jibade-Khalil Huffman](#)

"I make work that wouldn't necessarily be classified as African-American art and yet still find race inescapable as supposed subject matter and talking point in discussions on art. As much as I would prefer to deny the existence of a distinctly American poetry, the problem—the particular American problem of race—as it relates to the content of the writing (or any art form for that matter) is indisputably necessary in our understanding of the work of African Americans who make art." – Jibade-Khalil Huffman²⁰

Image description: Three young people seated on a car. The youngest is in the foreground in the bottom right corner and smiles directly at the camera.

Dave Hullfish Bailey

Photographer | Sculptor | Text | Drawing

[Artist's website](#)

"Dave Hullfish Bailey (he/him) considers issues of geography by closely examining 'overlooked bits of infrastructure, spontaneous gatherings, inaccessible natural systems, and points of erased cultural meanings.' His work, often poetic and conceptual in nature, questions human relationships with spaces, communities, and sites through sculptural installations, social interventions, photographs, drawings, artist books, collaborative workshops and performative lectures."²¹








Dave Hullfish Bailey, *Picketwire Canyon Model #4*, 2018 (detail).
Folded US Geological Survey 7.5 Minute topographic maps with 4-strand fencing. Photo: Brica Wilcox.

Image description: In the background, many photographs are pinned to beige corkboard panels. The subjects of these photographs are plant and animal life and landscape images. In the foreground, many maps are folded to create small, peaked, triangular structures in a repeated pattern.



Dave Hullfish Bailey. Photo courtesy of the artist.

Image description: A close-cropped photo of Hullfish Bailey. He looks directly at the camera. He wears casual clothing and appears to be indoors.

-  REDCAT Gallery: [Dave Hullfish Bailey: *Hardscrabble*](#) (12:30m)
-  Frieze Magazine: "[Dave Hullfish Bailey](#)"
-  Saint Louis Art Museum: [Currents 117: Dave Hullfish Bailey](#)
-  Sternberg Press: [CityCat Project 2006-16](#)
-  CAMSTL: [A Discussion with Artist Dave Hullfish Bailey](#) (4.5min)

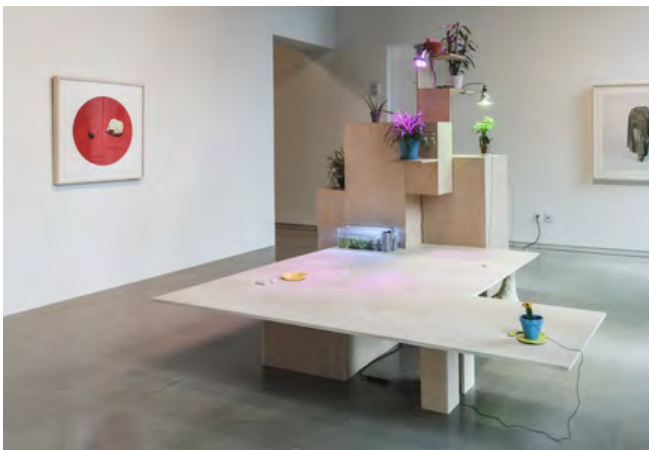
"I think a human endeavor, in terms of generating knowledge, is always about taking something that is inherently chaotic and understandable and apply our tools of understanding... to materialize that gap."

- Dave Hullfish Bailey²²

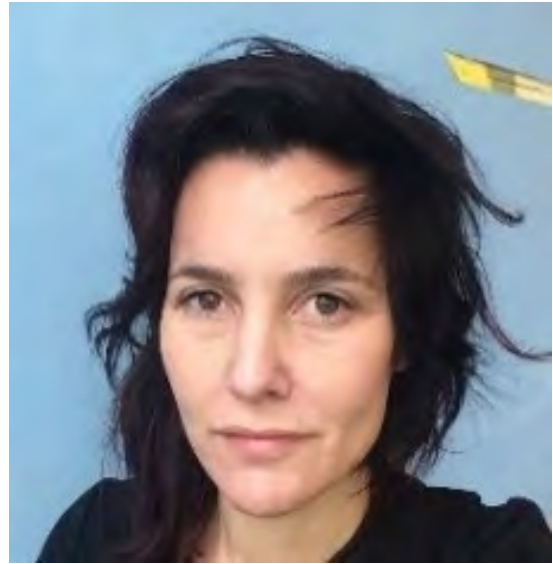
Danielle Julian Norton

Multi-Media Installations | Photography
Video | Sculpture
[Artist's Website](#)

"Norton (she/her) is a visual artist working in multi-media installations, as well as video, sculpture, and photography. Norton's artistic practice often challenges "the care (and scale of care) within ecosystems." Her sculptures combine a variety of objects placed strategically on platforms and structures. This process is reminiscent of "Fluxus-style studies where process meets DIY abstraction, often with a welcome sense of humor."²³



Danielle Julian Norton, *Talking to Plants*, 2017.
Installation view in *Constant As The Sun*, MOCA Cleveland.
Plywood, plants, speakers, microphones, ceramics, fish tank, water, lights.
Photo: Jerry Birchfield



Danielle Julian-Norton
Courtesy of the artist

Image description: A close-cropped photo of Julian Norton's face. She looks directly at the camera. She wears casual clothes and appears in front of a light blue background.



ALIVE Magazine: "[Danielle Julian Norton: Double Yellow Line](#)"

Columbus artist explores the intersection of art-making and life in general.



Wexner Center for the Arts: [Artist Interview](#) (11min.)
[Click here for transcript.](#)

"I love that fine line, that question of when is something art and when isn't it." – Danielle Julian Norton²⁴

Image description: An art gallery with a sculpture at the center made from pale wood. The sculpture has one large flat platform and various other levels that include plants, and fuchsia grow lights. Some plants have microphones attached to them.

Baseera Khan

Performance | Visual Artist

[Artist's Website](#)

"Baseera Khan (they/them) is a New York-based visual artist who sublimates colonial histories through performance and sculpture to comment on the geographies of the future. Khan describes their work as combining "distinct and often mutually exclusive cultural references to explore the conditions of alienation, displacement, assimilation, and fluidity."²⁵



Baseera Khan, *Column 7*, 2019.

Pink Panther foamular, plywood, resin dye, custom handmade silk rugs made in Kashmir, India. 72 x 19 x 72 in.

Image courtesy of the artist and Simone Subal Gallery, New York

Photo: Dario Lasagni

Image description: A sculpture that looks like an architectural column sliced into a round and flat piece, resembling a gear wheel. It is propped up on its side. The core sculpture is mauve insulation foam, with a round piece of neon orange resin covering the center. The outer edge of the sculpture is covered with multicolored silk rugs. In some places the rug appears to have been worn or stripped away, revealing bright turquoise foam below.



Baseera Khan

Photo: Benny Krown

Image description: Khan sits on a set of concrete stairs with gray and orange cushions at regular intervals. They face the camera with their body at an angle. They cross their left leg over their right and rest their hands on their knee. They wear colorful, casual clothing.



Wexner Center for the Arts:

[Artist Interview](#) (23min)

[Click here for transcript.](#)



New Art Dealers:

[In Conversation with Baseera](#)

[Khan](#) (50min)



Bomb Magazine: "[Baseera Khan's iamuslima](#)"

My work synthesizes a cultural legacy of being 'native-born Muslim American.' I draw from personal and collective experiences, life lessons transformed into motives for obscurity and desires for protection. I seek to contradict assumptions projected upon a Muslim, Black, or Brown body by honoring my inherent intersectionality and by using concealment and abstraction as aesthetic strategies.

– Baseera Khan ²⁶

Carolyn Lazard

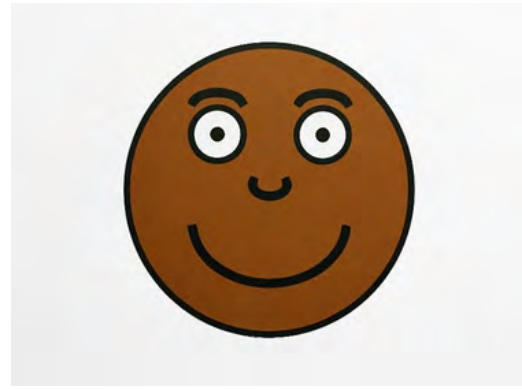
Artist | Writer | Video | Performance | Installation
[Artist's website](#)

"Carolyn Lazard (they/them), a Philadelphia-based artist, uses the experience of chronic illness to examine concepts of intimacy and the labor of living involved with chronic illnesses.

Describing their work *Crip Time* (2018), Lazard states, 'Filling pillboxes is more of a task than a ritual for me. But any task can become a ritual with a certain degree of attention. As a task, it certainly crosses the threshold between working and living. It points to all the uncompensated labor necessary to reproduce oneself day after day. While many disabled people are excluded from participating in the economy as laborers, most of us work really hard to stay alive under global racial capitalism.'" ²⁷

Carolyn Lazard, *Extended Stay*, 2019.
 Installation view of the Whitney Biennial 2019,
 Whitney Museum of American Art, New York.
 Articulating medical arm mount, personal patient
 monitor, basic cable subscription; infinite duration.
 Courtesy of the artist and Essex Street, New York

Image description: A person depicted in profile, sitting on a gallery bench. Their arms are crossed, resting in their lap and their back is against the white wall. Their head is cocked as they look at a flatscreen on a cream-colored articulating medical arm mount that is installed on the wall above their head.



Carolyn Lazard, *Pain Scale*, 2019 (detail). Vinyl
 Overall: 148 × 12 inches, 6 parts, each: 12 × 12 inches
 Courtesy of the artist and Essex Street, New York

Image description: One round vinyl decal of a brown smiley face icon.



Art Papers: [Carolyn Lazard: Living Here and Together](#)



Walker interview: ["Health and the Mundane: Carolyn Lazard on the Malleable Body"](#)



Carolyn Lazard: [Pre-Existing Condition](#) (6min)

"I've come to understand that the enemy of health is neither pharmaceuticals nor snake oil, but dogma. The body is too unwieldy to fit within the schema of authoritative interpretation."
 - Carolyn Lazard ²⁸



Park McArthur

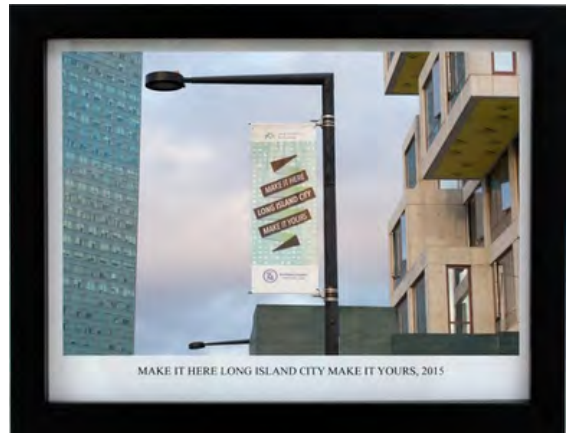
Sculpture | Installation | Text & Sound

"Park McArthur (she/her) is an artist who works primarily in sculpture, installation, text and sound. As a wheelchair user, McArthur draws attention to the infrastructure of accessibility.

Regarding her exhibition *Ramps* (2014), McArthur address the never-ending construction in New York and how companies are required to provide ramps where crosswalks abruptly end. "The exhibition *Ramps* originally began as an idea to take ramps from three or four construction site locations. And then take them again when, and if, the ramps were replaced. Construction ramps would accumulate in the gallery over the course of the exhibition. Ramps would take access away and require that this particular form of access (the ramp) be reproduced by interrupting the small ecosystem of each chosen construction site."²⁹

Park McArthur, *Ramps*, 2014.
Installation view at Essex Street, New York
Courtesy: Essex Street, New York.

Image description: An interior shot of a gallery space. The room is large with white walls and a black floor. Several ramps lie flat on the floor. The ramps are made of various materials, including plywood and metal. They are various shapes, sizes, and colors.



Park McArthur, *Welcome to PS1*, 2015.
Digital C-print. 9 1/2 × 12 in
Courtesy of the artist and ESSEX STREET, New York

Image description: A photograph in a black rectangular frame. The photo depicts a streetlamp surrounded by modern architecture. A banner hangs on the streetlamp. Black typed text below the photo reads "MAKE IT HERE LONG ISLAND CITY MAKE IT YOURS, 2015"



BOMB Magazine: [Interview with Park McArthur](#)

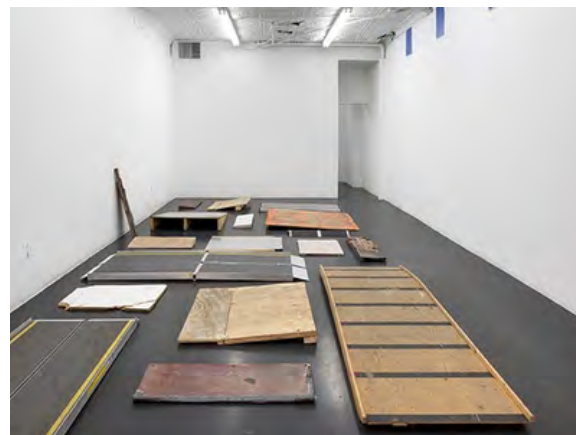


SFMOMA: [Places of Commemoration](#)



Mousse Magazine: [Conversations: Park McArthur Against Accommodation](#)

"Just as Adrian Piper wouldn't have made Adrian Piper's work without being a black philosopher in a white supremacist world, I wouldn't have made *Ramps* if I didn't 'use a wheelchair' in an ableist world."
-Park McArthur ³⁰



Pope.L

Performance | Public Art | Painter

"Pope.L (he/him) is a multidisciplinary artist whose practice uses contemporary culture to create art works in several mediums; including writing, painting, performance, installation, video and sculpture.

"Pope.L began his career in the 1970s, creating works that find their foothold in personal experiences, philosophy, performance and theatre training. Building upon his long history of enacting arduous, provocative, absurdist performances and interventions in public spaces, Pope.L applies some of the same social, formal and performative strategies to his interests in language, system, gender, race and community."³¹



POPE.L. Installation view of *Flint Water* at What Pipeline, Detroit, 2017
© Pope.L.

All files courtesy of the artist and Mitchell-Innes & Nash, New York.

Image description: An interior room with white walls, fluorescent strip lighting, and light floors. The walls are covered in a repeated image of bottled water. Throughout the space, cardboard boxes are stacked into pyramids. A person stands behind a table at the back of the room under a sign that reads "BUY HERE" in chalk.



Portrait of Pope.L

© Pope.L

All files courtesy of the artist and Mitchell-Innes & Nash, New York.

Image description: A close-cropped photo of Pope.L. He is speaking into a cellphone that he holds to his ear with his right hand. He wears a T-shirt, a ball cap, and wire-rimmed glasses. He does not look at the camera.



Bomb Magazine:
[Interview with William Pope.L](#)



MoMA: [Artist Stories: Pope.L Crawl](#)



Whitney Museum:
["Something from Nothing: On Pope.L's *Choir* and other Waters"](#)



The New Yorker:
["Crawling Through New York City with the Artist Pope.L"](#)

"Can art save the world? Well, to be honest, all things being equal, can anything save the world? And even if it could, should it? Should humanity be allowed to continue on its merry? Humans are like fish. We struggle in the open air, we wriggle and claw and flex our gills at nothing cause this is what we do when we are frightened of our own freedom, this misery we have created for ourselves is a kind of miracle and a freedom." – Pope.L³²

Raqs Media Collective

Collective, est. 1992

Multimedia Artists

[Raqs Media Collective Website](#)

"Raqs Media Collective comprises independent media-practitioners Jeebesh Bagchi, Monica Narula, and Shuddhabrata Sengupta. The group has been described as artists, curators, researchers, editors, and catalysts.

Raqs is a word in Persian, Arabic, and Urdu, and means 'dance' or the state that 'whirling dervishes' enter into when they whirl. Raqs signifies and embodies the practice of a kinetic contemplation of the world.

Based in New Delhi, Raqs Media Collective create art and films, curate exhibitions, edit books, stage events, collaborate with architects, computer programmers, writers and theatre directors and discover processes that have made deep impacts on contemporary culture in India."³³



Raqs Media Collective.

Courtesy of the artists and Frith Street Gallery, London.

Image description: The three members of Raqs sit on a set of curved white steps in an outdoor space. They all lean forward slightly with their forearms resting on their knees. They are all wearing casual clothing and looking directly at the camera.



Walker Art Center:
[Interview with Raqs Media Collective](#)



Frieze Magazine:
[Talks, Publications and Research; Whirling Dervishes and Urban Design](#)



Stamps School of Art & Design:
[Raqs Media Collective: Kinetic Contemplations](#)

This Penny Stamps Speaker Series event includes a presentation by Raqs Media Collective followed by a Q&A with Srimoyee Mitra, director of the Stamps Gallery at Stamps School of Art and Design.³⁴



Raqs Media Collective, *Provisions for Everybody*, 2018 (still).

4k video, color, sound. 53:11 mins.

Image courtesy of the artists and Frith Street Gallery, London

Image description: A grassy landscape with low hills and a wind turbine in the background. A white horse is in front of the hills. The sky is overcast.

Related Tactics

A Collective | Artists | Cultural Workers
[Related Tactics Website](#)

Related Tactics is Michele Carlson, Weston Teruya and Nathan Watson. They produce creative projects at the intersection of race and culture to confront and critique systemic and institutional racism and inequities.³⁵

SHELF LIFE, created in 2019, is a prime example of their critical perspective. "SHELF LIFE is a series of actions and a starting point for examining larger systems of power a reader might overlook for the merits or enjoyment of an individual book. These actions invite you to reflect on how your collected knowledge may be incomplete, even if there are some sections that feature a diversity of voices. Are there other areas where you may need to seek out more authors, resources, or publishers, and continue expanding your perspectives?"

SHELF LIFE notably asks readers to sticker categories of books that might otherwise be viewed as normative, therefore the unmarked, invisible center."³⁶



Related Tactics (from left: Michele Carlson, Weston Teruya, and Nathan Watson). Image courtesy of the artists.

Image description: The three members of Related Tactics stand together in front of a white brick wall. They look directly at the camera and smile slightly. They are dressed casually with heavy, layered clothing.



Hyperallergic:
[Politicize Your Bookshelf with Colorful, Codified Stickers](#)



Jagwire.edu: [Shelf Life: Revealing the Hidden Influences on Your Bookshelf](#)



Related Tactics, *Ready*, 2019.
 Installation at Berkeley Art Center, 2019.
 Image courtesy of the artist and Berkeley Art Center, Berkeley, CA
 Photo: Minoosh Zomorodinia

Image description: Black text on a white wall reads "How do we know we must struggle?" There is a ledge below with white notecards that lean against the wall.

Jacolby Satterwhite

Video | Performance | 3D Animation
Drawing & Printmaking

"New York-based artist Jacolby Satterwhite (he/him) was born in 1986 in South Carolina. Bringing together such practices as voguing, 3D animation, and drawing, Satterwhite's dreamlike videos explore his own body and queerness while also incorporating his mother's identity, her schizophrenia, and the thousands of illustrations of products and inventions she made for networks like HSN and QVC.

Satterwhite started out as a painter but shifted his practice when he discovered new media. He often works in front of a green screen and is drawn to the virtual space because of its potential as a queer arena, but his performances also take place in public outdoor spaces."³⁷



Jacolby Satterwhite. Photo: Matthu Placek, 2017.
Courtesy of Mitchell-Innes & Nash, New York

Image description: Black and white photo of Satterwhite. He wears a shiny black jacket and a single cross earring in his left ear. He looks directly at the camera with a serious expression.



Bomb Magazine: [Interview with Jacolby Satterwhite](#)



Art21: [The Incredulity of Jacolby Satterwhite](#)



Art21: [The Tactile Technological Touch of Jacolby Satterwhite](#)

"I had a roadblock with painting because of the Western tradition. Painting is so influenced by history, race, and post-structuralism. I just didn't want to have anything to do with that. So I thought, 'How can I avoid that narrative and have control over my message in my art?' That automatically brought me to doing performance art."
– Jacolby Satterwhite ³⁸

Jacolby Satterwhite, *Domestika*, 2017 (still).
HD virtual reality video with sound. Runtime: 15:24 mins.
© Jacolby Satterwhite. Courtesy of the artist and Mitchell-Innes & Nash, New York

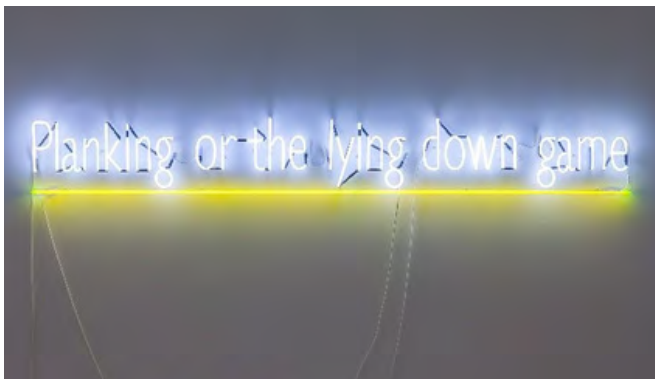
Image description: Animation still with celestial, abstract background. Two people are on striped platform. The standing person has a contraption around their hips with propeller blades above their head that are spinning. The person on the left (the artist) sits with knees bent, almost in a fetal position.

Sable Elyse Smith

Interdisciplinary Artist | Writer | Educator

"Acutely aware of architecture and its capacity to influence consciousness, Sable Elyse Smith (she/her) distills and expands historical and lived experiences of anti-black violence, creating a physical space that acknowledges trauma and manifests systematically ignored narratives.

Approaching medium and form with precision, the New York-based writer and artist articulates urgent social commentary and an elegant conceptual vision through film, photomontage, neon, and works on paper. Smith's compelling use of text is heavy with the implications of what is left unsaid, emphasizing the simultaneous necessity and insufficiency of language to investigate and process trauma."³⁹



Sable Elyse Smith
Photo by Isabel Asha Penzlien

Image description: Photo of Smith in an indoor space against a plain white background. She wears casual clothes and stands with her hands in her pockets. She looks directly at the camera with a slight smile.



Haggerty Museum of Art:
[Ordinary Violence Catalog](#)



Art Forum: [Sable Elyse Smith on Visualizing the Carceral State](#)



The Seen Journal of Contemporary & Modern Art: [Sable Elyse Smith: Men Who Swallow Themselves in Mirrors](#)

"My work always points to the people who are embedded in the system and not thinking about statistics and policy and a demographic. Instead thinking about individuals with voices and agency with desires, and cares, and fear and anger."
– Sable Elyse Smith⁴⁰

Sable Elyse Smith, *Landscape II*, 2017. Neon. 16 x 108 in.
Collection of Antonia Josten. Image courtesy of the artist, JTT, New York and Carlos Ishikawa, London.

Image description: White neon text glowing against wall reads "Planking or the lying down game" hovers above a single thin yellow neon line. Electric cords trail down from the sculpture to black transformers on the floor.

Constantina Zavitsanos

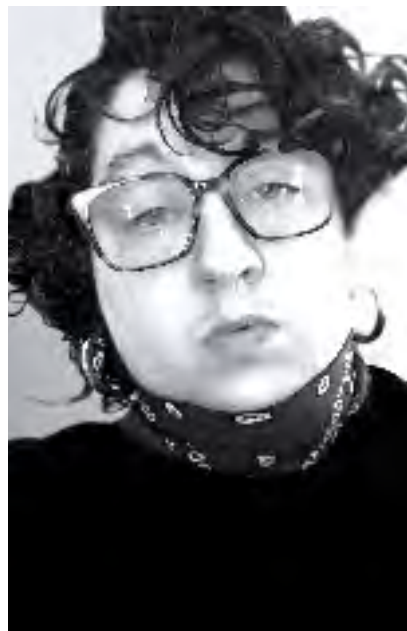
Conceptual Art

[Artist's Website](#)

Constantina Zavitsanos (they/them) is a conceptual feminist artist. Their works are organized around themes of "planning, contingency, debt, dependency and care. Several of Zavitsanos's works activate the sensorial dimensions of scientific concepts such as quantum entanglement or point to the threshold of human perception.

The installation *Call to Post*, on view in *Climate Changing*, uses infrasonic frequencies that operate below our audible spectrum. In so doing, the artist centers a sense of agency and liberation that is experienced both in and out-of-body while deftly enacting the politics embedded in visibility and legibility—creating bonds beyond measure between those experiencing their works via interference and interdependency."⁴¹

How would you describe your practice?
 "As desire meeting desire, where both are needs; debt and dependency in the best of ways [...] Where abundance and scarcity are different but not opposites, where the entanglement of disability and impossibility is the (under)ground of possibility. Where the incapacity to produce induces the invaluable."
 – Constantina Zavitsanos⁴²



Constantina Zavitsanos.
Photo courtesy of the artist.

Image description: A black and white biographical photograph depicts the artist, Constantina Zavitsanos. Their skin appears light; their hair is dark and tied up with loose curls. They are wearing glasses, hoop earrings, a paisley bandana, and a dark shirt.



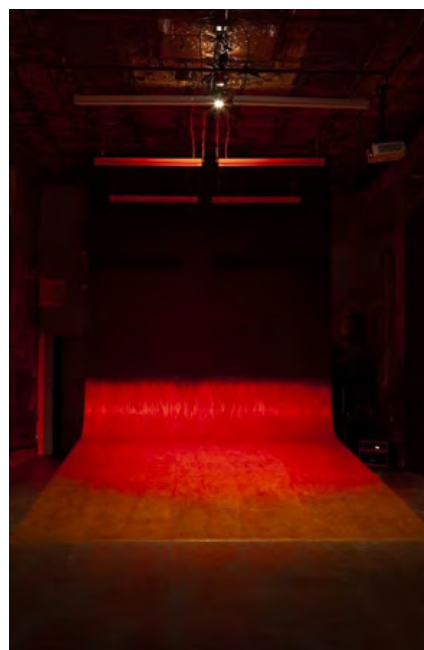
Hyperallergic:
["Meet the NYC Art Community"](#)



Art in America:
["Constantina Zavitsanos Addresses Debt and Dependency with Lasers and Holograms"](#)



Art Papers:
["Dependency and Improvisation"](#)



Constantina Zavitsanos
Call to Post, 2019
 (installation view).
 Infrasonic ramp:
 plywood, sound,
 transducers, wire
 Image courtesy
 Participant Inc.,
 New York
 Photo: Mark
 Waldhauser
 Image description:
 View of a dark
 gallery space, filled
 with red light, host
 a large wooden
 ramp curling up the
 back wall.

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