Climate Changing:  
On Artists, Institutions, and the Social Environment

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

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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 Harron ²

**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.


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.

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.

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?

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?

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?

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?

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?

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?

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.

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 Burden
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—and his artistic practice."

"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 Cruzvillegas

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

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

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.
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."

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
"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."  

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.com


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

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 Huffman 20


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


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.

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]

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 Norton [24]

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 (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."  

Baseera Khan
Performance | Visual Artist
Artist's Website

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
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.'"  

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  

Carolyn Lazard, Extended Stay, 2019.
Installation view of the Whitney Biennial 2019,
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.
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

"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

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*

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.
"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." 

"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.L

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.

Bomb Magazine: [Interview with William Pope.L](https://bombmagazine.com/legal-epitaphs-for-oil/william-pope-l/)

MoMA: [Artist Stories: Pope.L Crawl](https://www.moma.org/explore/stories/william-pope-l)

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"

© 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.
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."

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

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

Hyperallergic: Politicize Your Bookshelf with Colorful, Codified Stickers
Jagwire.edu: *Shelf Life: Revealing the Hidden Influences on Your Bookshelf*

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 vogueing, 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."  

"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

Bomb Magazine: Interview with Jacolby Satterwhite
Art21: The Incredulity of Jacolby Satterwhite
Art21: The Tactile Technological Touch of Jacolby Satterwhite


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.
"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."

“...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 Smith


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 Zavitsanos^[42]
Notes


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"Climate Changing: On Artists, Institutions, and the Social Environment," (Ohio: