

# TACTICS OF ~~ERASURE~~ AND REWRITING HISTORIES

## Artists

Fafnir Adamites

Andre Keichian

Alberto Lule

Miller Robinson

Ryat Yezbick

REFLECTSPACE GALLERY

April 9 - May 28, 2023

REFLECTSPACE GALLERY  
GLENDALE CENTRAL LIBRARY  
222 E. HARVARD ST.  
GLENDALE, CA 91205

## Curators

Prima Jalichandra-Sakuntabhai  
Ara & Anahid Oshagan

In collaboration with  
Craft Contemporary

[www.reflectspace.org](http://www.reflectspace.org)



**ANDRE KEICHIAN**, *Salt in the I*, 2019. Mural sized analog prints, steam bent frames, photo album images and negatives. Dimensions variable. Courtesy of the Artist.

# Towards a Practice of Unforgetting

When Ara Oshagan reached out with the invitation to guest-curate a new iteration of *Tactics of Erasure and Rewriting Histories* at ReflectSpace, a gallery within the Glendale Central Library, it felt like a happy happenstance- not to discredit Ara's keen curatorial eye, for a show interrogating the use of archives and government-sanctioned censorship to exist inside a civic institution. The public library is a social and cultural space that seeks to differentiate itself from other commercialized public spaces, the notorious example in Glendale being the Americana shopping, entertainment and residential complex. It is a city entity that strives to reflect the diversity of the community which it serves. It is therefore a space of constant negotiations between what is made available, what should be made available and the public's own moral agency. As shown in a recent presentation in the educational corridor by Ara and Anahid Oshagan on books censorship in 2021, the most complaints leading up to censorships are from the library patrons themselves. But perhaps their fear of certain literature is informed by their own lack of access to the now constantly ever-expanding spectrum of gender identities, sexualities and revisionist histories that counter the foundation of beliefs they were brought up in. How can an archive expand and transform individuals' fundamental beliefs? Can art provide an alternative form of knowledge by inciting empathy towards differences of experiences and understanding of history through blending personal memories and historical events?

The role of art in propagating counter-hegemonic narratives is made more apparent in this iteration of *Tactics of Erasure and Rewriting Histories*. The accompanying catalogue, along with a reading list and an educational supplement in the corridor of the library are additional tools to share and broaden



the scope of action of the narratives introduced by the five exhibiting artists. While the catalogue circulates ideas and conversation in the exhibition more widely, the reading list affects changes in the library's collection itself. Books referenced by the artists that do not already exist in the collection are purchased, bringing in literature from little known indigenous authors and prison abolitionist theories, among others. The educational supplement presents research materials and images that inform the artists in their artworks along with excerpts of interviews with the artists themselves. This presentation provides deeper insight into each artist's relationship to larger historical or political contexts, namely, the Armenian Genocide, the genocide and forced assimilation of North American indigenous population, the erasure of women's work, the prison industrial complex and mass shootings in the United States of America. *Tactics* is not merely an attempt to reclaim forgotten and suppressed histories but also to envision a new present and future where each may recognize oneself as participating agents in the process of making history.

The five exhibiting artists - Fafnir Adamites, Andre Keichian, Alberto Lule, Miller Robinson, and Ryat Yezbick - make use of archival and forensic materials, found objects, and casting to investigate how state-sanctioned censorships create a system of oppression that impacts their sense of identity. What role does erasure play in informing one's place in history? What other forms of representation can capture the fluidity of marginalized identities, the pains of inherited traumas, and the unstable truth of history?

One artistic strategy employed by some artists is the subversion of systems of categorization and obfuscation of truth in data collection, which reveals the perpetuation of violence on different levels of society. In the absence of material evidence and records from official narratives, other exhibition artists have created their own archives from personal artifacts and used items. These gaps in official



narratives give space for the artists' speculative interpretations that reconcile with past and present traumas, while rewriting the future towards more tender, hopeful outcomes.

Alberto Lule and Ryat Yezbick use the language of power to address the inherent violence in systems that seeks to divide, categorize, and criminalize by instilling fear and centering on difference. Lule examines control and manipulation of bodies in the US carceral system and questions who is granted authority over the bodies of others. He creates self-portraits following systems of identification and tools used by the police on incarcerated people. Reminiscent of the Bertillon system, which was developed in the 19th century to classify "the criminal's" physiology by French policeman Alphonse Bertillon, Lule's piece, *Am I Truly Free?* (2022), is a triptych composed of different identifiers based on the artist's prison issued identification card. *Am I Truly Free?* (a), on view in the exhibition, is a collage on plexiglass that multiplies the copy of Lule's prison-issued identification card, sectioning the artist's face to his eyes, alternating them with graphs and excerpts on eugenics and reductive terms pertaining to criminal physiology. His *Investigation* (2019 -) series abstracts the artist's body to traces of positions in which the police had placed him during his arrest. The positions are revealed through forensic ink blurring, rather than codifying, the body it seeks to identify.

Ryat Yezbick creates a blurry line between enunciator and enunciated, victim and perpetrator in their video installation, *growth lies, pack of truth* (2022). News footage of the University of Texas tower shooting in 1966 has been edited to give space for an alternative universe in which vulnerable masculinity may alter the course of the future. This film, the first in a series from Yezbick's growing archive of news coverage of mass shootings in the United States, presents a speculative narrative about a mysterious creature that spreads like a virus causing its hosts to go into a temporary state of physiological confusion. Housed in

a tombstone, the film is a haunting reminder of the psychological trappings of fear and the objectification of the Other. The artist's background as a cultural anthropologist informs their practice as they engage with the impact of digital surveillance technology on the collective American psyche and sense of co-responsibility.

In contrast to the abundance of information in Lule's and Yezbick's works, Andre Keichian, Miller Robinson, and Fafnir Adamites seek to give shape to histories that have been erased. Andre Keichian's *Salt in the I* (2019), is a lyrical mapping of their family's diasporic journey from the war-ravaged Middle East to France, Argentina, and the United States through the manipulation of their family photo album. Using salt and water to develop the negatives and bend wood for the frames, the different elements of the work collapse topographies of ocean, land, and temporalities. The artist stretches the possibility of the archive to blend truth and fiction and insert the narrative of their Armenian-born, Argentinian grandfather who marks the beginning of their family's migration as a stand-in ancestral queer. The act of speculation also comes from the influence of the Armenian Genocide on the artist's family's history of migration, the impact of which is still not recognized by the Turkish government. The artist asks, "If this happening can exist without the privilege of becoming official history, then what new alternative possibilities may emerge within modes of art and narrative within this gap?"

The archive, in Miller Robinson's work, is a mode of operation that serves to defy both the system of linear time and Eurocentricity and to offer an understanding of how lineage can be formed outside of those constraints. Conceived as a site-specific intervention, the artist introduces elements of past and present works - ranging from a drawing on latex rubber that has been rubbed until it reflects like salmon skin to hand-carved fossils of transitional species - cyclically, stretching between cosmic, geological, and human time. In particular, the collection of objects in *kíit'ánamahach* (Little Grandma) pays tribute to



histories of colonization, the attempted erasure and forced assimilation of Indigenous peoples, and the delicate balance between the artist's own Karuk/Yurok and white heritages.

The discreet objects of Fafnir Adamites give voice to the invisible labor of women and hidden familial stories. The 25-foot-long banner of woven used cotton T-shirts, entitled *A Record of Obscured Meaning* (2018), is a testimony to the repetitive process of weaving discarded artifacts. The artist compares the gesture to the Sisyphean task of gathering and safekeeping that which falls out of our grasp. Materials and action embody the trauma, memory, and legacy of emotional turmoil inherited from past generations. The multiple hydrostone castings of *The Presence of Absence* (2019) serve as counter-monuments for people, places, and memories that are no longer present. For Adamites, the refusal to name and categorize traumatic events is different from their erasure; one can acknowledge the brutality of an event and move forward by giving breath to the irrepresentability of the experience.

Although the show started as a juried exhibition at Craft Contemporary, I cannot be more pleased with how, beyond coming together in the exhibition, the artists are forging friendships among themselves. As Byung-Chul Han wrote in *The Agony of Eros*, "friendship is the condition for the exercise of thought". Knowledge stems from what moves us, both interiorly and in rhythm with the world. Each artist cultivates a vulnerable internal sphere which reaches potency not only in their artworks but also in the way they relate to one another, conceptually and emotionally. The cultivation of community is the starting point for sharing past knowledge and crafting new memories against the tides of removal and erasure from a despotic singular Truth.

Prima Jalichandra-Sakuntabhai

Los Angeles, Spring 2023





# Alberto Lule

Alberto Lule's recent body of work focuses on mass incarceration and the prison industrial complex in the United States, particularly the California prison system. Using his own experience as a formerly incarcerated person, he connects the prison industrial complex with other American political issues such as immigration, homelessness, drug addiction, and mental health, all of which he believes are used as a new form of slavery.

*Am I Truly Free* is a triptych which uses Lule's prison issued identification card to deconstruct the various

**ALBERTO LULE, *Investigation***  
#6, 2019. Forensic Fingerprint  
Powder on Plexiglass. 60 x 36  
inches. Courtesy of the Artist.  
Photo credit: Salvador Lara



identifiers attributed to "the criminal". Satirizing the pseudoscience of Eugenics, and the absurd belief that criminals can be identified by biological signifiers such as ear lobe size or the "bad hombre" mustache, the artist isolates these signifiers through fragmentation, repetition, and juxtaposes them with graphs and statistics. Reminiscent of how early photography developed the Berthillon prisoners' classification system, so does our data collecting technologies contribute to the dehumanization of "the criminal", as well as the "immigrant."

*Investigation #6* and *Investigation #15* are a series of works made using forensic fingerprint powder to reveal the artist's body movements on acrylic glass. These body movements focus on positions in which he has been placed in by police officers, correctional officers, probation officers, parole agents, and other authorities. The artworks invite the viewers to challenge those who have been granted power by society to control and manipulate other bodies.







**ANDRE KEICHIAN**, *Salt in the I*,  
2019. Mural sized analog prints,  
steam bent frames, photo album  
images and negatives. Dimensions  
variable. Courtesy of the Artist.



# Andre Keichian

"I often return to thinking of the Armenian Genocide, which marks the beginning of my family's history of migration and modes of survival. It has been studied but persists without official recognition from the Turkish government, which still refuses to use the word genocide. As such, it exists outside of a sedimented and agreed upon history. If this happening can exist without the privilege of becoming official history, then what new alternative possibilities may emerge within modes of art and narrative within this gap? My work explores this difficulty of a historical atrocity that has not been fully recognized. Rather than memories defined solely by familial trauma, I will explore speculative interpretations of what an archive can do."

Andre Keichian is an interdisciplinary artist working across photography, video, and sculptural installations. Their investigation of migratory history and inherited trauma through the lens of a queer, transgender Argentine-American addresses the complexities of identity and sense of belonging.

For the last three years, the artist has been capturing their family's immigrant journey through the exploration of a recently found family photo album and negatives that show their trajectory across the Middle East (Syria, Lebanon, Armenia), to France, Argentina, and the United States. Keichian's Armenian born and, later, Argentine citizen grandfather photographed all the source materials for this

work. Salt in the I is the result of an inadvertent collaboration between the two, separated by time, land, and sea.

Keichian makes use of ocean water, as a development process and metaphor, to frame a past that remains ungraspable. The large-scale analog landscape photograph is housed in a wooden frame that was steam-bent with water from the Pacific Ocean. These elemental changes open the archive to multiple interpretations, giving agency over the narration of an unrecognized history to those who have inherited those unspoken truths. A selection of family photo negatives Keichian found of their grandfather posing rather effeminately. The artist does not know if these poses were more culturally accepted in the past or in other places, since gender,

**ANDRE KEICHIAN.** *Salt in the I*, 2019. Mural sized analog prints, steam bent frames, photo album images and negatives. Dimensions variable. Courtesy of the Artist.







**ANDRE KEICHIAN**, *Salt in the I*, 2019. Mural sized analog prints, steam bent frames, photo album images and negatives. Dimensions variable. Courtesy of the Artist.

race, and place translate differently across time and space. Nevertheless, these images present a spectrum of gender and queerness that resonates with the artists' own gender in ways they thought were mostly outside of their family. These images offer a more personal history that perhaps, too, was erased or silenced and trace a connection to more fluid forms of masculinity.



**FAFNIR ADAMITES**, *The Presence of Absence*, 2019. Hydrostone, cotton string. Dimensions vary.  
Courtesy of the Artist and Craft Contemporary. Photo credit: Josh Schaedel



# Fafnir Adamites

Using traditional craft processes such as felting, weaving, and papermaking, Fafnir Adamites creates sculptural and installation works that serve as meditations on trauma, memory, and the legacy of emotional turmoil inherited from past generations. Repetitious processes, such as felting, take on a Sisyphean effort as they physically engage with ideas of hidden narratives, family stories, and ignored histories of textiles and women's work.

The 25-foot long *A Record of Obscured Meaning* is a weaving of used black cotton T-shirts with white text or imagery. From afar, it resembles an ancient scroll, but, upon closer examination, one realizes that there are no decipherable messages. Inherited traumas are often unnamable and reside in the actions of the body. For the artist, the refusal to name and categorize traumatic events in life is different from their erasure; they can acknowledge the brutality of an event and move forward by giving breath to the irrepresentability of the experience.

**FAFNIR ADAMITES**, *The Presence of Absence*, 2019. Hydrostone, cotton string. Dimensions vary. Courtesy of the Artist.



The impossible task of representing trauma is furthered in the series, *The Presence of Absence*. A weaving has been embedded in, then excavated from, a block of hydrostone. In undoing the labor of making the tapestry, as well as the object itself, Adamites evokes a sense of reverence for the absent with the imprint that remains. Their research on the history of textiles influenced this method of embracing the ephemeral aspect of a material while creating enduring, physical proof of its existence.

**FAFNIR ADAMITES**, *A Record Of Obscured Meaning*, 2018. Used t-shirts, cotton strings, 300 x 29 x .5 inches. Courtesy of the Artist.











# Miller Robinson

Miller Robinson is a transdisciplinary artist of Karuk, Yurok, and mixed European descent whose work spans across actions, collaboration tattooing, books, garments, sculpture, installation, and video. Their installation for this exhibition comprises of a small cyclical archive of objects made over a decade of their practice. Each part of the work references another, in defiance of hierarchical and linear processes of classification and Western-based knowledge. Fragments of “older works” are given new context as they are adapted and integrated into new works.

The installation functions as a non-linear poem; each object, by the sheer complexity of its production process, suggests its own universe.



**MILLER ROBINSON**, *Áama (salmon) Skin*, 2021. Graphite-transfer and pearl-ex pigments on silicone rubber, monofilament and fish hooks. 9 x 17.5 inches.

Courtesy of the Artist. Photo credit: Josh Schaedel

The artist describes the various elements as such: "The initial drawing on latex rubber, sandwiched between glass that resembles water, was used to transfer images to its counterpart made with silicone rubber and pigmented to look like salmon skin. Depending on the angle it is viewed, due to the reflections on the glass and the iridescent nature of the pigments, the images [...] appear and disappear. [...] a block of soap embedded with fragments from a previous work in which I hand-carved fossils of transitional species critical toward the evolution of humans. The first poem I ever wrote, taken from the first book I ever made is pinned behind the soap, obscured but still legible. Alongside, a cast of my feet hanging above a bowl once filled with water have been painted with a red cross on one toe, referencing the embedded poem across."

**MILLER ROBINSON.** *Compass for finding the Center of the world to fix the earth*, 2019, 2022. Glass, tar sands, my hair, needle, and thúuk (northern flicker) feather. 4 x 4 x 4 inches. Courtesy of the Artist





Robinson's collection of objects grieves over histories of colonization and the attempted erasure and forced assimilation of indigenous peoples and processes the delicate balance between the artist's mixed heritages.



**MILLER ROBINSON, *RFFF***  
*(After Held)*, 2020, 2022.

Tattoo ink and pearl-ex pigment on silicone and monofilament with egg yolk and the artist's blood on plaster. 18 x 4 x 7 inches.  
Courtesy of the Artist and Craft Contemporary. Photo credit: Josh Schaedel





**RYAT YEZBICK**, *growth lies, pack of truth*, 2022. Video still. Courtesy of the Artist



# Ryat Yezbick

Ryat Yezbick is a visual artist who uses their training in cultural anthropology to inform the issues they tackle as a maker. They investigate U.S. cultural relationships to witnessing, group identity, and contemporary morals in the era of digital surveillance and decentralized global conflict. Digital surveillance forms a particular power structure that obfuscates truths while utilizing the very technological apparatuses that determine objective or verifiable truths. Paralleling the invention of photography and moving images, Yezbick questions the objectivity of these fabricated truths as they influence decisions around security, home, family, love, violence, power, and responsibility.

In the video installation, *growth lies, pack of truth*, Yezbick blurs the line between enunciator and enunciated, victim and perpetrator. The news footage of the University of Texas tower shooting in 1966 has been edited to give space for an alternative universe in which vulnerable

masculinity may alter the course of the future.



This film, the first in a series from a growing archive of news coverage of mass shootings in the United States, presents a narrative about a mysterious creature that spreads like a virus causing its hosts to go into a temporary state of physiological confusion. Housed in a tombstone, the film is a haunting reminder of the psychological trappings of fear and the objectification of the Other. The viewer is invited to engage with the impact of digital surveillance technology on the collective American psyche and sense of co-responsibility.





The creature infects its host quickly,



I'm not sure what to do with all of this pain.

**RYAT YEZBICK**, *growth lies, pack of truth*, 2022. Video still. Courtesy of the Artist

# Artist Bios

## Alberto Lule

(b. 1978 Santa Barbara, CA)

uses readymades, mixed media installations, performances, and tools used by agencies of authority to examine and critique mass incarceration and the prison industrial complex in the US. Using his own experiences, he ties the prison industrial complex to other political issues such as immigration, homelessness, drug addiction, and mental health.

He is the recipient of the Leo Freedman Fellowship, Claire Trevor School of the Arts, UC Irvine, 2021 and the 2020 Kay Nielsen Memorial Drawing Award, Armand Hammer Museum, Los Angeles.

Alberto received a BA in Art from The University of California Los Angeles, and is currently pursuing his MFA from the Claire Trevor School of the Arts at UC Irvine





## Andre Keichian

(b. 1984 Houston, TX)

is an interdisciplinary artist working across photography, video and sculptural installations that expand on their personal history as a queer, transgender, Argentine-American. Keichian's work has shown both nationally and internationally at spaces such as the Metropolitan Cultural Center (Ecuador), Zuckerman Museum of Art (Georgia), El Centro Cultural Ricardo Rojas (Buenos Aires), Museum of Contemporary Art Atlanta, Anthology Film Archives

(New York) and REDCAT (Los Angeles).

They completed an MFA in the Photography & Media Program at the California Institute of the Arts.

## Fafnir Adamites

(b. 1977 Northampton, MA)

holds an MFA degree from the Fiber and Material Studies Department at the School of the Art Institute of Chicago and a BA in Photography and Women's Studies from UMass Amherst. They are currently an Assistant Professor in Fibers at California State University, Long Beach and have taught workshops and intensives at Arrowmont, Snow Farm: The New England Craft Program and Women's Studio Workshop. They have been awarded residencies at MASS MoCA, Women's Studio Workshop and Vermont Studio Center. They are a Board Member of the Surface Design Association and a member of North American Hand Papermakers.



*Tactics of Erasure and Rewriting Histories,*  
installation view. Courtesy of Craft  
Contemporary. Photo: Josh Schaedel

## **Miller Robinson**

*(b.1992, Lodi, CA)*

is a 2Spirit, transdisciplinary artist of Karuk, Yurok, and mixed European descent working and residing on unceded Tongva Territory. Since receiving a BFA from Otis College of Art and Design in 2014 they have exhibited in Los Angeles at the Southwest Museum of the American Indian, Los Angeles Municipal Art Gallery, Heritage Square Museum, with Los Angeles Contemporary Exhibitions (LACE), and at HORSEANDPONY Fine Arts in Berlin amongst others. Through performance, sculpture, and books, they incorporate poetry, tattooing, garment-making and site-specific installation to create detailed ecosystems within exhibitions that seek out horizons in Queer and Trans potentialities.

## **Ryat Yezbick**

*(b. 1985 Ann Arbor, MI)*

is a visual artist who uses their training in cultural anthropology to inform the issues they tackle as a maker. They investigate U.S. cultural relationships to witnessing, group identity, and contemporary morals in the era of digital surveillance and decentralized global conflict. Yezbick obtained their MFA from CalArts and is affiliated with the Guild of Future Architects. Their work has been exhibited in solo exhibitions in Los Angeles, Melbourne, Glasgow, and Athens, and in notable group exhibitions and performances at the Los Angeles Philharmonic, REDCAT, Materials & Applications, Human Resources, The Akademie Schloss Solitude (Stuttgart), The Indianapolis Museum of Contemporary Art, Glasgow International 2018 (Glasgow), The Banff Center for the Arts and Creativity (Banff), Gertrude Contemporary (Melbourne), Space One (Seoul), the MAHA Pavilion at the Bangkok Biennial, and the Queer Biennial (Los Angeles).



# Prima Jalichandra -Sakuntabhai

(b. 1989 Bangkok, Thailand)

is a transdisciplinary artist, working across performance, video and installation, based in Los Angeles. They were born in Bangkok, Thailand, raised in Europe before moving to the US in 2011.

They received their Visual Arts Degree from the Ecole des Beaux Arts de Nantes Metropole and a License in Film Studies at the Sorbonne Nouvelle-Paris 3. They hold a BFA from the School of the Arts Institute of Chicago and a MFA from the California College of the Arts, in San Francisco. They are a recipient of the SOMA Summer Award, Mexico City in 2016 and the emi kuriyama spirit award in 2020.

Recent projects include: Stranger Intimacy I & II, at the ONE Archives at USC Libraries and USC Pacific Asia Museum (LA), REWIND: a virtual screening series, organized by Pau Pescador, Feminist Center for Creative Work (LA), Chloropsis Aurifrons Pridii, The Fulcrum Press (LA), Excerpts of Memories From the Screen, a Zoom

performative lecture for BOOKSHOP LIBRARY, BANGKOK CITY CITY GALLERY (Bangkok).

They curated the MAHA Pavilion for the Bangkok Biennial 2020 and *Tactics of Erasure and Rewriting Histories* at Craft Contemporary in 2022, currently on view at ReflectSpace Gallery, in the Glendale Central Library.

# TACTICS OF ~~ERASURE~~ AND REWRITING HISTORIES

## A READER

Silencing the Past: Power  
and the Production of  
History, Michel-Rolph  
Trouillot

The Texture of Memory:  
Holocaust Memorials in  
History, James E. Young

The Undercommons: Fugitive  
Planning and Black Study,  
Fred Moten and  
Stefano Harney

Automating Inequality,  
Virginia Eubanks

The Social Dilemma, Jeff  
Orlowski

Women's Work: The First  
20,000 Years, Elizabeth  
Wayland Barber

Pedagogy of the Oppressed,  
Paulo Freire

Out There. Marginalization  
and Contemporary Culture,  
edited by Russell  
Ferguson and Trinh T.  
Minh-ha

Homo Sacer. Sovereign Power  
and Bare Life, Giorgio  
Agamben

Tourists of History:  
Memory, Kitsch, and  
Consumerism from Oklahoma  
City to Ground Zero, Marita  
Sturken

The New Jim Crow, Michelle  
Alexander

WALLS TURNED SIDEWAYS:  
ARTISTS CONFRONT THE  
JUSTICE SYSTEM, edited by  
Risa Puleo

Suspect Identities. A  
History of Fingerprinting  
and Criminal  
Identification, Simon A.  
Cole

Marking Time: Art in the  
Age of Mass Incarceration,  
Nicole R. Fleetwood

We Want It All: An  
Anthology of Radical Trans  
Poetics, edited by Andrea  
Abi-Karam and Kay Gabriel

An Indigenous Peoples'  
History of the United  
States, Roxanne Dunbar-  
Ortiz

Exterminate All the  
Brutes, Raoul Peck



"Exterminate All the  
Brutes". One Man's  
Odyssey into the Heart of  
Darkness and the Origins  
of European Genocide, Sven  
Lindqvist

We Left Them Nothing,  
Demian DinéYazhi'

Required Reading: Climate  
Justice, Adaptation and  
Investing in Indigenous  
Power, NDN Collective  
Climate Justice Campaign

Postcolonial Love Poem,  
Natalie Diaz

Heart of a Shapeshifter:  
2Spirit Love Medicine,  
Coyote Park

Sovereign Erotics: A  
Collection of Two-Spirit  
Literature, edited by  
QwoLi Driskill, Daniel  
Heath Justice, Deborah  
A. Miranda, and Lisa  
Tatonetti

Carnal Knowledge and  
Imperial Power: Race and  
the Intimate in Colonial  
Rule, Ann Stoler

Queer Phenomenology:  
Orientations, Objects,  
Others, Sarah Ahmed

On Earth We're Briefly  
Gorgeous, Ocean Vuong

Uses of the Erotic: the  
Erotic as Power, Audre  
Lorde

Poetics of Relation,  
Édouard Glissant  
Borderlands / La Frontera:  
The New Mestiza, Gloria  
Anzaldúa

A Map to the Door of  
No Return: Notes to  
Belonging, Dionne Brand

Queer Phenomenology:  
Orientations, Objects,  
Others, Sarah Ahmed

Reflections on Exile and  
Other Essays, Edward W.  
Said

Who Sings the Nation-  
State?: Language,  
Politics, Belonging,  
Gayatri

Chakravorty Spivak and  
Judith Butler







*Tactics of Erasure and Rewriting Histories*, installation view. Courtesy of Craft Contemporary. Photo: Josh Schaedel



### **REFLECTSPACE**

ReflectSpace is an inclusive exhibition gallery designed to explore and reflect on major human atrocities, genocides, civil rights violations, and other social injustices. Immersive in conception, ReflectSpace is a hybrid space that is both experiential and informative, employing art, technology, and interactive media to reflect on the past and present of Glendale's communal fabric and interrogate current-day global human rights issues.  
[www.reflectspace.org](http://www.reflectspace.org)

### **LIBRARY ARTS & CULTURE**

Founded in 1907, the Glendale Library, Arts & Culture Department includes eight neighborhood libraries including the Brand Library & Art Center, a regional visual arts and music library and performance venue housed in the historic 1904 mansion of Glendale pioneer Leslie C. Brand, and the Central Library, a 93,000 square foot center for individuals and groups to convene, collaborate and create.  
[www.GlendaleLAC.org](http://www.GlendaleLAC.org)

### **CRAFT CONTEMPORARY**

Located on Los Angeles' historic Miracle Mile since 1965, Craft Contemporary reveals the potential of craft to educate, captivate, provoke, and empower. With a focus on contemporary art made from craft media and processes, Craft Contemporary presents dynamic exhibitions by established and emerging artists and designers who are often underrepresented in larger art institutions.  
[www.craftcontemporary.org](http://www.craftcontemporary.org)