

The Feminist Art Project

Feminist Solidarities and Kinships

TFAP@CAA 2022 Day(s) of Panels

Zoom | February 18 & 19, 2022

Convener

Tatiana Flores, Rutgers University

Symposium Chairs

Erina Duganne, Texas State University and Susan Richmond, Georgia State University

[CHAIR BIOS](#)

[Full Description](#) | [Schedule](#) | [Registration](#)

Presenter Abstracts and Bios

PANEL 1: COLLECTIVES AND COMMUNITIES | Friday 5:00 - 6:30pm (EST)

Gabrielle Moser, Assistant Professor, York University

Feminist Killjoys and Symbolic Mothers: Strategies for Intergenerational Collaboration in the Arts

Abstract

This paper reflects on the collaborative work undertaken by the Toronto-based feminist working group EMILIA-AMALIA since 2016, examining the strategies the collective has used to activate the “undetoned potential” of past feminist movements, in ways that attempt to make space for the fraught figures of the feminist killjoy and the symbolic mother.

Bio

Gabrielle Moser is an art historian, writer, and independent curator. With Adrienne Huard, she is currently co-editing a special issue of the *Journal of Visual Culture* on “Reparation and Visual Culture” (April 2022). A founding member of EMILIA-AMALIA, she is Assistant Professor of Aesthetics and Art Education in the Faculty of Education at York University in Toronto, Canada.

[website](#)

Patricia Nguyen, Visiting Assistant Professor, Northwestern University

Mutual Aid Aesthetics and Imaging the Commons

Abstract

This paper focuses on Axis Lab’s mutual aid and public arts project from the start of the pandemic into the “re-opening” phase. I explore time and abolitionist futures by taking up Eric Tang’s question of what happens when the “refugee resettles in... the distinct time and space of slavery’s continuance?” and the continuance of native genocide.

Bio

Patricia Nguyen, Ph.D. is an artist, educator, and scholar. She is Director of Undergraduate Studies and Assistant Professor of Instruction in Asian American Studies at Northwestern University, where she received her Ph.D. in Performance Studies. She is the executive director of Axis Lab, a community organization focusing on public art and mutual aid. In recent news, Dr. Nguyen is an award-winning memorial designer with the Chicago Torture Justice Memorial Project, part of the first historic reparations law in the nation to address racist law enforcement.

[website](#)

Imani A. Wadud, Ph.D. candidate, University of Kansas

“Dark Adaptations”: Community of Color Makers and the Politics of Black Feminist Praxis

Abstract

This paper ruminates on how to practice and perform freedom within enclosure. It demystifies the role and space that Black feminist cosmologies play and occupy during artist-led, community events and beyond. With particular

focus on the film choreography, “The Blackout Doors,” I draw on my use of improvisation as a lens to explore adaptation as a Black Feminist optic, tech, or mode of thinking and doing that provides an expansive life-giving methodology as it recalls and responds to the afterlife of working together in Lawrence, Kansas.

Bio

Imani A. Wadud, a PhD Candidate in the Department of American Studies at the University of Kansas, is an educator, organizer, and curator of public practice. She is a member of the #CiteBlackWomen Collective and serves as project mentor for her local maker's collective, Homies in the Heartland (HÖHM). Her current focus on Black social life responds to a long-standing invocation from Black feminist past. Much of her research complicates assumptions, desires, and the effects of living in the afterlife of working together.

[website](#)

PANEL 2: GLOBAL SISTERHOODS | Friday 6:30 - 8:00pm (EST)

Josely Carvalho, Independent artist

The Bridge

Abstract

This paper discusses how activism can take on different shapes, directions, and actions whether in collaboration with individuals and the public or through artwork. “The Bridge” acts as a metaphor for building connections through community organizing, protest, silkscreen, and olfaction.

Bio

Josely Carvalho is a multimedia artist who maintains studios in Rio de Janeiro and New York. Her artwork highlights memory, identity, women’s issues, and social justice while challenging boundaries between art, publics, and politics. Her present award winning project, *Diary of Smells*, is an on-going cross-disciplinary series of works where olfaction is a protagonist among other typically dominant components in contemporary art.

[website](#)

Paloma Checa-Gismero, Assistant Professor, Swarthmore College

A Solidarity-Oriented Analytical Framework

Abstract

Departing from an instance of art-mediated feminist solidarity following the deadly 1985 Mexico City earthquake, this paper considers the present benefits and challenges that a solidarity-oriented framework might offer for the analysis of art objects in the global contemporary art institution and beyond.

Bio

Paloma Checa-Gismero is Assistant Professor of Modern and Contemporary Art History at Swarthmore College. Her book on the early art biennial boom is forthcoming with Duke University Press.

[website](#)

***Friday Keynote**

Nicole Marroquin, Associate Professor, School of the Art Institute of Chicago

Fighting as Form: Tracing Liberation Roadmaps

Abstract

Throughout the 60s-80s our queer predecessors and feminist foremothers led movements that transformed Chicago, yet their accomplishments are not widely known. By reconnecting to lost lineages of Black and Latinx youth leaders and by teaching through the images of transnational organizers and documentarians, our liberatory future becomes visible.

Bio

Nicole Marroquin is an artist educator who explores spatial justice, belonging and Chicago’s Latinx history through projects that decenter dominant narratives to address displacement and erasure.

[website](#)

PANEL 3: EXHIBITIONS AND CURATORIAL SPACES | Saturday 12:30 - 2:00pm (EST)

Claire Kovacs, Curator of Collections + Exhibitions, Binghamton University Art Museum

Hiss on Passivity, Hiss on Patriarchy: The Curatorial Praxis of the SisterSerpents

Abstract

The SisterSerpents were a Chicago-based anonymous feminist art collective active between 1989-1998. This paper considers their curatorial praxis in staging exhibitions and performances as sites of feminist provocation.

Bio

Claire Kovacs is the Curator of Collections + Exhibitions at the Binghamton University Art Museum. She has curated exhibitions at the Figge Art Museum, Coe College, Krasl Art Center, DePaul University, and the Augustana Teaching Museum of Art. Kovacs participated in the 2018 Getty Leadership Institute's NextGen program, as well as the NEH/Newberry Library Summer Institute on Art and Public Culture in Chicago. She co-hosted The Gallery Gap, a WVIK (NPR affiliate) podcast that examines in/equity in museum exhibitions, programs and collections.

[website](#)

Rebecca Uchill, UMass Dartmouth

Connecting the Threads: Nancy Holt's Massachusetts

Abstract

The 2021-2022 exhibition *Nancy Holt: Massachusetts* explored Holt's biographical artworks about her Massachusetts family and how these were formative to her place-based art practice. *Nancy Holt: Massachusetts* offers an opportunity to think about kinship and solidarities through Holt's work as well as through the partnerships and connections forged in the production of the exhibition.

Bio

Rebecca Uchill is a curator, educator, and publisher, scholar, and editor in the fields of modern and contemporary art and cultural production. She is a member of the faculty in Art Education, Art History, and Media Studies at UMass Dartmouth where she also serves as Director of Community Engagement Initiatives for the College of Visual and Performing Arts.

[website](#)

Sadia Shirazi, ACLS Emerging Voices Postdoctoral Fellow, Johns Hopkins University

Slow Curating

Abstract

This paper foregrounds "slow curating" at the service of calls for restitution, repatriation, and access. Drawing from a range of artistic practices, lawsuits, and requests by Indigenous communities for repatriation, I propose that slow curating challenges the neoliberal logic of individualism, property ownership, conservation, and display that continue to undergird museum and curatorial studies and exhibitionary practices.

Bio

Sadia Shirazi is an ACLS Emerging Voices Postdoctoral Fellow at Johns Hopkins University. From 2018-2021, she was the Instructor for Curatorial Studies at the Whitney Museum of American Art's Independent Study Program. Shirazi has also taught at the Cooper Union, The New School, and National College of the Arts. Their current book project, *Fugitive Abstraction: Zarina, Mohamedi, and Lala Rukh*, attends to the largely overlooked history of abstraction across the Indian Ocean, South Asia, and its diaspora during the second half of the twentieth century. Shirazi is a recipient of the 2021 Andy Warhol Writers Grant, has published extensively in journals, books, and artists' catalogues, and most recently curated the exhibition *Soft and Wet* (2019) at the EFA Project Space in New York.

[website](#)

Alpesh Kantilal Patel, Associate Professor, Tyler School of Art and Architecture, Temple University

Curating Queer, Feminist, Asian Archipelagos

Abstract

This paper reconsiders an exhibition, *Mixing It Up: Queering Curry Mile and Currying Canal Street* (2007), that I co-

organized across institutional, public, and commercial spaces of Manchester, England, through the lens of theories of creolization and, in particular, Martinican poet and theorist Édouard Glissant's writings on opacity and archipelago.

Bio

Alpesh Kantil Patel is Associate Professor of Contemporary Art at Tyler School of Art and Architecture, Temple University.

[website](#)

PANEL 4: LABOR | Saturday 2:00 - 3:30pm (EST)

Emily Hanako Momohara, Associate Professor, Art Academy of Cincinnati

Fruits of Labor: Migration and Agriculture

Abstract

This paper discusses my collection of artworks titled *Fruits of Labor*, designed to connect the golden years of U.S. immigration with today's migrant laborers. In the work, my 1914 family history on Hawaiian pineapple plantations illustrates the inequality of class, gender and race in

American agriculture.

Bio

Emily Hanako Momohara has exhibited internationally, including the Japanese American National Museum, Chongqiang Museum and 21c Museum Hotels. Currently, *Fruits of Labor* is at the Okinawan Prefectural Museum. She has been awarded many residencies and grants, most recently a Truth and Reconciliation Project Grant from Artworks. She serves as Associate Professor of Art at the Academy of Cincinnati.

[website](#)

Shannan L. Hayes, Visiting Assistant Professor, Haverford College

Art and Social Reproduction

Abstract

Through a consideration of the work of Simone Leigh, Roni Horn, Mika Rottenberg, and queer-anarchist DIY subcultural aesthetic spaces, this paper reorients the discourse on feminist aesthetics and politics away from consciousness raising and subject representation, toward the undervalued somatic work of sensible revitalization and disobedient subject formation.

Bio

Shannan L. Hayes is an interdisciplinary scholar of cultural studies, political-economics, and feminist theory. She situates her work primarily in a Marxist-Foucauldian feminist framework as she investigates practices of social reproduction, social change, and subject formation in the context of late capitalism. Current research focuses on contemporary experiments in agential world-making, aesthetic pleasure, and disobedient subject formation that span the domains of art, activism, and collective sustenance. Shannan holds a Visiting Assistant Professor position in Peace, Justice, & Human Rights and Writing at Haverford College, and an Assistant Adjunct Professor position at the Stern School of Business at NYU.

[website](#)

Nicole Archer, Assistant Professor, Montclair State University

All Stitched Up: Gendered Labor and the Flagging of Empire

Abstract

This paper visits the room where the "Daughters of Betsy Ross" hand-stitch flags for the US President and Vice President, and explores how the gendered and racialized labor required to produce these objects materializes the violent realities of American Empire, in stark contrast to the mythologies these objects symbolize.

Bio

Nicole Archer currently serves as an Assistant Professor in Visual and Critical Studies at Montclair State University, and as the Editor-in-Chief of [Art Journal Open](#), for the College Art Association. Her interdisciplinary research on contemporary art and design is focused on the aesthetics and politics of contemporary textile and garment histories.

[website](#)

Melissa Potter, Associate Professor, Columbia College Chicago

Labors Lost: Missing Histories of Women Creatives and Changemakers

Abstract

Through a series of Chicagoland research projects, this paper explores diverse underrecognized women—from Potawatomi black ash basket makers, to the co-founder of the Center for Book & Paper—whose contributions to land-based art practices animate a necessary conversation on climate crisis, feminism, and alternative pedagogies.

Bio

Melissa Potter is a feminist artist with a specialty in hand papermaking and interdisciplinary collaborations exploring the prairie biome and climate crisis. Her work has been exhibited and funded internationally. She is a professor in the Art & Art History program at Columbia College Chicago.

[website](#)

PANEL 5: ANTI-IMPERIALIST AND DECOLONIAL SOLIDARITIES | Saturday 4:00 - 5:30pm (EST)

Andrea Carlson, Independent artist

The Long Knives: Towards Ending Indigenous Displacement

Abstract

As a response to a question posed by the editorial board at the October Journal (Fall 2020) Andrea Carlson wrote the short essay, *The Long Knives: Towards Ending Indigenous Displacement*. Expanding on this prompt, Carlson will expand her arguments of colonization as violent displacement to include how non-Indigenous, colonial systems of kinship continue to support and harm her community.

Bio

Andrea Carlson (b. 1979) is a visual artist and writer currently living in Chicago, Illinois. Through painting and drawing, Carlson cites entangled cultural narratives and institutional authority relating to objects based on the merit of possession and display. Her work has been acquired by institutions such as the Minneapolis Institute of Art, and the National Gallery of Canada. Carlson was a 2008 McKnight Fellow and a 2017 Joan Mitchell Foundation Painters and Sculptors grant recipient.

[website](#)

Ángeles Donoso Macaya, Professor, Borough of Manhattan Community College/CUNY, and **Yajaira Saavedra**, La Morada Mutual-Aid Kitchen

Archives in Common: Building a Situated Account of Mutual Aid Organizing and a Demand for Accountability

Abstract

The Saavedras, an undocumented immigrant family of Mixtec origins, opened the Michelin-star Oaxacan restaurant La Morada in the Bronx in 2009. In April 2020, at the height of the pandemic, La Morada began operating as a mutual aid kitchen. Our presentation focuses on Archives in Common, a collaborative project and living archive that details these mutual aid efforts chronologically, provides tallies of all the hot meals and pantry boxes served and distributed weekly, and also demands for accountability.

Bios

Ángeles Donoso Macaya is an immigrant educator, researcher and community organizer from Santiago, Chile, based in New York City. She is Professor of Spanish at BMCC/CUNY and Faculty Lead of *Archives in Common*. She is the author of *The Insubordination of Photography: Documentary Practices under Chile's Dictatorship* (UFP 2020), awarded Best Book in Latin American Visual Culture Studies at LASA 2021. Ángeles is a member of [colectiva somoslacélula](#).

[website](#)

Yajaira Saavedra is an indigenous activist and organizer fighting for the rights of undocumented immigrants and marginalized communities in the US. Originally from San Miguel Ahuehuetitlán, Oaxaca, Mexico, Yajaira has been living in the US with her family for more than 20 years. Together they run La Morada restaurant in The Bronx.

During the pandemic, Yajaira led the efforts to turn La Morada into a Mutual Aid Kitchen to respond to food scarcity in NYC.

[website](#)

***Saturday Keynote**

Aruna D'Souza, Edmond J. Safra Visiting Professor, The Center for Advanced Study in the Visual Arts

But what if the tower got built?: The Political Possibilities of Misunderstanding

Abstract

So much of our conversation about solidarity hinges on an idea that we must cultivate empathy—the ability to understand what another person might be experiencing. But understanding, like translation, is a process in which something is always lost. What if we sought solidarity beyond understanding, without having to translate our needs and desires into someone else's terms?

Bio

Aruna D'Souza is a writer and critic whose work appears regularly in the New York Times and 4Columns. She co-curated *Lorraine O'Grady: Both/And* with Catherine Morris at the Brooklyn Museum and is editor of Linda Nochlin's posthumous book of essays, *Making It Modern: Essays on the Art of the Now*.

[website](#)