

WE TURN

SHIFT: A Residency for Arts Workers

2020/21 SHIFT Residency Exhibition

JUNE 18–JULY 17, 2021

**CURATED BY
DANILO MACHADO**

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THE EFA 2020 / 2021 SHIFT RESIDENCY EXHIBITION

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EZRA BENUS

BARRIE CLINE

ANAÏS DUPLAN

CLARINDA MAC LOW

ISAAC POOL

JEANNETTE RODRÍGUEZ PÍNEA

STEPHEN SEWELL

RÍO SOFIA

MARGARET ROSE VENDRYES

CURATED BY

DANILO MACHADO

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Cover image description: set against a pink background, the words "We turn" appear in the center as part of a block of text set in Bayard, a font designed by Tré Seals of Vocaltpe and inspired by signs from the 1963 March On Washington For Jobs and Freedom. Beneath the title, the dates June 18-July 17, 2021. Beneath the dates, "curated by danilo machado." On either side of the title, the following words appear vertically: "SHIFT: A Residency for Arts Workers" and "2020/21 SHIFT Residency Exhibition." At the bottom of the page, it reads "EFA Project Space end_notes #8."

“Grace is non resistance to flow.” –Tara Brach

I couldn't be more proud or more honored to introduce this eighth catalog in our *end_notes* publication series, on the occasion of the closing of the exhibition *We turn*, curated by danilo machado, and featuring works created by 2020-21 SHIFT Artists-in-Residence Ezra Benus, Barrie Cline, Anaïs Duplan, Clarinda Mac Low, Isaac Pool, Jeannette Rodríguez Pineda, Stephen Sewell, Ríó Sofia, and Margaret Rose Vendryes. As an artifact of the exhibition and the SHIFT year, this catalog, like others in the SHIFT series, is a work of community and a marker of a shared experience. In this case, the shared experience began virtually, through regular Zoom meetings, as a fall-back when we could not meet in person.

Before the lockdown in spring of 2020, on a Monday in early March, we convened a slightly nervous group of arts worker colleagues and SHIFT alumni to review and select SHIFT residents for the next year. For EFA staff, this would be the last time we would enter the building on West 39th Street in Manhattan for the better part of a year. By that Friday, we would close EFA's offices. In the interim, we had a list of names and emails—those selected by our panel to become our new cohort of SHIFT residents. Only, the question remained: how would we host a residency entirely online, should the pandemic require us to do so? We would have to pivot. We would have to flow. Could we host a semblance of a meaningful SHIFT for these artists over the coming year, without ever being able to meet together in person? We would have to try.

Many of our SHIFT residents also run residency programs in their day jobs. Writing to the new cohort, we put the question to them: Would we plan to spend a year together on Zoom? Could we find a way to make use of EFA Center once it reopened, even partially or in some socially-distanced fashion? The answers were

INTRO: SHIFT, PIVOT, FLOW

as varied and deeply personal as anyone's response to the pandemic has been. Some residents grappled with whether they would be able to participate meaningfully on Zoom when their work life already required so many on-screen hours of their week. A few asked if it might be possible to defer to 2021 or 2022. In the end, we met on Zoom as a group and shared our concerns, talked through the challenges at hand, and reached a consensus that the cohort would take up this particular challenge. In fact, as many wrote to me in the days that followed, in spite of the challenges posed, they couldn't imagine not taking part in this exact cohort, with this particular group of arts workers, at this particular time. So, the residency program took a turn: the two-week intensive, traditionally held in person at the start of the residency program, would have to be postponed to the end of the year. The group retreat to a farm upstate would as well. Our shared studio space at EFA, once the building re-opened, would be made available to each resident for a socially distanced month. We would do our best to meet together at least once a month virtually to share work, encouragement, support, and community. We looked forward to the exhibition, and hoped that people would be able to see it in person. The works on view in this gorgeous culminating exhibition are a result of the grace-filled and gracious flow, and the turns taken between artists, across media, through a multiplicity of viewpoints and methods, and all in the wake of personal challenges, momentous events, and dire political scenarios of this past year.

The catalog includes a curatorial essay by curator Danilo Machado, a selection of interviews with the cohort conducted by Alexander Si and previously posted on the SHIFT website, installation views and details of work by the artists, and finally, contributions in the form of words, images, poems that reflect the manifold shifts in their practices and professional lives over this year. We asked each of the residents to share a composition they had turned to, returned to, or were

planning to turn to as context and a reflection on their work before, during, or after the residency. We also asked them to complete the phrase “We turn” which is presented along with each artist’s contribution.

Finally, on behalf of EFA: a heartfelt thank you to the residents for sharing their work, their spirit, and their laughter, and for making this year for us at EFA so much better than it could have been otherwise; to guest curator Danilo Machado, for reflecting and signaling the connective tissues between each of these artists’ practices; and to the staff of Project Space, Judy Giera, Alexander Si, and Allen Ball who installed this gorgeous exhibition to mark our return to in-person events this year. Additional thanks to Project Space’s docents and interns: Bianca Dominguez, Noa Fenigstein, and Isabel Singer. Lastly, thanks to the staff and board of EFA for their ongoing support of the Project Space Program, to the Stavros Niarchos Foundation, Willem de Kooning Foundation, and Teiger Foundation, for generously supporting our SHIFT this year, and to our SHIFT Residents and Alumni who continue to motivate, shape, and inspire this residency program. As we return to SHIFT, with each cohort we rededicate ourselves to our mission to champion arts workers and artists in the multi-faceted work they do in the world—both within and beyond the arts.

A handwritten signature in black ink, reading "Dylan Gauthier". The signature is fluid and cursive, with the first name "Dylan" and last name "Gauthier" clearly legible.

Dylan Gauthier, Director, EFA Project Space Program

CURATOR'S ESSAY

In recent months, our thinking
turned a corner.
While it's true we'll never
outrun the folks we grew up with,
it's also true we have the
choice to stop running.
We can turn around 'n' touch.

—Anaïs Duplan

To turn is to change position, to gain or lose a vantage point, to enter a new circumstance. In this exhibition, the nine artists of the 2020-2021 EFA SHIFT Residency consider many kinds of turns and many kinds of “we.” Through a range of material and forms—including video, collage, ceramic, photography, installation, and painting—the work presented conjures the “we” of specific communities and collective efforts, many made tenuous under pandemic circumstances. Indeed, an underlying “we” is the residency itself and the circumstances in which these artists and art workers inhabited studios and homes, and built relationships with each other.

These artists negotiate the role of the individual, the archive, and documentation through tactics of tactility, narrative, and abstraction. In doing so, they conjure larger histories of labor, colonialism, and environment, while considering alternatives to representation, binaries, and disclosure. The presentation of this exhibition ponders the consequences of materiality, objectness, and touch after a year of the forced virtual.

In the first gallery space, a vinyl line from Anaïs Duplan’s forthcoming collection *I NEED MUSIC* (Action Books)—“An uprising, as it should be said, is without cause or reason”—acts sort of like a caption as it is installed below two 10 inch monitors. The monitors play the ambient *The Lovers Are the Audience Who Watch*, which borrows language from Julianne Huxtable’s *Mucus in My Pineal Gland* (2017).

In the same space, another stanza reflects that “Some words are useful ‘n’ some of it isn’t” as it receives the light from Isaac Pool’s disco ball illuminating *More, most* (2021) The object—somewhere between a toy and costume marketed to young girls—conjures pop stars of the 2000s, in particular Britney Spears, whose ongoing battle with a legal conservatorship continues to raise questions of autonomy and celebrity. Pool is interested in these small, found objects, and presents three more of them in the exhibition: *Hit So Hard* (2020), a pig costume complete with pepper spray and monkey’s fist, *Daydream Interlude* (2021), a string of packaged keychains kissing the floor, and *She’s Bad* (2020), an embroidered shirt on an embellished hanger, are installed unaltered on an unpristine wall. The work references the slats and dinge of commer-



cial spaces where one can purchase these for cheap. Pool queers histories of minimalism and suggests these objects' more sinister powers. Each asks the viewer to stare (the embroidered shirt, also recalling the lyrics of Spears's 2008 song "Circus," in fact, instructs as such)—and stare for a long time—to see under and through their novelty.

Near these objects and their own striking language is another stanza by Duplan, recounting a "reel" of "images, strange encounters, / strange sounds." More of Duplan's language lives in the hallway leading to the exhibition, on window ledges painted pink, and above snippets of text interlaced with images from the book *Blackspace: On the Poetics of an Afrofuture* (2019) printed on circular metal, recalling the shape of vinyl records. In these projects across media, Duplan presses against language's limitations while

[Above] An image of the corner of a gallery. On the left wall, an excerpt of a poem by Anaïs Duplan is written in black vinyl text, "This next image is in fact a little exterior. / Some folks are paid to make art 'n' some folks aren't. / In that sense, the room is the perfect architectural form. / Some words are useful 'n' some of it isn't." In the high right corner, Isaac Pool's installation consists of a disco ball which is pictured mid-turn. Small specks of bright white light bounce off of the ball from a lighting fixture sitting on the floor below. The specks of light bathe the walls around it. On the right wall there is a slatwall inset. A packaged costume hangs on the inset, unopened.

[Below] Jeannette Rodríguez Pineda. *La Ilusión que nosotros existimos en un solo momento*, 2021. 24 Vandyke brown prints on silk organza. Individual print size: 44 x 60 in., Installation size: 94 x 60 x 96 in.

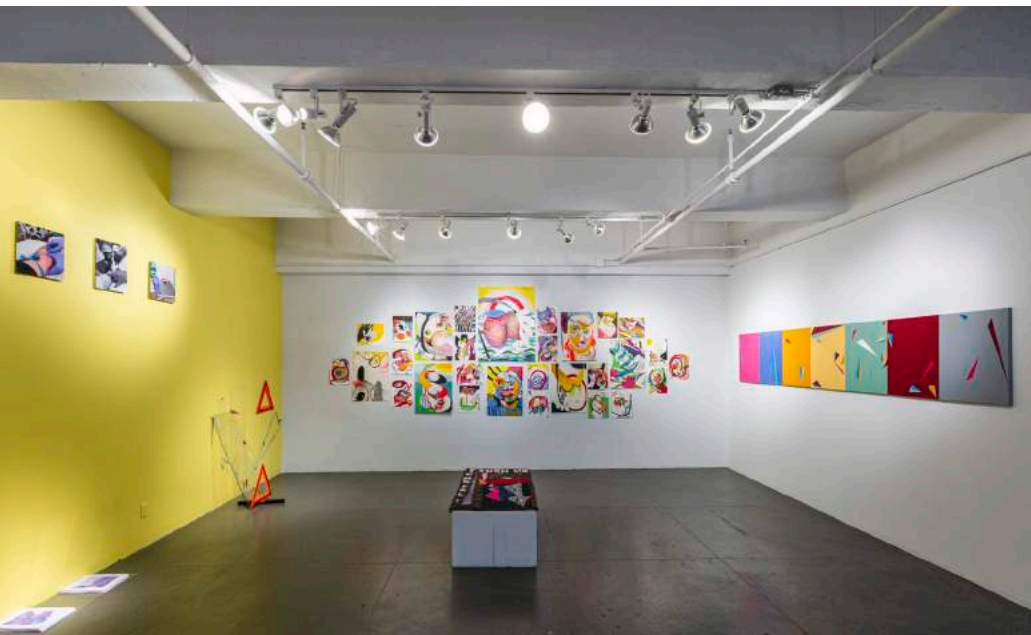
The brown silk organza hangs from the ceiling in a row. It displays two pictures that evoke a feeling of history and family. Light spills through the silk and we see the printed layered images blend together. The installation shows both a story of family as well as the creative process, on display on an accompanying shelf and wall installation of small archival images.

presenting expanded possibilities of form.

In the center of the gallery, Jeannette Rodríguez Pineda's photo installation *La Ilusión que nosotros existimos en un solo momento* (2021) continues the artist's meditations on family archive, diaspora, and memory. Interested in analog photography and printing practices, Rodríguez Pineda presents a twelve-layer installation of twenty-four Van Dyke brown prints on silk organza. The process—developed in the 1800's and named after Flemish painter Anthony van Dyck (1599-1641)—involves coating canvas with tartaric acid, silver nitrate, and ferric ammonium citrate then exposing it to ultraviolet light. After this exposure and washing, the prints are starched and ironed. The ongoing work asks what lingers, what lies between, and what is learned through repetition. The installation is presented alongside an altar of natural objects, test prints, and personal ephemera that honor place and lineage, illustrate the process of the work, and provide additional means of tactility and learning.

In new and recent work, Ezra Benus also considers the photographic archive and touch. Benus's sculpture, painting, and photography in *We turn* reflects the artist's ongoing engagement with color, material, and documentation. A series of acrylic paintings made in early 2020 at Wave Hill contemplate the passing of time, with the seven paintings echoing the seven days of the week while conjuring cosmic and lunar time. The paintings' triangular motifs and palette drawn from medications are translated in a new large textile work encouraging visitors to experience through touch. The work intentionally provides seating in the exhibition, which puts Benus's work in relation to the work of Shannon Finnegan, whose bench sculpture series *Do you want us here or not* also questions and expands the architecture of art spaces. One of Finnegan's benches from 2018 reads "This exhibition has asked me to stand for too long. Sit if you agree."

The triangular forms are also part of a new sculpture made of found material and featuring painted details on reflective, leaning glass and plexi. Blue tourniquet, conjuring the medical settings where it is used, is both a material in the sculpture and is seen in photographs adapted from the artist's social media series. The series—which depicts the cropped, intimate gestures between healthcare workers



A view of the northern alcove of the main Project Space gallery. The left wall is painted yellow and the others are white.

[Center Wall] Río Sofia, *Untitled Drawing Series*, 2020-2021, dimensions variable (small drawings 9 x 12 in, medium drawings 20 x 26 in, large drawing 30 x 40 in.) [Left and Center on Floor] Ezra Benus, *Touch Me Tenderly*, 2021. Rug (acrylic, wool, cotton on poly-cotton cloth), 2 x 4 ft. *Hold (For) Me*, 2020. Digital photo, print size and material varied acrylic print 11 x 14 in., Riso print 8.5 x 11 in. Edition of 100. *All Hands On Deck/Rock On*, 2019. Digital photo, print size and material varied Acrylic print 12 x 12 in., Riso print 8.5 x 11 in.. Edition of 100. *Me/You or Does It Become Us?* 2019, Digital photo, print size and material varied. Acrylic print 11 x 14 in., Riso print 8.5 x 11 in. Edition of 100. *Stretch/Tourniquet*, 2021 glass panel from donated desk, used tourniquet from infusions, plexiglass detritus from Jeannette, orange triangle hazard construction signs from street, acrylic paint. Installation size varies (approximately 6 x 6 ft. of wall space). [Right Wall] Ezra Benus, *SUN / MOON*, 2020. Acrylic on canvas, seven canvases each 18 x 24 in.



[On Wall] Ríó Sofia, *Untitled Drawing Series*, 2020-2021, dimensions variable (small drawings 9 x 12 in., medium drawings 20 x 26 in., large drawing 30 x 40 in.) Graphite, charcoal, oil stick, acrylic paint, marker on paper. A wall full of carefully placed playful and energetic compositions. The drawings have recurring limbs and flowers spread throughout. They vary in size with the smallest at the corners and the largest near the center.

[On Bench] Ezra Benus's *Touch Me Tenderly*, 2021. Rug (acrylic, wool, cotton on poly-cotton cloth), 2 x 4 ft. A rug tufted with three-dimensional triangles and the following text: "Touch me tenderly."

and the artist during regular infusions—recalls Carolyn Lazard's ongoing *In Sickness and in Study* (2015-Present), also presented through Instagram. Three images from it are presented in plexiglass prints and a limited edition riso. Together, the work presents

moments of tension, pressure, time, and touch through moments of care, community, and access.

Like Benus and Rodríguez Pineda, Margaret Rose Vendryes engages with the personal archive in a new multimedia, monochromatic body of work. These works consider the tension between abstraction and representation, and the intimacies of relationships. The white sheets of the new photo series *UNMADE* recall those present in Felix Gonzalez-Torres's billboard *Untitled* (1991) and Lorna Simpson's *The Bed* (1995). In the images, wrinkles become landscapes and the photo's hand-torn edges push back against the rectangularity of the frame and grid. The artist's stream-of-consciousness reflections are etched in neat script over these photographs, inviting the viewer to spend time up close.

On the floor, a leaning pillowcase filled with bits of shredded letters stands between an abstracted print of the pieces and three deep shadow boxes, each containing a bold, black capital "I" among many more shreds folded like flower petals, or eyelids. On their side, bits of phrases ask to be put in relationship with that singular pronoun, ellipsis suggesting waiting or a crop of a sentence, much like the fragments of language inside.

Vendryes asks what is, or can be, read, and how record-keeping relates to memory. "We rarely remember anything correctly—which is okay," the artist tells me over Zoom. Indeed, it's only because of my own messy scribbles that I can cite the conversation. What does it mean to transform an intimate archive of words gifted into something else, something of a different shape, something public, something less legible and yet containing new language?

For Barrie Cline, the "we" in the exhibition title is critical: it denotes the members of unions she works with, the populist audiences conjured by the narrative ceramics, and her long-time artistic collaborators including Rebecca A. Carlton, Ashly DaCosta, and Paul Vance. These collective bodies tell the stories of craft and class, of labor and leisure. Present here is the visual and political language of organizing including that of the painted banner, the significance of art-making as tactile decompression, and the assertion of the many interconnected urgencies of the environment. Cline's installation



Margaret Rose Vendryes, *UNMADE A, B, C*, 2010-2021. Gesso and paper on canvas. 28 x 18 1/4 inches. *UNMADE 1 thru 8*, 2021. Digital pigment print, etched acrylic, painted wood frame. 19 5/8 x 19 5/8 in., *UNMADE San Diego*, 2021. Digital pigment print, etched acrylic, painted wood frame. 19 5/8 x 19 5/8 in. *Shredded*, 2021. Digital collage on acrylic. 30 x 30 in. *WHILE... I*, 2021. Painted wood shadow box, machine shredded handwritten letters, painted wood letter "I." 11 1/2 x 13 1/2 x 3 1/2 in. *BECAUSE... I*, 2021. Painted wood shadow box, machine shredded handwritten letters, painted wood letter "I." 11 1/2 x 13 1/2 x 3 1/2 in. *I KNOW*, 2021. Painted wood shadow box, machine shredded handwritten letters, painted wood letter "I." 11 1/2 x 13 1/2 x 3 1/2 in.

Margaret Rose Vendryes's work consists of nine framed prints assembled as a grid on the wall; two framed gesso and paper on canvas works lay horizontally on pedestals; a digital collage on acrylic, a sculpture taking the shape of a bag of shredded papers leaning on the floor; and three painted wood shadow box mounted on a straight vertical line.

is not just collaborative, but participatory, with the artist conjuring makeshift monuments with small objects surrounding her three pots and offering ceramic takeaways with a call to action to “Protect the Right to Organize.” This call and the banner’s imperative of “Work for a Living World” is no metaphor for Cline and her collaborators, as they are all part of the [Workers Art Coalition](#), which organizes at the intersection of art and labor to increase cross-class alliances.

Activism is also present in the collage and video work of Clarinda Mac Low. A new large-scale collage, *Sinking Shore (Timeline)* (2021) creates a layered portal of the climate-changed future cut up and torn paper and parchment, choosing the physicality of the material over a digital collage. A backpacked figure looks out from the center of the composition, surrounded by bodies of water frozen and flowing, and by interlocking fencing which create boundaries and a ferry which allows for navigation. Opposite the collage, Duplan’s stanza perhaps winkingly announces that “The future has been canceled / due to a thunderstorm. A storm we caused but can’t stop.”

In the blackbox room, *Do we always need to draw the line?* (2021) is another kind of collaborative collage. Made with Carolyn Hall and sTo Len, it is an exquisite corpse of language, sound, and image. Mac Low considers the urgencies of changing relationships to the environment and shore as an in between space. These considerations are linked to Mac Low’s involvement with the triennial and collective [Works on Water](#), which responds to the changing climate in conversation with Land, Public, and Performance Art. Like many in the exhibition, Mac Low’s layering and multitudes directly correlates to a collaborative community practice of artmaking and organizing.

Water is also a major element in Stephen Sewell’s & *(How to catch a lobster)* [Working title], an upcoming feature film excerpted in the exhibition connecting personal narratives, systems analysis, and film-making experimentation. Through interviews with Maine lobstermen (some conducted over Zoom; a few excerpted in this publication) and footage from the boats, the film tells the story of their experiences, community, and how their lucrative industry intersects with global and national policies and climates, including those of the Trump era. Here, the scenic is not without economic



Barrie Cline, with Rebecca A. Carlton, *Work for a Living World*, 2021. Acrylic on recycled dropcloth. 4 x 12 ft. The painting shows the soft white outlines of workers in hard hats standing in front of rolling hills. There are wind turbines, flowing water, and a small town in the distance.



Stephen Sewell, & *(How to catch a lobster)* [Working Title], 2020-. HD Video with Sound. 11:30 minute excerpt of work-in-progress.

Two walls painted dark gray. On the left wall a film is playing from a projector, a film by Stephen Sewell, beneath a lobster-red light. On the right, the film *Do we always need to draw the line?* (2021) is playing on a monitor built into the wall, a collaboration between Clarinda Mac Low, Carolyn Hall, and sTo Len. Four black chairs face the projected film and a white rectangular bench faces the monitor.

anxiety, with many interviews bluntly communicating the lobstermen's realities and viewpoints. This work-in-progress reflects the artist's long-form case studies—which include other instructional titles—each tangling system and story.

So many “we’s” expand out from this rich cohort. I think of the many rectangles on Zoom grids and of the moment the artists were able to share physical space together again. I think about Ezra inviting musicians to play in the studio while he works, I think of An’s building of the [Center for Afrofuturist Studies](#) in Iowa City, and of Río’s [Body Hack](#) fundraisers, which resumed virtually during quarantine.

Indeed, a key “We” unique to the SHIFT Residency is, of course, art workers. Members of the 2020/2021 cohort include arts administrators, educators, and art handlers. Over the last year, many institutions and organizations furloughed and reduced art worker positions, often disproportionately affecting its most diverse and lowest paid employees. In response, art workers organized mutual aid funds, made demands of their institutions, and accelerated efforts towards unionization. SHIFT is part of and in relationship to a legacy of art workers creating community, collaborating, and organizing. This exhibition and publication will join those including [Just Cause: Bad Faith](#) exhibition, curated by Stephen Sewell with the Art Handlers Alliance, presented at the Interference Archive in 2015, and the legacy of the residency of SHIFT at EFA.

As pandemic, protest, and loss continue, what do we turn towards or away from? Who do we turn to for care? Where do we turn for community? While not all of the work in this exhibition is a direct address to the current context, the broader questions posed by it remain urgent.





Isaac Pool, *More, most*, (detail) 2021. Repaired mirror ball, pin spotlight, Slatwall inset and hook, packaged costume headset, dimensions variable.

Looking up at a visibly damaged mirrored disco ball, repaired with aluminum tape. The ball looks like it has been dropped a few too many times, and the mirrored squares hang like gapped teeth. A white wall and the silhouette of a thin hanging wire in shadow can be seen beneath the misshapen form.



A view of the gallery. On the left we see coffee colored silk prints hanging from the ceiling, a series of silk prints by Jeannette Rodríguez Pineda. They appear lightweight and flowing. In the middle of the room are three rectangular blocks about three feet high. Each one has a different sculpture sitting atop. From right to left there is: a gold orb vase, two wind turbines poking out of



a tree-like base that reach up from a common mound of roots. A silver-painted urn with carvings on the outside. An acrylic drop cloth hangs from the wall. The sculptures and dropcloth are the works of Barrie Cline's collaboration with the Workers Art Coalition. Beyond the first two pieces are the pink wall welcoming guests with a description of the exhibition. Next to the welcome wall is the alcove of work belonging to Margaret Rose Vendryes.

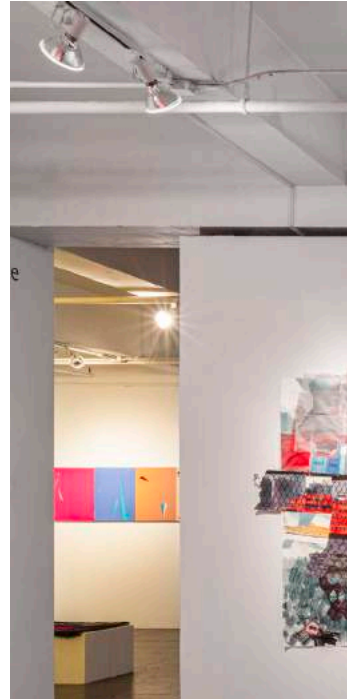


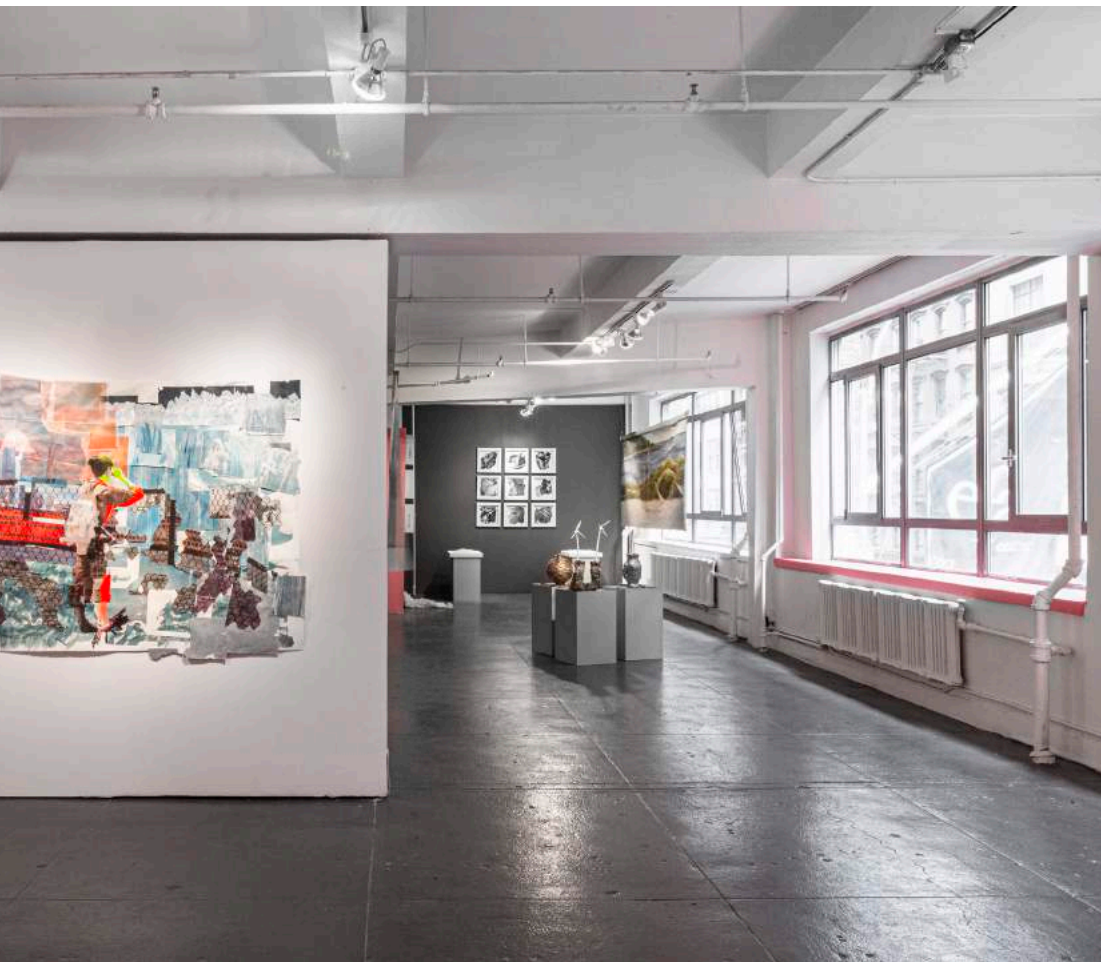
Looking out the windows of Project Space onto West 39th Street, a black flag with the letters "EFA" hangs on the left hand side of the frame. Aluminum sectioned windows reveal brick from the EFA Center Building, a tree outside, scaffolding, and across West 39th Street, a hulking former mercantile factory building in the Garment District. The window sill has been painted the same pink color that



accents a number of other surfaces in the gallery, and a line of text from Anaïs Duplan's poem has been written out across it, roughly 12 feet across, in black vinyl. The text reads: "Why do I ever really wonder about the presence of color?" in a bold serif text. Beneath the window sill, an old style metal heating radiator is painted white.

[Right] A view of the gallery from the far right. On a movable wall hangs Clarinda Mac Low's large collage work. The collage is made up of diluted blues and some shocks of a vibrant red. It shows a person with a backpack looking into the distance with a fence blocking their way. Beyond Mac Low's work the rest of the gallery can be seen peeking from behind.





[Left] An emptier part of the gallery. A pink wall makes up a far corner and one side of an entrance way into the far back of the gallery. The wall that makes up the other side of the entrance has a slatwall insert with a black shirt hanging by Isaac Pool. On the wall ahead there are five circular pieces containing text by Anaïs Duplan. Each one is made of vinyl and metal. Text is printed above the circles: "I start to believe in windows and openings 'n' in an image as a page / of a book framed, or accidentally dreamed, facing forward, / then facing the back."

INTERVIEWS

1.

How do you balance your work as an arts worker with your artistic practice? Do they ever cross over or influence each other?

An: More and more, they overlap. Earlier on in my poetry practice, I really enjoyed the separation between my own creative practice and my work for other artists. But lately, my poetry has taken more of an ekphrastic turn and I'm considering, in both fields, what it means to be responsive to the work of others.

Ezra: I certainly learn from other artists I work with and support on what it means to be a practicing artist. It is hard to imagine a life of equal parts working in a job and equal parts focusing on my art practice, so being around other artists working in many different ways has influenced my understanding of the necessity for ebbs and flows in attention to practice and all the other things happening in one's own world.

Margaret: There is an imbalance that I have accepted given that I need to make a living. However, I teach art history as well as managing the [York] College Art Gallery which keeps me engaged with the ways and means of both living and long-gone colleagues. The summers offer time AND space to work large in an unoccupied studio since there are very few studio art courses that run in the summer months. That is a perk I have appreciated, however, working large does create the problem of where to store the work at summer's end. That has me rethinking size going forward.

Stephen: Inconsistently. Both my work and art practice are in constant states of flux and I've learned over several years how to adapt in order to take advantage of studio time when I have it and how to not feel unproductive when work starts to take over my schedule. I work with a lot of artists and we are always discussing projects, ideas and offering support so naturally there is a cross over between the two spaces.

Isaac: At my current job, and in most of my previous positions, I have been exposed to a wide variety of artists and emerging dialogues that are consistently inspiring.

Barrie: For me, they constantly cross over as my social practice work is intimately connected to my day job (I work creating arts programming in a Labor Studies program for union construction workers). For SHIFT, I'm attempting to return to ceramic/ mixed media sculpture which has had little relationship to either but it has been interesting to grapple with this.

Clarinda: It's very difficult to separate the two, partly because my arts worker life grew directly from my artistic practice. Almost all the "arts work" that I engage in is self-initiated and not really a "day job." An artist is always also an arts worker, that is, someone whose labor is embedded in a larger culture. Also, because I began my creative life in experimental dance, there was always an aspect of production management to my practice, and making new forms of social organization was the work. It's a short hop from that to seeing the form of the institution itself as a creative material.

2.

What project/piece have you been working on now in your studio? What's inspiring you or on your mind lately?

Clarinda: As an independent contractor I have “worked from home” for many years, so that was oddly unchanged--there was just a lot less commuting to meetings. I kept my studio, and was able to gain access fairly early on. However, I often create participatory public work outdoors, so the main change was that this “studio,” the world outside four walls, was less accessible as a full research and production area. I was still able to create in that arena, but the interactive parts of that work (which is often the real meat of it) were curtailed, and moved to virtual venues.

An: Working from home has had a positive effect on my art practice. I started scheduling time to write, to read, and work on audio and video. Before, I was just doing my own creative practice when I managed to find the time, but now I make sure the time is there. Being home more often allowed me more time to reflect on how I want to engage with my creative practice and gave me the agency to make these changes. Since I work in two mediums that don't require a lot of space (i.e. writing and video), I've been lucky to not have my studio situation negatively affected by being at home.

Ezra: I have been working as a “bedroom artist” for many years, so this hasn't changed my practice much other than that it allowed me to further explore the digital realm for making and sharing art. I think the pandemic situation has somewhat leveled things to a pace that is slower and more aligned with how I can and want to show up in the “art world” as a chronically ill and disabled artist. I'm hopeful that we can relish in this slowness and closeness. I hope all of us in the arts can consider the ways broadening our understandings of who is an artist can open up possibilities for valuing many kinds of art and modes of making work without prioritizing “rigor” as tied to resources and access to space be deciding factors of who and what art is worthy of support.

Margaret: You mean what *IS* my art practice like now since the pandemic is not yet over? I move between painting at my easel and writing on various surfaces whatever might be on my mind

when I have a writing instrument in my hand. The project for SHIFT is developing into something more coherent than I imagined. Although I am not painting, I am building imagery and it feels closer and closer to what it is that I normally do just using different materials. The new norm is working at home... all the time. This often keeps me out of my studio corner (it is a reserved space of the common area of the apartment) because it has become overly familiar and tight. But, when I am at the easel, I'm lost in the work of painting so much so that I miss appointments in the Zoom realm and do so without flinching. THAT is not like me.

Stephen: I've had a home studio for several years so things didn't change that much for me. One interesting development out of the pandemic has been the incorporation of Zoom/video chat services into my filmmaking practice. Abandoning the in-person interview and relying on recording options in video chat services has expanded my ability to communicate with and interview people in a fraction of the time it would have taken to set up an in-person interview.

Isaac: I think that the pandemic has forced many people, including myself, to accept that it's okay to turn down the pace.

Barrie: I find that there is clay dust in my keyboard! Joking aside... sometimes there is more of a tangle of work/life/art balance than ever before which I imagine is both good and bad—but then I come back to my senses a bit and change expectations.

3.

Do most art workers have an artistic practice? Is there a stigma against artists who are also working day jobs in the arts? What has your experience been like?

An: I think so. At least most arts workers who I know, but I don't think there's a huge stigma. If anything, most people understand that being an artist means having to have some sort of other source of income, at least until you're able to depend on your creative practice exclusively. Achieving that status is pretty rare, I think, and not always desirable for artists who have vested interests in being arts workers as well.

Ezra: Most artists that I know do not sustain themselves and their dependents through their art alone! I find artists to be more interesting if their work is also reflective of what it means to exist in our capitalist system. I think this needs to be more transparent, instead of shying away from it and pretending that only working on art means that one is a "truer" artist than us (most artists?) who can't rely on their art alone to support and survive in our current systems. Everything is connected, so there is no way to separate laboring in the arts or any profession from the conditions of also creating art. To do so is a fallacy and must be quite a privilege.

Clarinda: Several years ago I started saying that arts administrators *are* artists. I know there's a difference, of course, but I noticed that the dedicated arts workers that I was interacting with, from small scrappy organizations, often had the same ingenuity, creativity, and dedication that I saw in the artists I knew. I think that many arts workers (so to speak) also have other practices they engage in, but what I call the nurturing artistic practice often subsumes the generative arts practice—the needs of the people we serve are so compelling! As to that stigma—I long ago had to stop caring about that, because working in other fields was always necessary for me. Rather than submit to the idea that I should be making a living solely from my work, I decided to create worlds where that kind of question (and the breathtaking privilege it assumes) was moot.

Stephen: Practically everyone I have worked with has been involved in some type of artistic practice (visual, literary, music etc.). If a stigma against working artists still exists I haven't encountered it,

thankfully, in quite some time. I think the equating of work with shame for an artist is an ideological mechanism that persuades artists to internalize structures of oppression that exist within society at large.

Isaac: There is an unhealthy, classist, and ableist expectation that artists need to forego reliable income and health care to be considered working artists. This is especially true within the visual arts where most people I know are either hustling with constant anxiety or quietly independently wealthy.

Barrie: I can't imagine that there is still a stigma! I know so few people who can just do their art. I'm old school, so I remember a time of cheap rents when more folks could just do things... spaces for putting things on were easy to come by. Though most folks are struggling with high overhead, does possibly having more space (pop-ups) for art happenings extend possibility and access and take some pressure off like back in the day?

Margaret: I don't have any statistics, but my gut reaction is yes, most art workers have an artistic practice that suffers from lack of time and energy to make art. I am not aware of there being a stigma per se, but as an art historian, my studio practice was seen as a "side thing" until I became more aggressive about showing what I make. I am a hybrid professional with integrity. Conflict of interest is often on the table for me and I am careful to avoid it.

– Interviews conducted by Alexander Si.

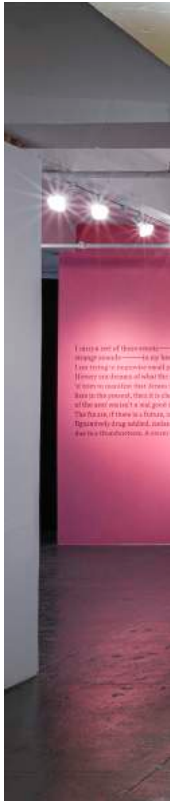
ARTISTS AND WORKS

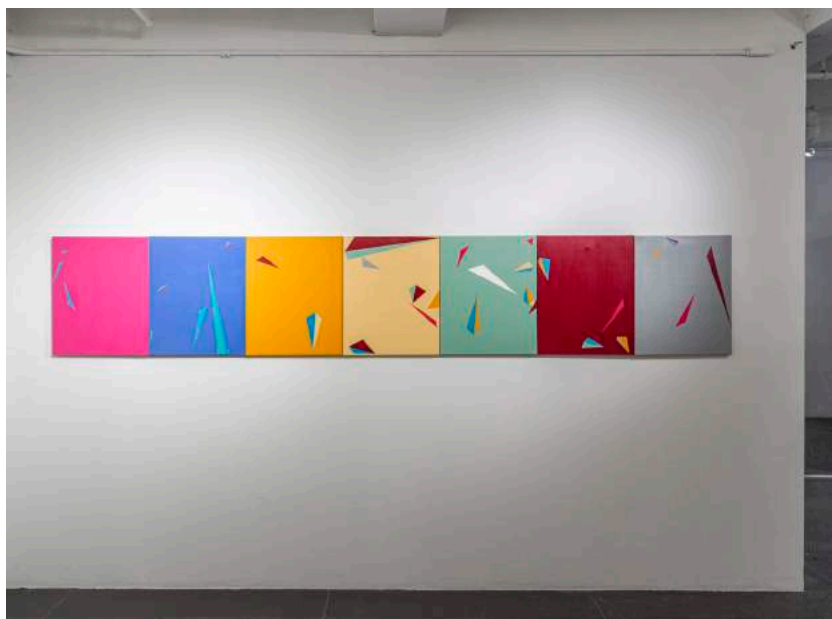
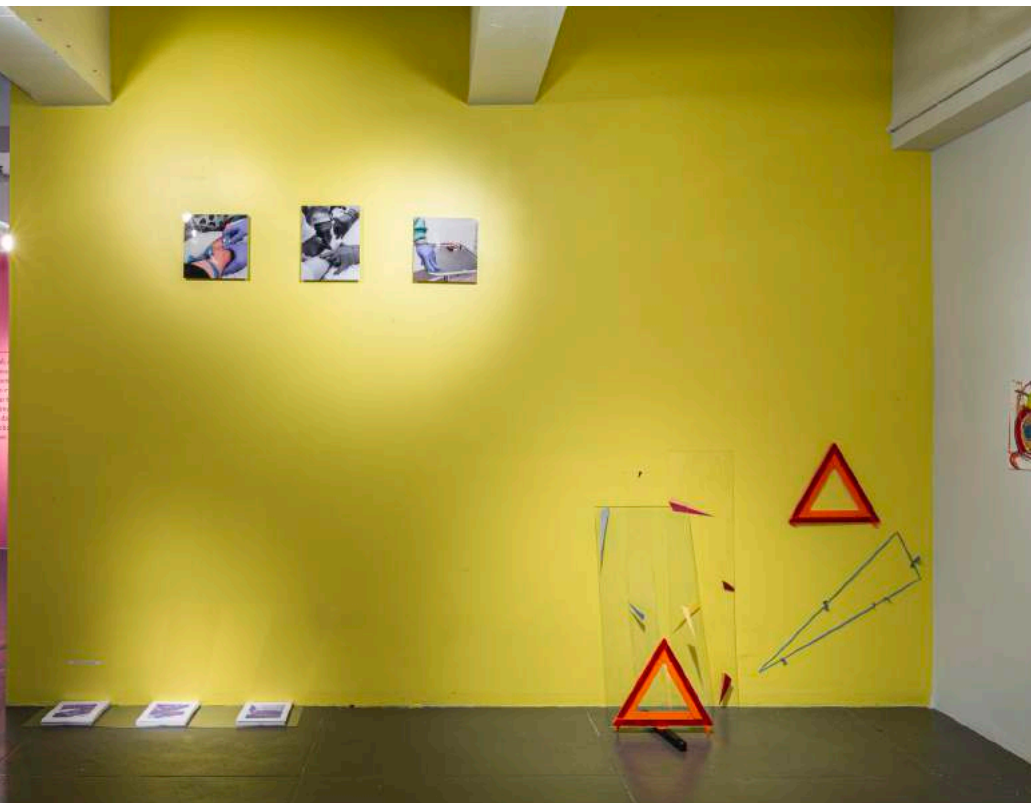
EZRA BENUS

Hold (For) Me, 2020. Digital photo, print size and material varied acrylic print 11 x 14 in., Riso print 8.5 x 11 in. Edition of 100. *All Hands On Deck/Rock On*, 2019. Digital photo, print size and material varied Acrylic print 12 x 12 in., Riso print 8.5 x 11 in. Edition of 100. *Me/You or Does It Become Us?* 2019, Digital photo, print size and material varied. Acrylic print 11 x 14 in., Riso print 8.5 x 11 in. Edition of 100. Each of these three pictures appear small on the wide yellow wall they are hung on. The pictures remind us of moments between health care workers and their patients. *Stretch/Tourniquet*, 2021 glass panel from donated desk, used tourniquet from infusions, plexiglass detritus from Jeannette, orange triangle hazard construction signs from street, acrylic paint. Installation size varies (approximately 6 x 6 ft. of wall space).

SUN / MOON, 2020. Acrylic on canvas, seven canvases each 18 x 24 in. Seven abstract acrylic paintings are hung side by side on a wall. Each painting contains three dimensional shapes. Utilizing color to create the illusion of depth. The shapes, most of which are three-dimensional triangles, look as though they are floating in space. Each painting has a color reference to another one creating a cohesive collection.

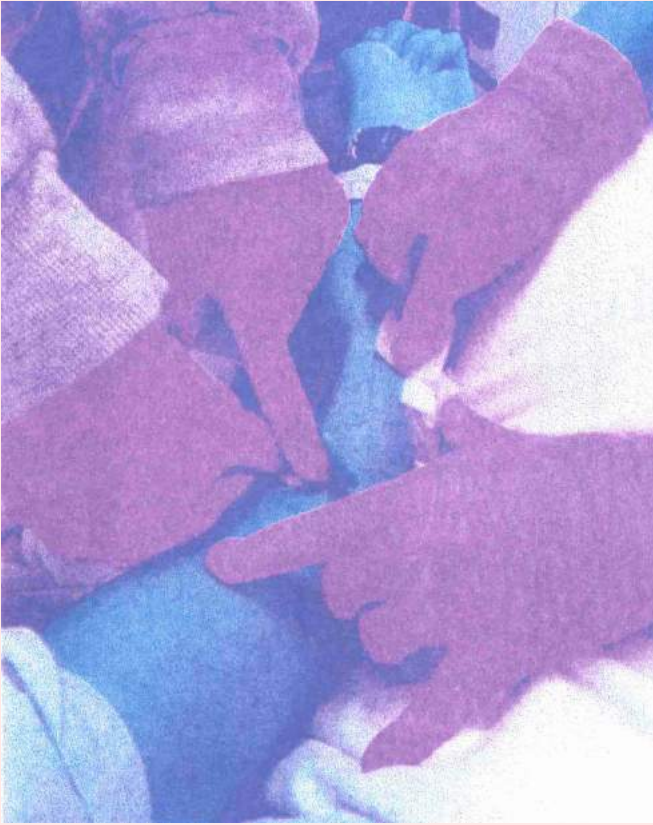
Touch Me Tenderly, 2021. Rug (acrylic, wool, cotton on poly-cotton cloth), 2 x 4 ft. A colorful rug lies on an elevated platform. Words are stitched into the rug: "Touch Me Tenderly."





WE TURN WITH TIME AND WITH TOUCH

EZRA BENUS



All Hands On Deck/Rock On (2019), riso print
8.5 x 11 in., Edition of 100. Two nurses' hands in blue gloves are concentrated over the middle of Ezra's left arm, attempting to re-do the insertion of the needle for his infusion. The bottom left most hand is posed like the rock n roll symbol.

We turn with time and with touch. Hands by which care is given, received, held, caressed, and trembling—sites for personal and collective care.

Hands are sites of pain and pleasure, of grip and of release, of restrain and offering, of caress. Hands are adorned with rings and bracelets and nail polish, are hardened and calloused by labor and time. Their presence ranges from the spiritual to the technological: hands pray and praise; draw lines and blood. Touch is a knowledge maker.

Detail shot courtesy of curator danilo machado. Three different people's hands on a multi-colored rug designed with geometric triangle shape details. Ezra's hands emerge from the lower left corner of the image, resting on triangles that are tufted in orange, purple, and grey white yarn. His hands are overlaid on white tufted text that reads Tender. Río's pointer finger pokes a lush brown cashmere triangle that is right above a red stripe in the center. Her arm is outstretched over text that reads "Touch Me." On the right is Jeannette's hand, fingertips digging into the softness of the red color field, with her thumb resting on a green triangle detail.



WE TURN WITH TIME AND WITH TOUCH

EZRA BENUS

Care through touch, with layers of nitrile, as the main access to touch in a pandemic. There is intimacy held in this kind of touch, holding too the violent potential in vulnerability, in being sick. These works hold potential to see and reflect upon care, demonstration, dissent, and imagination. Toggling between the visceral and metaphoric, the bodily and the textual, the anatomical and the conceptual, the erotic and the medical. Hands are a site: of care work, of ritual, of production, of connection, and of resistance. Simultaneously, they hold symbolic power, conjuring ideologies, politics, and language.

What can touch do for you?

An excerpt from *Bodiless At The Bimah*, originally published as an online commission in *Protocols Issue #8: Contracting At The Seams* by EFA SHIFT Residency alumni Perel and Ezra Benus.

Disabled, Ashkenazi Jewish, queer artists Ezra Benus and Perel collaborate on this hybrid work incorporating poetry and photo-scan collage. *Bodiless At The Bimah* explores the myriad measurements of time as experienced by the artists from the position of their shared subjectivities. As an inside joke, and a gesture to reclaim

stigma, the artists adopted the term “vampire time,” which describes the far reaching, eternal experience of time / undead time / living as a creature of the night, where things come out / humorizing on and about the many dark, fantastical fears non-Jews have historically placed onto Jewish people, such as being vampires. Similar fears and stigma have been placed onto sick, disabled, and queer people, of being non-sexual or hyper-sexual, and the general stigmatized experiences of sexuality and gender, all seen as deficient identities throughout time and space.

Related to this is the concept of “crip time,” which has been increasingly recognized in contemporary discourse of disability. Crip time is a term shared by and for disabled people/ crips which counters normative hegemonic modes of production, including the daily function of how one lives life. Crip time can be measured by how one copes from day to day, by doctor visits, time spent in bed, procedures, and any number of considerations that condition the lives of crips, to the historic notions of crip time that has hidden us from view. These ways of being in time inhabit the seam of existence, as we live between worlds. This artwork shows the extent to which our identities take up the space of the seam. From our lived experience, we share the knowledge that the cohesiveness of the body is an illusion, and that the real state of emergency amidst the current pandemic is not the urgency of momentary vulnerability but mainstream ignorance and the denial of vulnerability as an inescapable truth.

EZRA BENUS



Perel and Ezra Benus, *Bodiless At The Bimah*, 2020, poetry and photo scan collage, Perel's grandfather's tefillin, tallit, and tallit bag, two of Ezra's used syringes and worn hospital gowns, history, spirit, and love of disabled, queer, and Jewish people.

On a black background is a photo scan of a turquoise nitrile gloved hand, palm opened with fingers apart, pressed onto, and entangled with black and brown leather straps of tefillin bunched and unraveled. On top is a small box of the tefillin containing handwritten scrolls liturgy and scripture on cow parchment, held inside for protection. The box has Hebrew writing "shel rosh" meaning "belonging to the head" written in black on a red background.

XXX

hand to hand / l'dor v'dor / a prayer sung outside
the binary / where we invite all the voices / sing a
prayer of capacity/a one word chant of "no" / over
and over

do you know who you are without being in the
service of anyone / are you allowed to know that
/ when do we get to stop being an experiment
/ in the operating theater / the whole fucked up
eugenicist regime //

WE TURN WITH TIME AND WITH TOUCH

EZRA BENUS



Perel and Ezra Benus, *Bodiless At The Bimah*, 2020, poetry and photo scan collage, Perel's grandfather's tefillin, tallit, and tallit bag, two of Ezra's used syringes and worn hospital gowns, history, spirit, and love of disabled, queer, and Jewish people.

Photo collage scan of tangled black and brown leather straps of tefillin bunched and unraveled resting on top of a blue and white thin striped hospital gown with star designs. In the middle, and on the top left of the straps, are used syringes, needle exposed with silicone grasps. To the top right of the straps are the small boxes of the tefillin containing handwritten liturgy scrolls on cow parchment, held inside for protection. One box has Hebrew writing "shel rosh," meaning "belonging to the head" written in black on a red background, the other box next to it is upside down revealing the brown worn leather underside.

psalm for covid:

everything around us has sickened / stricken, finally
revolt churns / in the silt / of our bones
we could have been
euthanized / didn't you / ever feel like
it might / could / would happen
like every time / we're a metaphor

locate our utility
in the industry
of god / against
whose value
virtue is measured

the saint needs the sick
so we give

we give ourselves
to this disabled world
we ask if there's enough
disability to keep us / going
because we want
the generation / after
to live
to rest

BARRIE CLINE



[Above] Rebecca A. Carlton, *Work for a Living World*, 2021. Acrylic on recycled dropcloth. 4 x 12 ft. Barrie Cline collaborates with artists Ashly DaCosta and Rebecca A. Carlton, the painter of this piece, to focus on climate change and the right to organize. The painting shows the soft white outlines of workers in hard hats standing in front of rolling hills. In the full picture we see wind turbines turning in the distance.



[Below] Barrie Cline, *A Rite for Regeneration (IOU)*, 2021. Ceramic, coal, and mixed media. Dimensions variable. Additional ceramic objects (cast pliers and large pliers plaque) made by Paul Vance. A silver painted urn filled with coal. Two figures are carved into it and the text informs the viewer that the piece is in honor of workers' lives lost.

Ashly DaCosta, *What Do You Think is Missing in Discussions Regarding the Climate Crisis?*, 2021. Audio recording, r/t: 05:42. A sculpture of two tree trunks both connected at the bottom. They are cut off at the top to reveal wind turbines. At the front is a pink slab with text that reads, "Labor for Black Lives" and "One Love."



WE TURN UP

BARRIE CLINE

The social practice work with union construction workers in the Workers Art Coalition over the years has often responded to the urgencies of the moment, for example work we did for Fight for 15 (along with BLM and immigrant worker centers), and the climate crisis. Sometimes the works pass back and forth between exhibition and the streets and the affiliation with art spaces leverages more buy-in and power for the activism as a kind of staging ground. Our work has sometimes created a small space apart from the web of entanglements and obligations to our various (labor affiliated) institutions. Occasionally it has suggested different modes of engagement with these unions ... AND also offered an opportunity for people who come from blue collar backgrounds to engage more directly in the space of art—which seems important to me—whatever the scale.

SHIFT—and the pandemic—offered a moment to begin to re-engage my own feminist -inspired ceramic/sculptural practice within this collaborative work. The pieces I made which I formed to spell out IOU, reflect the debt I feel to the planet, frontline communities, indigenous peoples, as well as to workers who have sacrificed everything for things like the 8-hour workday. This installation, crystallized in the recording made by Ashly DaCosta (problematizing the assumption of her fellow construction workers as monolithic) has prompted me to experiment with the medium of ceramic/craft installation to figure a kind of (left) labor populism in the work. I've also sought

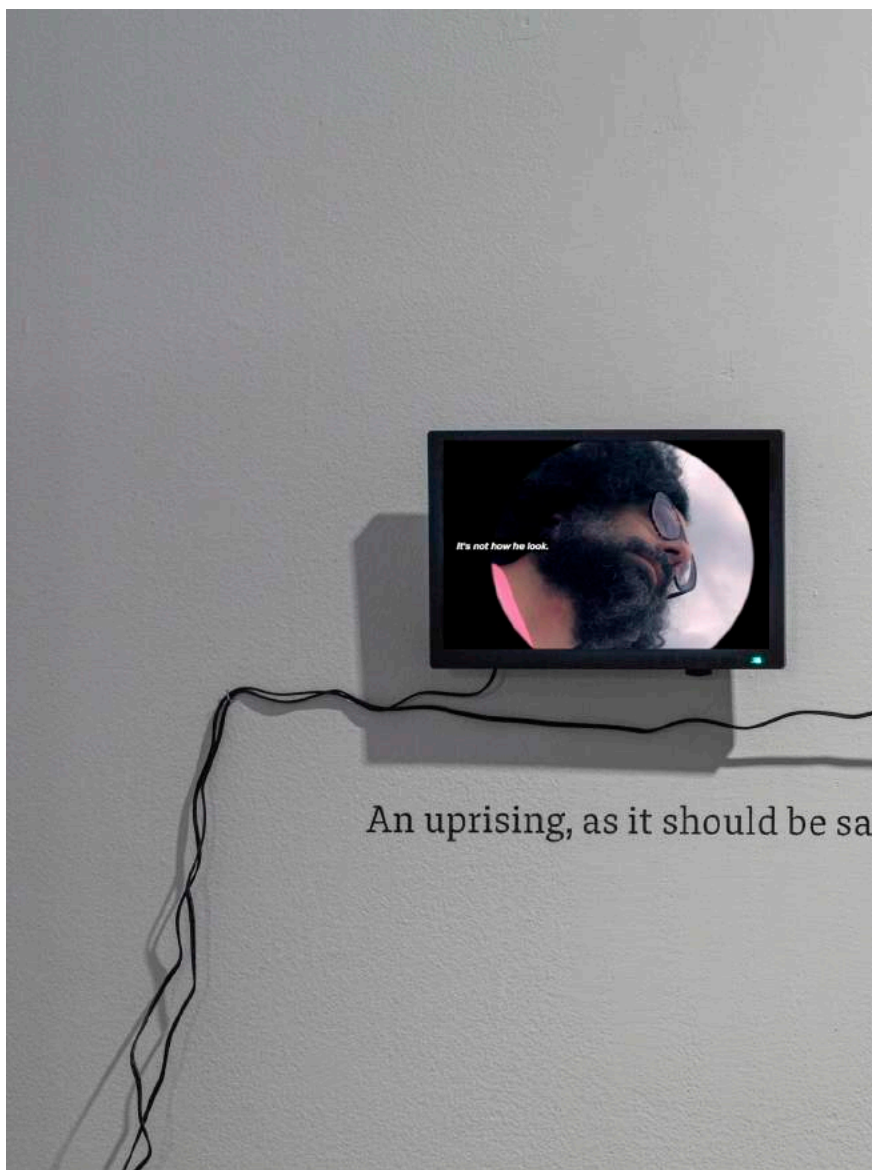
to stake out room for deeper consideration of communal meanings associated with craft ... and clay's ways of knowing in particular. Such populist figuring takes up the climate crisis (as union painter Rebecca A. Carlton's mural expresses), but also has begun to draw some inspiration from many of the SHIFT cohort's growing of publics—in a variety of modes—for the justice work they do—effectively towards re-shaping institutions. I draw further inspiration from a young generation of artworkers (like cohort member Stephen Sewell's culture work with Art Handlers) who are unionizing professionals/non-professionals together now in museums, and look to them for one path toward scalable cross-class alliance that seems especially important to support as it plays out in these spaces for art.



Barrie Cline, *Teatime (for a left labor populism?)*, 2021, Ceramic tile and mixed media, 14 x 78 x 36 in.

WE TURN UP

ANAÏS DUPLAN



The Lovers Are the Audience Who Watch, 2021, video, r/t ~60:00.

Two small flatscreens present a video work in two channels, above a line of vinyl poetic text reading "An uprising, as it should be said, is without cause or reason."



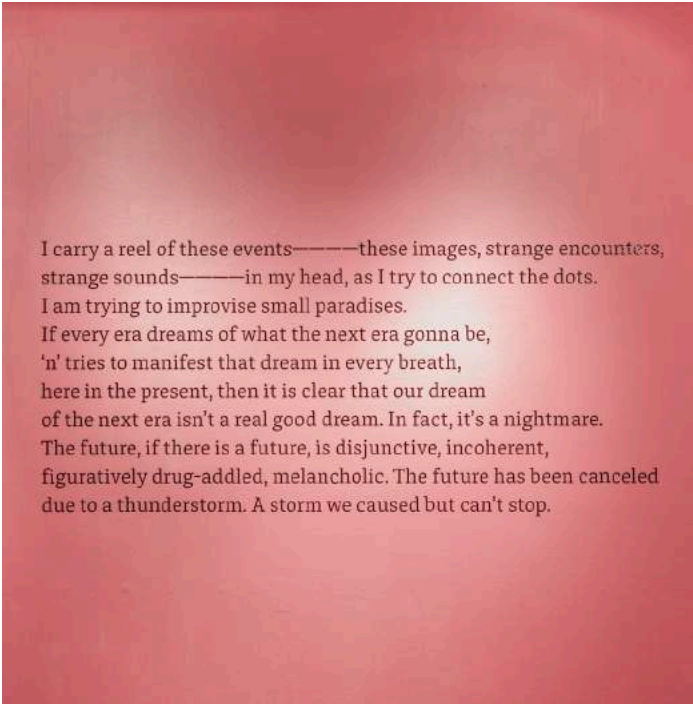
d, is without cause or reason.

WE CAN TURN AROUND 'N' TOUCH

ANAÏS DUPLAN

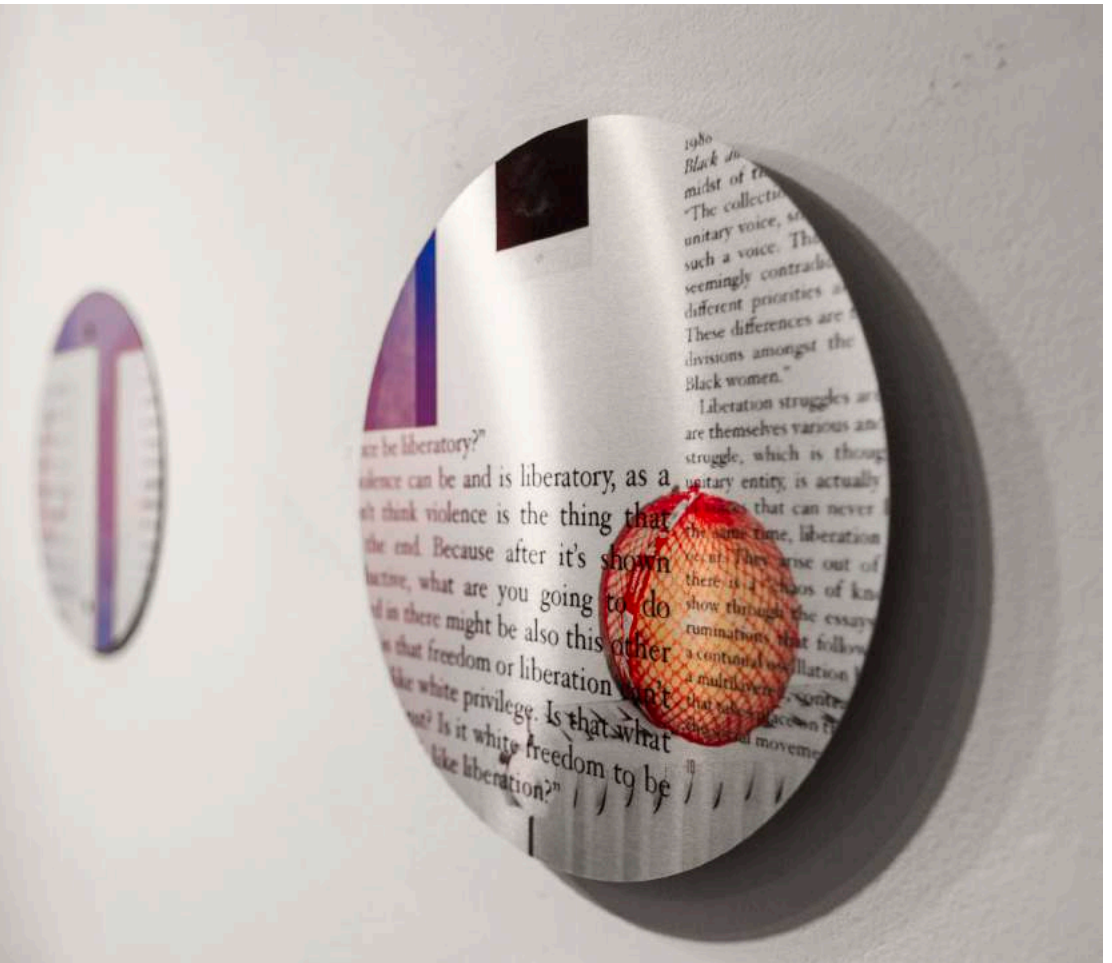
Excerpts from I Need Music, forthcoming from Action Books, 2021, wall vinyl texts; excerpts from Blackspace: On the Poetics of an Afrofuture, 2021, metal prints.

Five circles hang on the wall in a straight line. The circles show specific pages or text from Duplan's book *Blackspace* overlaid on selected images.



I carry a reel of these events———these images, strange encounters,
strange sounds———in my head, as I try to connect the dots.
I am trying to improvise small paradises.
If every era dreams of what the next era gonna be,
'n' tries to manifest that dream in every breath,
here in the present, then it is clear that our dream
of the next era isn't a real good dream. In fact, it's a nightmare.
The future, if there is a future, is disjunctive, incoherent,
figuratively drug-addled, melancholic. The future has been canceled
due to a thunderstorm. A storm we caused but can't stop.





WE CAN TURN AROUND 'N' TOUCH

n Asili, *Points on a*
ge, 2007, 32:42

d go to the moon
ts in outer inter-
images of colorful garb
b&w in time inter-
sense of the evolution
of their costumes have remained
you are welcome to be citizens
of the omniverse
c has the good and ugly in it
ld seem to distinguish pop
azz or African-American
recalls some other
horizons the imagination
the traditional
gnorance itself isn't strange at all

In *The Power of the Poor in History*, Gustavo Gutiérrez argues that liberation theology, by awakening memories of past struggles, elicits a special, subversive kind of memory that then encourages the active reinterpretation of historical struggles. Today, I have many conversations about whether the interactivity of social media has elicited an uprising of newly empowered creator-consumers to rewrite dominant, hegemonic narratives of history, foregrounding those forgotten social agents whose voices and contributions have been effectively and nearly unconsciously erased from history. Whether remembering together—and doing so subversively—does indeed have the power to rewrite history and forge a healthier future. I'm inclined to believe that in the very least, there is value in looking again at what already occurred at a time when what is up ahead seems uncertain at best.



“Can violence be liberatory?”

“I think violence can be and is means. I don't think violence is gets you to the end. Because a itself as productive, what are yo with it? Trapped in there might be problem, which is that freedom or or shouldn't look like white privilege I'm rubbing up against? Is it white violent? Does that look like liberat

GLARINDA MAC LOW





Clarinda Mac Low. *Sinking Shore (Timeline)*, 2021. Mixed media collage on paper, 52 x 67 inches. A backpacked figure looks out from the center of the composition, surrounded by bodies of water frozen and flowing. The figure is stopped by an interlocked fence. A red ferry is in view giving the painting a sudden splash of red amongst its blue tones.

WE TURN TOWARDS NUANCE

CLARINDA MAC LOW

Clarinda Mac Low, with sTo Len, *Do we always need to draw the line?*, 2021. Video, r/t: 8:26. Scenes scored with singing show flowing, bubbling water that echo Stephen Sewell's coastal Maine (on view in the same room) and question how and why lines are made. Like Mac Low's collage work, this video is concerned with climate change with a focus on the shore.

In a screening room with grey painted walls, a 32" flat screen monitor hangs on the back wall, with a pair of headphones hanging beside it. A white bench occupies the foreground of the frame, with a woman with dark hair, dressed in pink, blue, and grey vertical stripes seated upon it.





Always turned towards the ways that we live in our human mammal bodies, I shift the focus here to the marks that the body makes, the dance of assemblage. I translate the seemingly frictionless effort of software collage onto a physical page, arduously replicating digital labor manually. The tectonics and traces live on in the visible process--the smear of the material, the awkward transmogrification from one state to another.

The subject is larger than the page can contain, larger than me, larger than we, an enveloping phantasm slowly engulfing us in elemental fury. Look to the past for the answer, constantly receding, gradually dissipating.

Layers of past and present make the future. There is no one era that doesn't still live with us and everything we do now will live on, in our palimpsest world. It all overlaps in slapdash fashion--it's a mélange a millefeuille a plate of tectonics. It's a pile of discards overlapping. It's not clean. It's a mess.

The shore is sinking, the water is rising. Both at once. A slow-motion infiltration softens the soil and it trickles away. This molecule, this H and 2 Os, insidious slippery necessary. We keep building walls, but those edges aren't hard--it's just a temporary barricade against the inevitable.

You can't wish water away.



[Above] A speculative future rendering of a New York City coastline in the 2080s in pink, green, and blue tones with a splattered black frame. [Below] A performance led by Carolyn Hall and Clarinda Mac Low, both clad in orange jumpsuits, with a dozen or so participants standing on a lawn on New York's waterfront. The group is reaching for the sky.

ISAAC POOL





[Above] *More, most*, 2021. Repaired mirror ball, pin spotlight, Slatwall inset and hook, packaged costume headset, dimensions variable. [Below] *Daydream Interlude*, 2021. Slatwall inset and hook, packaged keychains, 5 x 3 x 6 in.

Isaac Pool's installation consists of a disco ball which is pictured mid-turn. Small specks of bright white light bounce off of the ball from a light source we cannot see. The specks of light bathe the walls around it. On the right wall there is a slatwall inset. A packaged costume hangs on the inset, unopened.

WE TURN AROUND

June 23, 2021

I just got a new phone, and I have a lot to say, so bear with me. Basically, a lot has happened since two years ago, the last time—I wrote all this down—the last time I was in court.
[...]

When I came off that tour, a new show in Las Vegas was supposed to take place. I started rehearsing early, but it was hard because I'd been doing Vegas for four years and I needed a break in between. But no, I was told this is the timeline and this is how it's going to go. I rehearsed four days a week. Half of the time in the studio and a half of the other time in a Westlake studio. I was basically directing most of the show. I actually did most of the choreography, meaning I taught my dancers my new choreography myself. I take everything I do very seriously. There's tons of video with me at rehearsals. I wasn't good—I was great. I led a room of 16 new dancers in rehearsals.
[...]

So I remember telling my assistant, but y'know what I feel weird if I say no, I feel like they're gonna come back and be mean to me or punish me or something. Three days later, after I said no to Vegas, my therapist sat me down in a room and said he had a million phone calls about how I was not cooperating in rehearsals, and I haven't been taking my medication. All this was false. He immediately, the next day, put me on lithium out of nowhere. He took me off my normal meds I've been on for five years. And lithium is a very, very strong and completely different medication compared to what I was used to. You can go mentally impaired if you take too much, if you stay on it longer than five months. But he put me on that and I felt drunk. I really couldn't even talk up for myself. I couldn't even have a conversation with my mom or dad really about anything. I told him I was scared, and my doctor had me on six different nurses with this new medication, come to my home, stay with me to monitor me on this new medication, which I never wanted to be on to begin with. There were six different nurses in my home and they wouldn't let me get in my car to go anywhere for a month.
[...]

The control he had over someone as powerful as me—he loved the control to hurt his own daughter 100,000%. He loved it.

I packed my bags and went to that place. I worked seven days a week, no days off, which in California, the only similar thing to this is called sex trafficking. Making anyone work against their will, taking all their possessions away—credit card, cash, phone, passport—and placing them in a home where they work with the people who live with them. They all lived in the house with me, the nurses, the 24-7 security. There was one chef that came there and cooked for me daily during the weekdays. They watched me change every day—naked—morning, noon and night. My body—I had no privacy door for my room. I gave eight vials (?) of blood a week.
[...]

But my precious body, who has worked for my dad for the past fucking 13 years, trying to be so good and pretty. So perfect. When he works me so hard. When I do everything I'm told and the state of California allowed my father—ignorant father—to take his own daughter, who only has a role with me if I work with him, they've set back the whole course and allowed him to do that to me. That's given these people I've worked for way too much control. They also threaten me and said, If I don't go, then I have to go to court. And it will be more embarrassing to me if the judge publicly makes the evidence we have.
[...]

And maybe I'm wrong, and that's why I didn't want to say any of this to anybody, to the public, because I thought people would make fun of me or laugh at me and say, "She's lying, she's got everything, she's Britney Spears."
[...]

I don't feel like I can live a full life. I don't owe them to go see a man I don't know and share him my problems. I don't even believe in therapy. I always think you take it to God. I want to end the conservatorship without being evaluated. In the meantime, I want this therapist once a week. I just want him to come to my home. I'm not willing to go to Westlake and be embarrassed by all these scummy paparazzi laughing at my face while I'm crying, coming out and taking my pictures as all these white nice dinners, where people drinking wine at restaurants, watching these places. They set me up by sending me to the most exposed places, and I told them I didn't want to go there because I knew paparazzi would show up there.

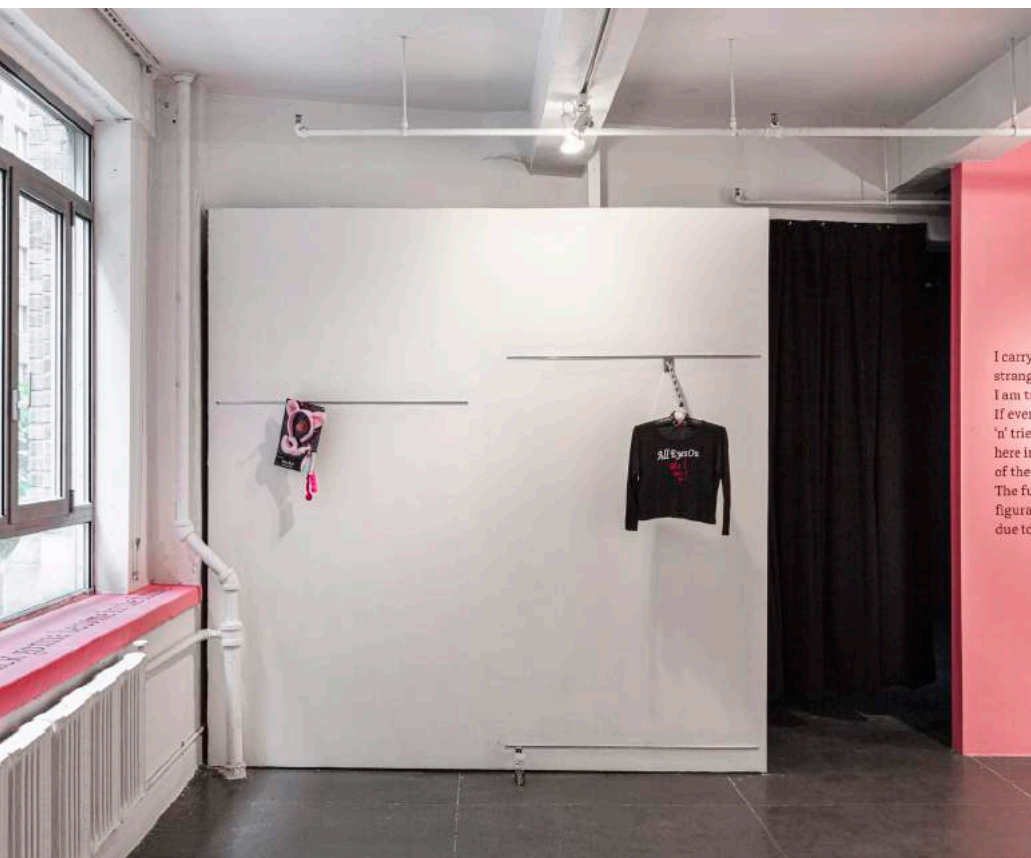
I feel like they're making me feel like I live in a rehab program. This is my home. I'd like for my boyfriend to be able to drive me in his car. And I want to meet with a therapist once a week, not twice a week. And I want him to come to my home. Because I actually know I do need a little therapy. (Laughing.)

I would like to progressively move forward and I want to have the real deal, I want to be able to get married and have a baby. I was told right now in the conservatorship, I'm not able to get married or have a baby, I have a (IUD) inside of myself right now so I don't get pregnant. I wanted to take the (IUD) out so I could start trying to have another baby. But this so-called team won't let me go to the doctor to take it out because they don't want me to have children—any more children. So basically, this conservatorship is doing me waaay more harm than good.

I deserve to have a life. I've worked my whole life. I deserve to have a two to three year break and just, you know, do what I want to do. But I do feel like there is a crutch here. And I feel open and I'm okay to talk to you today about it. But I wish I could stay with you on the phone forever, because when I get off the phone with you, all of a sudden all I hear all these no's—no, no, no. And then all of a sudden I get I feel ganged up on and I feel bullied and I feel left out and alone. And I'm tired of feeling alone. I deserve to have the same rights as anybody does, by having a child, a family, any of those things, and more so.

And that's all I wanted to say to you. And thank you so much for letting me speak to you today.

Britney Spears to Honorable Brendy Penny, Los Angeles County Superior Court



Hit So Hard, 2020. Packaged pig costume accessory set, pepper spray, monkey's fist, 16 x 10 x 3 in. *She's Bad*, 2020. Embellished clothing hanger, embroidered shirt, 20 x 15 x 3 in.

A freestanding nine-foot-tall white wall with slatwall inserts holding a variety of sculptural objects created by Isaac Pool. On the left slatwall hangs a pig costume in custom packaging. On the right side, a black sweatshirt with the words "All Eyes On / Me! / Me! / Me!" in script font. Beneath it, a keychain hangs from the lowest slat in the wall. To the left of the wall is the window looking out over West 39th Street. To the right of the wall is the entrance to the screening room, and a pink wall with the beginnings of a line of poetry by Anaïs Duplan in black vinyl lettering.

WE TURN AROUND

JEANNETTE RODRÍGUEZ PÍNEA

Mamá whispered these images in my dream. Asking to remember the matter we are suspended in. Process becomes mediation and transforms with gestures that travel through time.

The distillation of shared memories between mother and child decades apart printed on layers of silk organza using an antiquarian photographic process from 1842.

Mamá susurró estas imágenes en mi sueño. Pidiéndome que recuerde la materia en la que estamos suspendidos. El proceso se convierte en mediación y se transforma con gestos que viajan a través del tiempo. La destilación de recuerdos compartidos entre madre y hija con décadas de diferencia impresos en capas de organza de seda utilizando un proceso fotográfico anticuario de 1842.

La Ilusión que nosotros existimos en un solo momento, 2021. 24 Vandyke brown prints on silk organza. Individual print size: 44 x 60 in., Installation size: 94 x 60 x 96 in.

An image of the shelf making up a part of the archival installation by Rodríguez Pineda which functions as a space for sharing process experimentation and ephemera from the project. A small glass with a black plastic cap filled with a clear liquid sits in a small pile of brown shavings, next to a smaller brown photo print on organza.



JEANNETTE RODRÍGUEZ PÍNEA





La Ilusión que nosotros existimos en un solo momento, 2021. 24 Vandyke brown prints on silk organza. Individual print size: 44 x 60 in., Installation size: 94 x 60 x 96 in.

WE TURN MARKED WITH IMPULSE TO REPLENISH WHAT BELONGS

know the true
us
m
d e
m

What is home?
cuando ya no reconoce tu mismo patio
y ya no existen la voces de tu vecinos
home
domicillo
mama
edificio
papa
calle
mami
cocina
hogar
el espacio entre los brazos de
ellos que te quieren





JEANNETTE RODRÍGUEZ PÍNEDA



09/09/2019
Bonao, República Dominicana

The core of our home
Outside
Surrounded by
Trinitarias
Pájaros
Y
Santos
Where it rains every afternoon
Bouncing off the yellow cement floor



Next door
Un cuchifrito
El menú de hoy
Pescado
Se huele

Las tías
En la mesa de madera
Hablando
Chismeando
Y Yo
Escuchando



Arriba del mantel
Guandules
Sus manos
Working
Separating
Into a large steel bowl

Chichi is barking
While I climb down from the table
Para ayudar
Sitting
Next to the litro de agua bendita

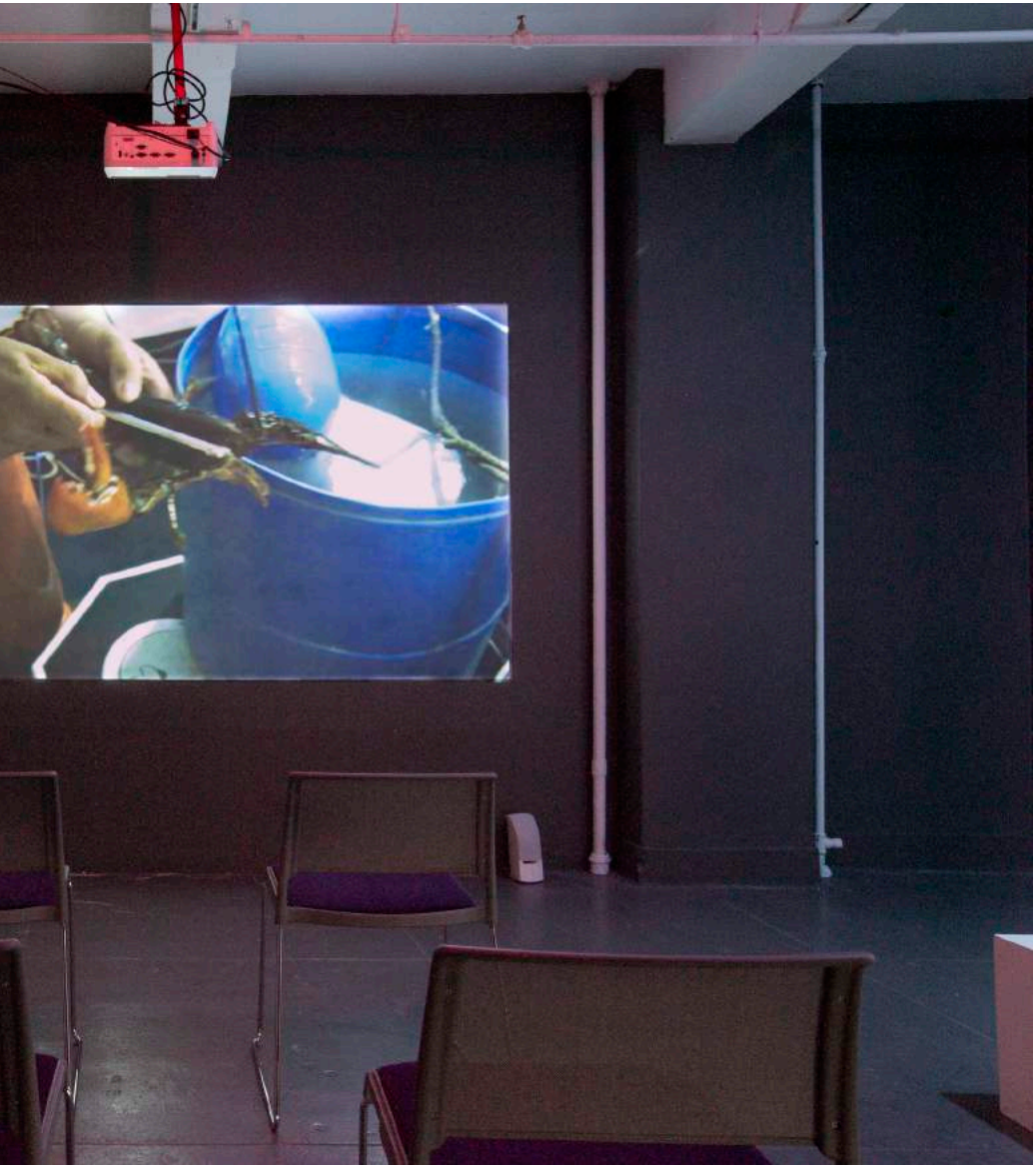
How easy your body remembers
Tradiciones
Unchanged
That you
Tried
So hard to forget

STEPHEN SEWELL



& (*How to catch a lobster*) [Working Title], 2020-. HD Video with Sound. 11:30 minute excerpt of work-in-progress.

A darkened screening room with white curtains and several grey plastic and steel chairs positioned in front of a grey wall upon which a video projection is playing. & (*How to catch a lobster*) is a film examining the lobster industry of Maine, USA. As one of the most



lucrative organisms of the Atlantic Ocean, *Homarus americanus* (the American lobster) is crucial to the coastal communities of Maine and global seafood trade. The film explores the history of the fishery and the effects of the competing demands of global capitalism, climate change, conservation efforts and ideology on the lives and politics of the people in it.

WE TURN

Charles Gokey [00:18:02] Oh, yeah, you know, I've been down to Florida on vacation when I talk to people soon as they hear my accent, ask where I'm from, ask me what I do for a living, and then I tell them because they think you're rich, because they're paying twenty five thirty dollars for a lobster dinner in a restaurant, yeah no, we're making, you know, anywhere from three fifty to five dollars a pound on lobsters they're just absolutely baffled at the amount of money that they're paying for it, you know.

Charles Gokey [00:18:46] The price is. Right, the price is what the price is, you know, you don't really have a say so, you just trusted the dealer that he's doing the best for you, that he can and. And like I said,

Dan Gagne [00:29:42] And I noticed when I ran out, it was very easy to get more and a lot of people had, these were these were Vicodin, but so it was it was the same thing, but it was just it was like a precursor. So I noticed the precursor to the drug problem in around 2005 or 2006. So I suspect the heavier drugs

Jeff Eaton [01:08:15] It's very expensive. Well, you've got we had the high price of the diesel fuel back in the Obama area, you remember when gas prices was four bucks a gallon. Well diesel fuel was right there with it.

Emily Cunningham [00:49:06] Yes, they are mainly the regulations in place, not necessarily the ones in place right now, but the regulations they might try to impose on us for something that we are not for, something that we are not to blame for. Maybe personally, wouldn't it affect my livelihood? So I work on a bigger boat. You know, we could we could accommodate the new regulations in terms of the airlines and the travel limits. But not everybody can. You know, kids who are just starting out in their little skiffs cannot haul aboard eight traps on one in line. It's just not possible. So, of course, for the sake of everybody else, you know, I don't want those regulations to pass, even though maybe I personally would be OK. And another thing is, you know, it's. It's a slippery slope, right? Regulations that pass almost never get. What's the word taken away, right? It's always just adding on to new regulations, they say, you know, oh, it's just a temporary thing and it's not temporary. So, of course, you kind of want to oppose the regulations just for the sake of it, just so that, you know, in the future it doesn't become too much. But I think we should





like pretty isolating, you know. Like you wake up, go to your harbor, sell your shit, go have a couple beers at home and fall asleep and do great work in between. So it's not like I don't really get out and meet a ton of people, but I know they're there. Growing up, I didn't know any female fishermen, but I knew that there was one in Rockland. But I didn't actually meet her until I was a little older. Oh thanks, I didn't really see any other way.

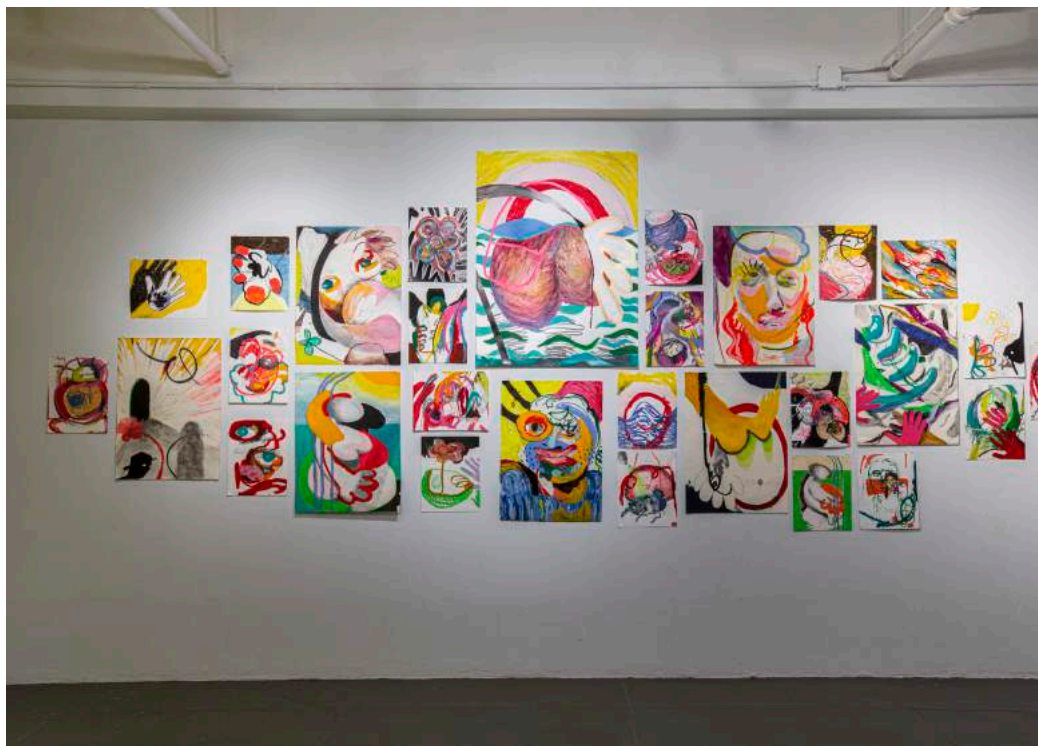
Michael Myers [00:29:53] Well, the best I can describe it is, it's always the fishing industry is: hooray for me and fuck you. It's pretty much it's pretty much the fishing industry in a nutshell, yeah.

Leroy Weed [00:23:18] But, you know, we did it didn't think nothing of it, just a way of life. It was the way and about everybody, everybody around here did that, and they was all used to it. You know, everybody had everybody had big families and the family was. Designed so that everything went to the family. The father was the head. OK, and what we earned went into the family. you ate, you contributed. It was simple.

Rebekah Hodgson [01:02:31] To step back and look at the changes of the industry over the years since I've been fishing, I want to say the water temperature is a big one that's not necessarily talked about as much as I feel it should be. You see these lobsters in years past that just come up and they're so docile, they're just just limp as can be. And it's concerning to see your catch coming up half alive because of the water temperature. The green crab issue. Nobody, I can't, I don't want to put blame on other people, but green crabs are such an invasive species and nobody really wants to find a market for them and really get them out of our water.

Micah Philbrook [00:30:50] I don't know, I wouldn't blame it on climate change quite yet, but maybe in 10 years we'll know and but.

RÍO SOFIA



Untitled Drawing Series, 2020-2021, Dimensions Variable, All Works: Mixed media on paper (graphite, charcoal, oil stick, acrylic paint, marker).

Sun / Flushed, 9 x 12 in.,

Hand Over Yellow Wall, 12 x 9 in.,

Corridor, 20 x 26 in.,

Bloated Fingers, 9 x 12 in.,

Cloud / Bush, 9 x 12 in.,

Hypervigilance, 9 x 12 in.,

Chestfeeding, 20 x 26 in.,

Sunshower, 20 x 26 in.,

Crotch, 9 x 12 in.,

Gripping It, 9 x 12 in.,

Inside a Moving Body, 12 x 9 in.,

Coiled Snake, 9 x 12 in.,

Castration of Uranus / Birth of Venus, 30 x 40 in.,

Therapist's Prompt, 20 x 26 in.,

Baby Food, 9 x 12 in.,

Winding Road, 9 x 12 in.,

Sunset, 9 x 12 in.,

Letting Go, 9 x 12 in.,

Puberty, 20 x 26 in.,

Bullseye, 20 x 26 in.,

A Family, 9 x 12 in.,

Splayed Out / Diagram, 9 x 12 in.,

A Mother, 9 x 12 in.,

Stream, 12 x 9 in.,

Looking Inside, 20 x 26 in.,

Self Portrait, 9 x 12 in.,

Doodling, 9 x 12 in.,

Touching It, 9 x 12 in.,

Circling, 9 x 12 in.

WE TURN INTO MONSTERS, OR OUR MOST UNINHIBITED SELVES

RÍO SOFIA

A series of drawings made while:

in my third year as an arts worker at Queer|Art;
in my fifth year of therapy;
in a new global pandemic and uprising for racial justice and Black trans liberation;
in my first residency;
making new artist friends;
my relationships with chosen family deepen;
my partner and I go off our hormones to try and have a baby together;
my body, sexuality, and brain chemistry recalibrate again and evolve some more;
my Saturn return begins;
I experience new grief and new possibilities.

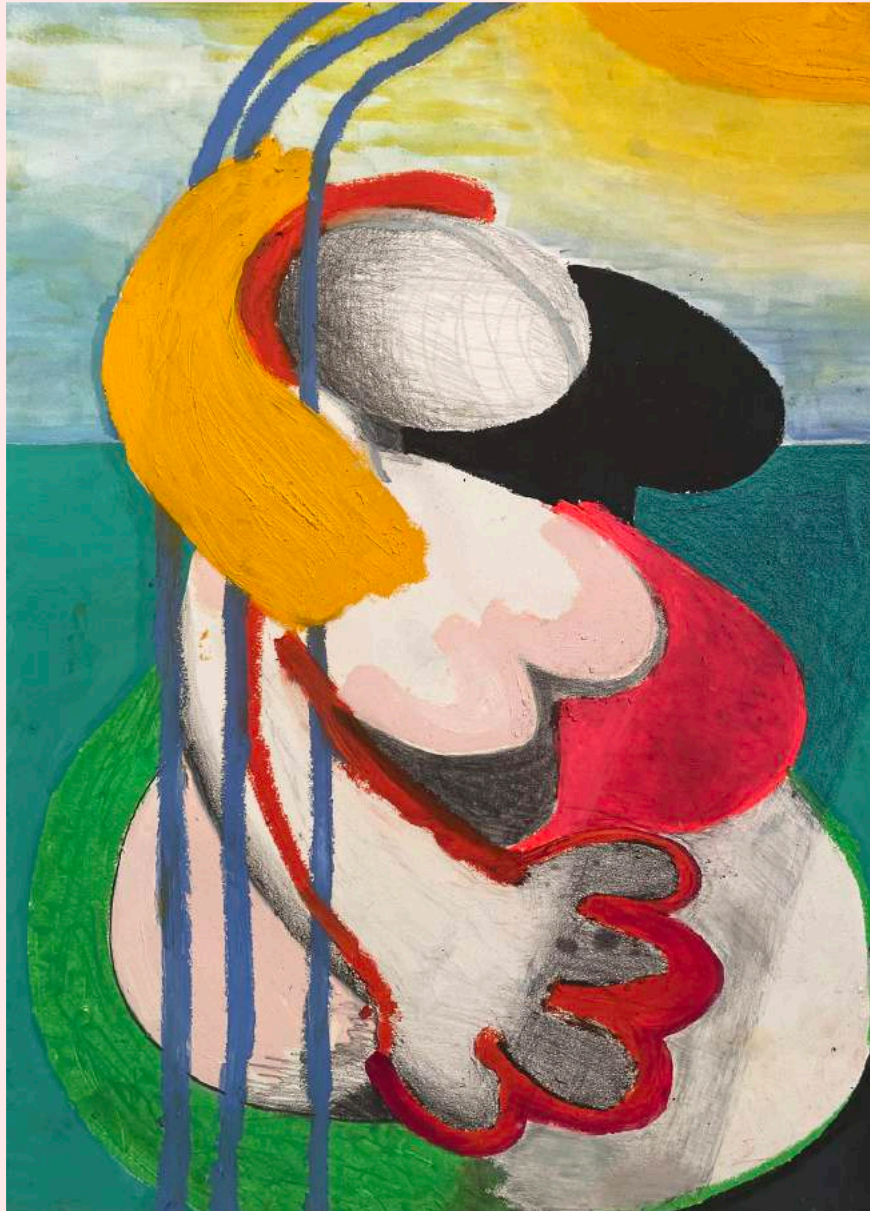
Some of the people I spent time drawing and painting with over the last year: Boris Torres, Cyd Nova, Creighton Baxter, Gael Macias



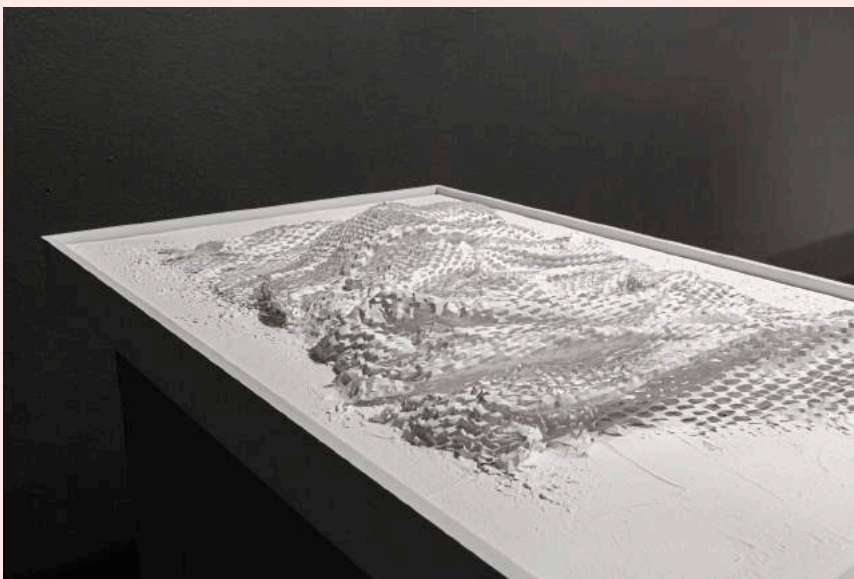
Friends on my birthday giving me a hug after a big cry on acid



Sunshower,
20"x26", mixed
media on paper



MARGARET ROSE VENDRYES



Unmade hotel beds record more than the bodies that left them unmade. Dreams, dreamless sleep, lovemaking, fucking, tears, laughter through tears all resonate in folds and stains soon to be removed. *UNMADE* is a visual record of my beds away from home captured and then destroyed—permanently UNMADE. The archived letters, which document the sentiments of spouses long distanced in my mind, were fed to the machine. Photographed, torn, scripted, and shredded, I have silenced and contained memories that can no longer haunt me. My re-collected thoughts about the unchangeable past are memento mori of unfulfilled happily forever afters.

WE TURN TO FACE THE MUSIC AND DANCE

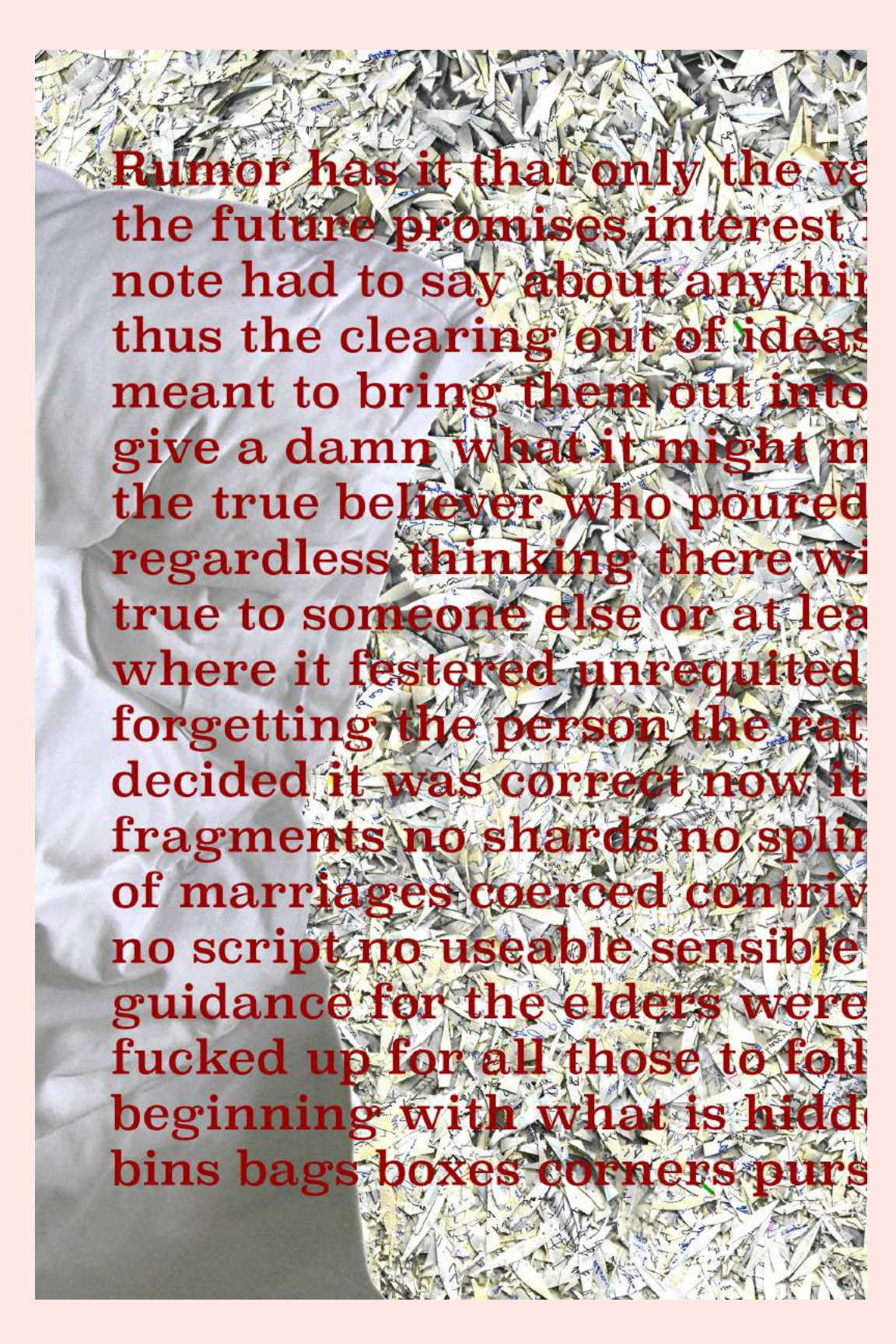
MARGARET ROSE VENDRYES

UNMADE A, B, C, 2010-2021. Gesso and paper on canvas. 28 x 18 ¼ in. *UNMADE 1 thru 8*, 2021. Digital pigment print, etched acrylic, painted wood frame. 19 ½ x 19 5/8 in., *UNMADE San Diego*, 2021. Digital pigment print, etched acrylic, painted wood frame. 19 ½ x 19 ½ in. *Shredded*, 2021. Digital collage on acrylic. 30 x 30 in. *WHILE... I*, 2021. Painted wood shadow box, machine shredded handwritten letters, painted wood letter "I." 11 ½ x 13 ½ x 3 ½ in. *BECAUSE... I*, 2021. Painted wood shadow box, machine shredded handwritten letters, painted wood letter "I." 11 ½ x 13 ½ x 3 ½ in. *I KNOW*, 2021. Painted wood shadow box, machine shredded handwritten letters, painted wood letter "I." 11 ½ x 13 ½ x 3 ½ in.

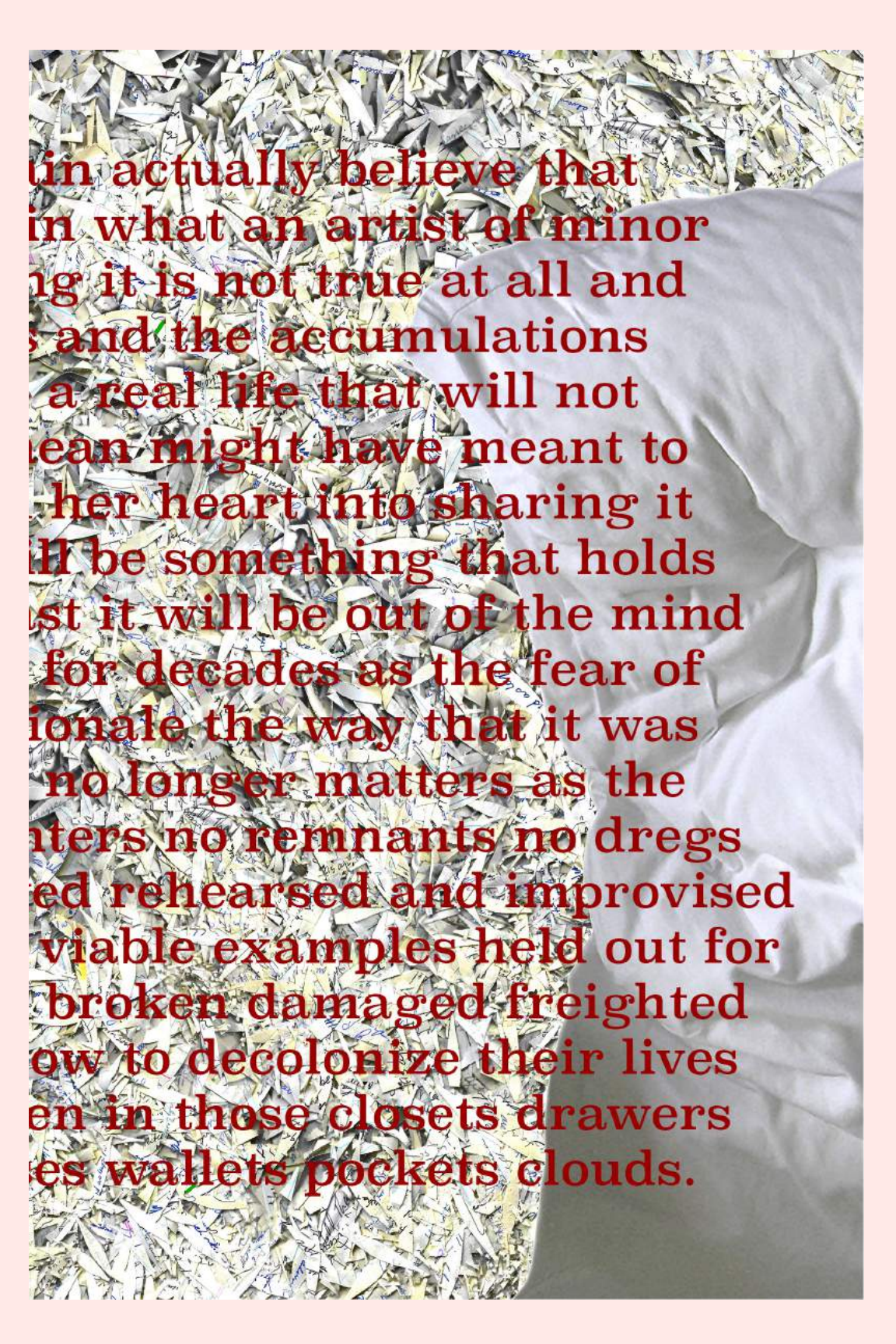
Margaret Rose Vendryes's work consists of nine framed photographs assembled as a grid on the wall; two framed gesso and paper on canvas works lay horizontally on pedestals; a digital collage on acrylic, a sculpture taking the shape of a bag of shredded papers leaning on the floor; and three painted wood shadow box mounted on a straight vertical line.







Rumor has it that only the va
the future promises interest
note had to say about anything
thus the clearing out of ideas
meant to bring them out into
give a damn what it might m
the true believer who poured
regardless thinking there wi
true to someone else or at lea
where it festered unrequited
forgetting the person the rat
decided it was correct now it
fragments no shards no splin
of marriages coerced contriv
no script no useable sensible
guidance for the elders were
fucked up for all those to foll
beginning with what is hidd
bins bags boxes corners purs

The image features a dense, textured background of yellow and white shredded paper, resembling a large pile of scrap or a recycling bin. On the right side, a portion of a white, wrinkled fabric, possibly a shirt or a piece of clothing, is visible, partially overlapping the shredded paper. The text is overlaid on the left side of the image in a dark red, serif font.

in actually believe that
in what an artist of minor
ng it is not true at all and
s and the accumulations
a real life that will not
ean might have meant to
her heart into sharing it
ll be something that holds
st it will be out of the mind
for decades as the fear of
ionale the way that it was
no longer matters as the
aters no remnants no dregs
ed rehearsed and improvised
viable examples held out for
broken damaged freighted
ow to decolonize their lives
en in those closets drawers
es wallets pockets clouds.

Ezra Benus is an artist, educator, and curator whose work addresses a range of themes in his art such as constructions of time, care, pain, and illness/health. Their self is a site where social, political, and spiritual forces collide through reflections on bodily knowledge and social constructions around values of normativity. Ezra's practice is cradled by embedded Jewishness, queerness, and sickness as purviews and navigational tools in this world. Their practice and projects have been hosted by The 8th Floor, Flux Factory, NYU Gallatin Galleries, Dedalus Foundation, Gibney Dance, The Laurie M. Tisch Gallery at the JCC Manhattan. Ezra has lectured and consulted at universities and art spaces such as Red Bull Arts in Detroit, Hunter College Art Galleries, Eyebeam, SUNY Purchase, CUE Art Foundation, York College, and Princeton University, and UT Austin. Benus was an Erich Fromm Fellow at Paideia Institute in Stockholm and the first Access and Adult Learning Fellow in the education department at the Brooklyn Museum. He is currently a 2020-2021 SHIFT Artist in Residence at EFA Project Space, and works at United States Artists as Program Manager of the Disability Futures Fellowship, along with dedication to educational and curatorial projects. Ezra and Noah Benus founded Brothers Sick, a sibling artistic collaboration on disability justice, illness, and relationships of care. The Shed recently commissioned their Up Close digital artwork *Phases and the In-Betweens* with collaborators Yo-Yo Lin and danilo machado. Ezra is sick, tired, and forever grateful to be building community with disabled and sick artists around the world.

Barrie Cline With Workers Art Coalition (Rebecca A. Carlton, Barrie Cline, Ashly DaCosta, Paul Vance). Cline began her scholarship in the NYC subway graffiti movement and the role of class in the spatial politics of NYC led to teaching classes at the Harry Van Arsdale Jr. School of Labor Studies on public art to union construction workers where she is now faculty. Over the years, she developed the course and several public art projects platforming the work, leading to the formation of the Workers Art Coalition (WAC). The Workers Art Coalition (WAC) is a collective of union construction workers and artists who are working collaboratively to increase blue collar presence, cross-class alliance, and cultural expression in the public sphere as well as exploring ways art might have a greater role in the labor movement. Along with exhibitions at the Queens Museum and other venues, WAC's work has been produced for climate justice/worker justice initiatives with the People's Climate March, the Fight for 15, The Precarious Workers Pageant in Venice, the International Federation of Global Workers Education Summit in Peru, and a workers oral history project for the Library of Congress among others.

Anaïs Duplan is a trans* poet, curator, and artist. He is the author of a book of essays, *Blackspace: On the Poetics of an Afrofuture* (Black Ocean, 2020), a full-length poetry collection, *Take This Stallion* (Brooklyn Arts Press, 2016), and a chapbook, *Mount Carmel and the Blood of Parnassus* (Monster House Press, 2017). He has taught poetry at the University of Iowa, Columbia University, Sarah Lawrence College, and St. Joseph's College. His video works have been exhibited by Flux Factory, Daata Editions, the 13th Baltic Triennial in Lithuania, Mathew Gallery, NeueHouse, the Paseo Project, and will be exhibited at the Institute of Contemporary Art in L.A in 2021. As an independent curator, he has facilitated curatorial projects in Chicago, Boston, Santa Fe, and Reykjavik. He was a 2017-2019 joint Public Programs fellow at the Museum of Modern Art and the Studio Museum in Harlem. In 2016, he founded the Center for Afrofuturist Studies, an artist residency program for artists of color, based at Iowa City's artist-run organization Public Space One.

Clarinda Mac Low was brought up in the avant-garde arts scene that flourished in NYC during the 1960s and '70s and now works in performance and installation, creating participatory events that investigate social constructs and corporeal experience. She is co-founder and Executive Director of Culture Push, an organization that links artistic practice and civic engagement and co-founder and co-director of Works on Water, an organization that supports art that works on, in, and with waterways, in response to a changing climate. Recent work and ongoing projects include: "Sunk Shore," participatory tours of the future rooted in climate change data, made in collaboration with Carolyn Hall, a dancer and historical marine ecologist; "Incredible Witness," a series of game-based participatory events looking at the sensory origins of empathy; and "Free the Orphans," a project that seeks to "free" copyright orphans, investigating the spiritual and intellectual implications of intellectual property in a digital age. Residencies include as a Back Apartment Resident in St. Petersburg through CEC (2019), as a MacDowell Fellow (2000, 2016), through the Society for Cultural Exchange in Pittsburgh (2007) and as a guest at Yaddo and Mount Tremper Arts (2012). She received a BAX Award in 2004, a Foundation for Contemporary Arts grant, 2007 and a 2010 Franklin Furnace Fund for Performance Art grant. Mac Low holds a BA, double major in Dance and Molecular Biology, from Wesleyan University and an MFA in Digital and Interdisciplinary Arts Practice from CCNY-CUNY, and currently teaches at NYU, CCNY-CUNY, and Hunter College.

Jeannette Rodríguez Pineda is a visual storyteller and educator residing between la islas of Kiskeya y Lenape Matinecock land. Using antiquarian emulsion based processes as a means of remembering soils called home, their work explores the tension of faded past narratives within the present form. Capturing fragments of light that make connections between aqui y alla, they reflect on the closely related subjects of archive and memory. They have an intergenerational teaching practice rooted in love ethic that spans across the 5 boroughs.

Isaac Pool is an artist who works across sculpture, performance, poetry, and lens-based media. Their practice takes its cues from the suburban shopping mall, coded vernacular objects, and the glitzy affirmations promised by the pop diva remix. Pool's work engages feminism with a perverse sentimentality and antagonistic relationship to gender presentation. The work manifests dark humor, joy, glamour, and excess laced with an undercurrent of shame. Pool amplifies the power of fantasy and creates spaces where superficial pleasures can become makeshift sites for social survival. They have performed and exhibited internationally with solo shows in New York, Detroit, and Brussels. Their first full length book of poems in print, *Light Stain*, is available from What Pipeline, Detroit. *Alien She*, an ebook dedicated to Mark Aguhar, is available from Klaus eBooks. Isaac has worked on programs and education initiatives with Artadia, Dia Art Foundation, and Metropolitan Museum of Art, and is currently the Artist Program Manager at Creative Capital.

Stephen Sewell is a Brooklyn-based artist, filmmaker and educator. His research and projects broadly consider sites and processes of knowledge production and acquisition under the conditions of global capitalism. He has presented works at the Harlem International Film Festival, Target Margin Theater and Artists Space and has lectured and participated on panel discussions at the University of Hertfordshire, Queens Museum and the Pacific Northwest College of Art. He received his MFA from the University of Washington and is an alumnus of the Whitney Independent Study Program and Art & Law Program. He was a 2020 Emerging Scholar Award recipient for the Fifth International Conference on Communication & Media Studies at the University of Toronto.

Río Sofia is a visual artist, organizer, and Programs & Operations Director at Queer|Art, a New York City based organization serving LGBTQ+ artists across generations and disciplines. She has presented her work at The New Museum, Princeton University, and Rutgers University, among others. She is co-founder of Body Hack, a happy hour and fundraising platform for trans and nonbinary people.

Margaret Rose Vendryes is an art historian, visual artist, and curator. She received her BA in fine arts from Amherst College, MA in art history from Tulane University, and Ph.D. in art history from Princeton University. She is Professor of Art History in Performing and Fine Arts and Director of the Fine Arts Gallery at York College, City University of New York. Vendryes is the author of *Barthé, A Life in Sculpture*, a comprehensive monograph on the late African- American figurative sculptor Richmond Barthé. Her studio practice is centered on the body, its impressions, costuming, and performances in popular media and private moments. Her *African Diva Project* paintings have had solo exhibitions and appeared in several group shows over the last decade.

danilo machado Born in Medellín, Colombia, danilo machado is a poet, curator, and critic living on occupied land interested in language's potential for revealing tenderness, erasure, and relationships to power.

Curatorial Assistant at Socrates Sculpture Park and Producer of Public Programs at the Brooklyn Museum, danilo is the curator of the exhibitions *Otherwise Obscured: Erasure in Body and Text* (Franklin Street Works, Stamford, CT) and *support structures* (8th Floor gallery/Virtual), featuring the 2019-20 cohort of Art Beyond Sight's Art and Disability Residency. A current Emerge-Surface-Be Fellow at the Poetry Project, their writing has been featured in *Hyperallergic*, *Brooklyn Rail*, *Poem-A-Day*, *ArtCritical*, *Art Papers*, *GenderFail*, *Long River Review*, *TAYO Literary Magazine*, among others.

An honors graduate of the University of Connecticut, danilo is the co-founder and co-curator of the reading series *Maracuyá Peach* and the chapbook/broadside fundraiser *Already Felt: poems in revolt & bounty*. danilo has contributed writing to exhibitions at CUE Art Foundation (*Even there, there are stars*), Abrons Art Center/Boston Center for the Arts (*A Language for Intimacy*), Reel Art Ways (*Kevin Quiles Bonilla: As the palm is bent, the boy is inclined*) and No Longer Empty. As DJ Queer Shoulders, danilo has DJ'd as a part of programs and fundraisers with The Shed, CultureHub, Connecticut UndocuFund, and Connecticut Students for a Dream.

They are working to show up with care for their communities.

Land Acknowledgement

This is *Lenapehoking*, the Lenape homeland and gathering place for many Indigenous nations and beings. When the unceded earth breathes again, there will be Indigenous lives here, as there are now and have always been. It will still be *Lenapehoking*. We learn from the bedrock and commit to uplifting, honoring, and listening to those who are seen and unseen, present and future.

Artist & Curator Acknowledgements

S.S. – Thank you EFA Project Space, Dylan, Judy and my fellow SHIFT residents for the conversations and opportunity. Thanks to the Maine Lobstermen’s Association, Greenhead Lobster and the dozens of lobster fishermen along the coast of Maine who have shared their histories and insights with me. Thank you Jim Conboy and Jane McNichol for providing such a wonderful home in Maine to work from and endless thanks to Youree Choi for putting up with my non-stop, unsolicited monologues about lobstering.

E.B. – Thank you to EFA, to Judy and Dylan, to danilo, to my beloved SHIFT cohort for holding me in community during this pandemic. Thank you to my nurses for the care, for the touch. Thank you to Ruggy for the softest touch. Thank you to Perel for moving through time and space with me. Thank you to Protocols for the original commission. Thank you to Eddie Perrote for Riso printing magic. Thank you Abba, Mom, Tami, Noni, and Raya for continued care and support. Thank you to all my pain pals out there. Eternal love to those we have lost. To Bryan, Yossi, Benji - I hold you dearly in my heart.

B.C. – Thanks to Gregory Sholette and Chloë Bass for all they do with the SPQ program... and allowing me to believe that institutions such as labor unions are valid and viable places for social practice inquiry WHILE we work for larger shifts in the world we want.

C.M.C. – Thanks so much to sTo Len for sharing video eyes with me, to Judy Giera and my generous fellow SHIFTERS for materials advice and pushing me forward, to Carolyn Hall for stalwart Sunk Shore collab, to my Culture Push folks for holding it down, and to Peter for always showing up.

M.R.V. – It is with deep respect that I acknowledge the encouragement and support of my wife, multimedia artist, writer, and scholar Jacqueline Herranz-Brooks. SHIFT alumnae Shervon Neckles who nominated me and gave of her time without hesitation to critique my work as I move through making art without paint and all of the South East Queens Artist Alliance sister artists who stand tall with me for the greater good of all artists and artmaking.

J.R.P. – Gracias a mamá por compartir el lenguaje de los sueños, por enseñarme a ver el mundo entre tiempos. Mil gracias to my fellow SHIFTERS, EFA Project Space, Dylan, and Judy for their words, spirits and laughs. To the beings that held me: Angelana, Irka, Nora, Olga, and Doug, I’m grateful for your friendship.

R.S. – I’d like to thank Cyd Nova, Cuba, Flower Rios, Keioui Keijaun Thomas, Gael Macias, my SHIFT cohort, my friends at Queer|Art, my therapist, and my sister Creighton Baxter for being my confidants, my collaborators, and my creative support system throughout this transformative year.

d.m. – Thank you to each of the artists in this shimmering cohort for the generosity of your work; to Judy, Dylan, Allen, Alexander, and Izzy all of your support on the exhibition and this catalog; and to the many parts of my “we’s” I’m so grateful for: Malcolm, Avery, Ezra, Ruggy, Claire, Varun, Devyn, Alexis, Marwa, Ariel, Jan, Terri, Michael, and you, and you, and you.

WE TURN

Artists: Ezra Benus, Barrie Cline, Anaïs Duplan, Clarinda Mac Low, Isaac Pool, Jeannette Rodríguez Pineda, Stephen Sewell, Río Sofia, Margaret Rose Vendryes

Curated by danilo machado

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Project Space Program
Director: Dylan Gauthier
Program Manager: Judy Giera
Program Assistant: Alexander Si
Interns: Bianca Dominguez, Noa Fenigstein, Isabel Singer

EFA Project Space, launched in September 2008 as a program of The Elizabeth Foundation for the Arts, is a collaborative, cross-disciplinary arts venue founded on the belief that art is directly connected to the individuals who produce it, the communities that arise because of it, and to everyday life; and that by providing an arena for exploring these connections, we empower artists to forge new partnerships and encourage the expansion of ideas.

SHIFT: A Residency for Arts Workers was created in August 2010 to provide an unprecedented opportunity: peer support and studio space for artists who work in arts organizations. For these individuals, their livelihood isn't just a day job, but a passion and responsibility, demanding high amounts of creativity, stamina, and sacrifice. *SHIFT* honors these artists' commitment to the art community with a unique environment to revitalize their studio practices. Each year, residents are selected through a competitive nomination process. Since its launch, the Residency has accommodated over sixty artists working in a growing range of media, from sound and installation to painting, performance, and social practice. EFA Project Space's *SHIFT*: A Residency for Arts Workers is supported by the Stavros Niarchos Foundation (SNF) and the National Endowment for the Arts (NEA).

The Elizabeth Foundation for the Arts (EFA) is a 501 (c) (3) public charity. Through its three core programs, EFA Studios, EFA Project Space, and the Robert Blackburn Printmaking Workshop, EFA is dedicated to providing artists across all disciplines with space, tools and a cooperative forum for the development of individual practice.

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EZRA BENUS

BARRIE CLINE

ANAÏS DUPLAN

CLARINDA MAC LOW

ISAAC POOL

JEANNETTE RODRÍGUEZ PÍNEDA

STEPHEN SEWELL

RÍO SOFIA

MARGARET ROSE VENDRYES