

Cantando
Bajito :
Chorus
Chorus
Chorus
Chorus

OCTOBER 8 – DECEMBER 7, 2024

CURATED BY: ROXANA FABIUS,
BEYA OTHMANI, MINDY SEU, AND
SUSANA VARGAS CERVANTES

WITH CURATORIAL ADVISORY
GROUP: ISIS AWAD, MARÍA CARRI,
ZASHA COLAH, MARIA CATARINA
DUNCAN, KOBE KO,
AND MARIE HÉLÈNE PEREIRA

HODA AFSHAR
ARCHIVO DE LA MEMORIA TRANS
ARGENTINA (TRANS MEMORY
ARCHIVE ARGENTINA)
ARCHIVO MEMORIA TRANS MÉXICO /
HOSPITAL DE ROPA
(TRANS MEMORY ARCHIVE
MEXICO / CLOTHING HOSPITAL)
CHLOË BASS
TANIA CANDIANI
FATMA CHARFI
LIZANIA CRUZ
CYBERFEMINISM INDEX
FAQ?
CECILIA GRANARA
LOS ANGELES CONTEMPORARY
ARCHIVE
MAI LING
TEXTILES SEMILLAS
(TEXTILES AS SEEDS)

**Ford
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Cantando Bajito: Chorus is the final movement of three exhibitions.

Translated into English as “singing softly,” the series title is drawn from a phrase used by Dora María Téllez Argüello, a now-liberated Nicaraguan political prisoner, to describe the singing exercises she did while incarcerated in isolation. Helping her to conserve her voice and defeat the political terror she endured, Téllez’s quiet singing became a powerful strategy for survival and resistance. Conceived in three movements, *Cantando Bajito* features artists who explore similar forms of creative resistance in the wake of widespread gender-based violence. Over its arc, the series has reflected on *Testimonies*, the forms that bearing witness can take, and *Incantations*, the channels that transmit protective knowledge.

Chorus, the series’ culminating exhibition, considers the importance of collective making, organizing, and care arising from interdependence in shared struggles. The exhibition’s title evokes two elements connected to vocal performance: a choral body and the refrain of a popular song. Just as a choral body assembles disparate voices that build together, the show centers the political power generated by the act of joining voices in community and protest. Like a refrain, the part of a song that carries its main message and draws the listener to add their voice, *Chorus* is an invitation to enter into a shared performance. This

performance seeks to embody what scholar Leticia Sabsay calls the “aesthetics of vulnerability.” Countering the “aesthetics of cruelty” — present in violence against feminized bodies that aims to divide and erase them — this concept recognizes the liberating potential of feminized bodies who face vulnerability *en masse*, rising above dividing lines in solidarity, reaching together toward a world where everyone can flourish.

Reflecting the strength and vulnerability intertwined in vocal expression, artworks in *Chorus* prompt consideration of how vulnerability can serve as an effective mobilizing force. Echoing Judith Butler’s reframing of it, *Chorus* foregrounds vulnerability as “part of the very meaning of political resistance.”¹ When bodies protesting together in the streets show the power of their vulnerability before state violence, we see that it is in vulnerability itself that resistance is found.

Artworks in *Chorus* echo a range of performance-based strategies used in collective struggles against gender-based violence, involving media, symbols, images, chants, gestures, and movement. Fatma Charfi’s interconnected human-shaped figures in her paper-based work emerged as she witnessed and grieved the Gulf War’s devastations. *Mutation I* (1992) shows linked figures in wave-like formations. Blurring the line between falling and rising, the work meditates on the strength of bodies in alliance and the vulnerability that binds them. The orange-gold background conveys the hope arising from this coming together.

1 Judith Butler, “Rethinking Vulnerability and Resistance,” in *Vulnerability in Resistance*, eds. Judith Butler, Zeynep Gambetti, and Leticia Sabsay (Durham: Duke UP, 2016), 21.

Similarly exploring the use of performance in collective resistance, Hoda Afshar’s photographic series *In Turn* (2023) looks at the Kurdish women’s movement’s legacy in the “Women, Life, Freedom” movement in Iran. Iranian women who, like Afshar, live outside Iran stand together, physically connected by their braided hair, in solidarity with women living within the country. The turn

or fold of the hair evokes both a political turn and intertwined solidarities. The women release doves into shared skies, showing how symbolic images can weave interconnectedness across contexts. Tania Candiani's paintings from the series *Manifestantes (Protesters)* (2022–2024) also underscore the transnational nature of feminist mobilization. The series, which emerged with the “Glitter Revolution” that followed the rape of a teenage girl by Mexico City police in 2019, recovers press photos of protesters shouting in global feminist movements, inviting us to listen in unison and join the chorus. Embroidered figures, on a large scale and in bold red, are visually amplified, their transnational voice reverberating across the world.

In addition to contemporary feminist public mobilizations, *Chorus* also looks at how other organizations, such as families, cooperatives, or collectives, can provide infrastructural support under precarity, again echoing Butler's reconceptualization of vulnerability. For Textiles Semillas (Textiles as Seeds), a union of weavers, artists, and researchers, weaving is an exercise of mutual care and resistance in the face of epistemicide enacted toward Indigenous people in Argentina. Weavings displayed together on an iron framework in the installation *El tejido mensaje-aliento-pensamiento-resistencia (The weaving message-breath-thought-resistance)* (2024) suggest their collective upholding of Indigenous knowledge. Chloë Bass's *Cutting Room Floor* installations (2024) include video essays, prints, and photographs relating to the project *we turn to time* (2024) that highlight the importance and limitations of family structures through intimate glimpses into the lives of mixed-race families in the U.S. The families' self-documented footage from birthday parties, holidays, or family dinners unfolds nuances that shift narratives and create an archive the artist could not find elsewhere.

The collective memories nurtured by archives featured in *Chorus* hold layers of deep significance. Among these is the space they create for documenting and grieving the failures of systems.

Archivo Memoria Trans México (Trans Memory Archive Mexico) and the affiliated project Hospital de ropa (Clothing Hospital) transform textiles belonging to trans women and gender nonconforming people who have died of AIDS in Mexico since the 1980s, to embody their memory in new pieces of clothing and textiles. Conceiving the project as a site of material and symbolic transformation, Hospital de ropa recombines these textiles into celebrations of loved ones' lives. Archives can transform not only collected items but also narratives, undoing attempts at erasure and returning control over representation to communities. This is palpable in the photo installation created by Archivo de la Memoria Trans Argentina (Trans Memory Archive Argentina), which conveys a rich array of shared history and interrelational community, reflecting the archive's aim to preserve and vindicate trans memory. Relatedly, Los Angeles Contemporary Archive's *Private Practices: AAPI Artist and Sex Worker Collection* (2021–) constructs a healing-focused celebration of Asian American perspectives through erotic ritual. Its contents — including photographs, apparel, set pieces, legal documents, and other ephemera pertinent to sex work — show the community's resourcefulness and solidarity in the face of systemic oppression.

Reflecting the collective spirit of the archive, the entire ensemble of curators has created a collective desk for *Chorus*, assembling readings, ephemera, and annotations on their significance, as well as works from a number of collaborative projects. In addition to the selections from the *Private Practices* collection, the installation features Lizania Cruz's *To Feel, To Resist, and To Flourish* (2024), a collaborative creation of flower arrangements with feminist organizers, during which they discuss what is needed not just to survive and live, but to flourish. It also presents an intervention by Cyberfeminism Index, a collection of radical techno-critical activism, academic articles, hackerspaces, software education, net art, and more, and an *Exchange Journal* (2024)

offered by queer artists' platform FAQ?, inspired by the "exchange diary" used by Japanese children to share their news with each other.

Lauren Berlant's well-known concept of 'cruel optimism' — when something a person desires stands as a barrier to their own flourishing — reminds us that affects are political and politics are affective. *Chorus* also recognizes that surviving is very different from flourishing. The joy, humor, and solidarity so abundant among these artworks, even as they document and grieve injustice, evoke interdependence as a path to liberation and pleasure. The collective Mai Ling finds in the invasive kudzu plant a muse for considering ways of reclaiming agency through shared resistance and pleasure. Their interactive installation *Becoming Stickiness* (2023/2024) invites visitors to explore the pleasures and potentials of moving beyond dichotomies of thought like those between invasive and decorative.

Cecilia Granara's painting *Occhi, Luce, Sangue, Stelle* (*Eyes, Light, Blood, Stars*) (2023) brings the artworks in the exhibition together by evoking the blood that flows through all of us, connecting us. The hands, reaching out to touch the flow, try to connect the bottom of the sea to the skies. These are our hands, the hands of our ancestors, of communities. They unite in a chorus of movement. As in all of Granara's work, it is from the vulnerability in the liminal space between the body and the spirit that resistance springs. Her sensuous figures seem in constant motion, their softness and vulnerability their strength. It is in this strength that we can find joy.

Hands, whether closed as fists, open to caress, or clapping to make sound, are a motif in the exhibition. Hands that protest and hands that care find each other in an interdependent relationship to build flourishing futures. Through them, we see that these futures can happen only through the vulnerability and intimacy of meeting each other in respect and with honor, recognizing our respective flaws, and deciding to continue holding one another.



**ARCHIVO DE LA
MEMORIA TRANS
ARGENTINA
(TRANS MEMORY
ARCHIVE ARGENTINA)**
(Argentina, founded 2012)
*Constelaciones:
Entre estrellas y cenizas
(Constellations: Between
stars and ashes), 2024*
Archival photographs,
piano, and frames
Dimensions variable
Courtesy of the Artists

Founded in 2012, Archivo de la Memoria Trans Argentina (Trans Memory Archive Argentina) is a collective that seeks to protect, construct, and vindicate the memories of the Argentinian trans community through photographs, videos, newspaper and magazine clippings, and other items. The archive contains more than 15,000 items from the beginning of the 20th century to the end of the 1990s, and it continues to grow through donations. It arose from the visionary work of María Belén Correa and Claudia Pía Baudracco, trans women activists who had imagined a space where they could gather their community's memories. After Claudia Pía Baudracco's death in 2012 — months before the enactment of the Gender Identity Law in Argentina — María Belén Correa founded a virtual space from exile in which she could meet with fellow survivors living in different parts of the world to share anecdotes, photos, testimonies, letters, and police reports. In 2014, with the help of the visual artist Cecilia Estalles, compilation and preservation work began to ensure the archive's protection and development.

The collection documents the community's history, both the joys and powerful mutual support among members, and their struggles against significant forms of violence and erasure. In addition to photographic, film, sound, and journalistic pieces, it also includes items such as IDs, passports, letters, notes, police files, magazine articles, and personal diaries.

The layered memories brought together within the collective's photographic installation *Constelaciones: Entre estrellas y cenizas* (*Constellations: Between stars and ashes*) (2024) reveal a rich affective network and interrelationships, and reclaim agency over the histories and experiences of individuals within the community. Reflecting the archive's deep significance, the installation offers a monumental homage to the power of this community's collective care and activism.

Archivo de la Memoria Trans Argentina includes Muriel Bruschi, María Belén Correa, Alejandro Correa, Monica Del Valle, Cecilia Estalles, Lina Etchesuri, Carolina Figueredo, Betty Herrera, Sonia Hernández, Luis Juárez, Iris Kaufman, Luciana Leiras, Sofía Naara, Carolina Nastri, Marcela Navarro, and Ornella Vega.



TANIA CANDIANI

(Mexico, b. 1974, lives and works in Mexico City)

Manifestantes

(Protesters), 2022–2024

Cotton canvases embroidered with cotton thread, high-density acrylic paint, and acrylic sealer

118 × 55 × 1¾ inches each

Courtesy of the Artist and Galeria Vermelho

Kabul, Afghanistan.

4 septiembre de 2021.

Marcha femenina en favor de los derechos y la

inclusión de las mujeres (Kabul, Afghanistan.

September 4, 2021.

Women’s march in favor of women’s rights and inclusion)

Based on the photography of Reuters / Stringer

Mendoza, Argentina.

Marzo 8, 2017, M8

(Mendoza, Argentina, March 8, 2017,

March for International Women’s Day)

Based on the photography of WordPress

Ciudad de México,

México. Noviembre 25, 2019.

Marcha por el día internacional de la eliminación de la violencia

contra las mujeres (Mexico City, Mexico.

November 25, 2019. March for the

International Day for the Elimination

of Violence against Women) Based

on the photography of Andrea Murcia,

Cuartoscuro

Mexico City-based interdisciplinary artist Tania Candiani's work reflects her interest in an expanded idea of translation, extending to experiments with visual, sonic, textual, and symbolic languages. Many of her projects consider sound and the politics of listening as strategies for opening and transforming perception. An understanding of feminist practices as communal, affective, ritual experiences underlies her work. These themes are powerfully brought forward in the paintings of her series *Manifestantes (Protesters)* (2022–2024).

This series emerged with the “Glitter Revolution,” a massive protest movement that followed the rape of a teenage girl by Mexico City police in 2019, named for the showers of pink glitter protesters used as a symbolic tool of public resistance. These protests brought people from different feminist groups together in shared rage, a local expression of burgeoning movements against gender-based violence worldwide, and in Latin America especially. Candiani's work highlights the role of art and visual culture in feminist movements. Sewing and embroidery are significant throughout Candiani's work, reflecting how craft and domestic arts can be mobilized and translated into political power.

For this series, Candiani embroidered the outlines of women shouting in protests around the world, working from recovered press photographs, expanding the figures in size well beyond human scale. The fabric canvases were then enveloped in red acrylic paint. The thread and the act of sewing in these works become a form of amplification. The embroidered bodies stand in relief against the bold color; they appear to pulse forward like visible sound, echoing each other from canvas to canvas. Placing the protesters from different spheres together, united by common gestures, Candiani manifests their solidarity. Their voices come together in a collective performance that all are invited to join.

CHLOË BASS

(United States, b. 1984,
lives and works in Brooklyn)

Cutting Room Floor #2
(Fethke Family), 2024

Cutting Room Floor #3
(Kumanomido Family),
2024

Cutting Room Floor #1
(Carroll Family), 2024
Digital video (color,
sound); photographic
stills on paper; text-based
art on paper; installation
elements (monitors,
furniture, wallpaper)
Dimensions variable
Courtesy of the Artist
and Alexander Gray
Associates



Conceptual artist Chloë Bass's work explores daily life as a site of deep research into patterns of intimacy at different scales, from the individual, to pairs, to the family, toward future work at the scale of the metropolis. The works in the exhibition are part of her most recent long-term project, *Obligation To Others Holds Me in My Place* (2018–2024), a poetic study of the family unit and mixed-race families in the U.S. that culminates in the film project *we turn to time* (2024). The featured installations, including video essays created as footnotes to *we turn to time*, along with photographs and prints, evoke the profound and everyday lives of the participating families.

Like *we turn to time*, the video essays borrow from the visual language of family home movies and photo albums, and incorporate new, self-documented video footage taken by multigenerational, mixed-race families from across the U.S.: these works focus on the Carroll family (Twin Cities, MN), the Fethke family (Woodbury, NY), and the Kumanomido family (St. Louis, MO). Each family contributed footage from two days of gathering, including birthday parties, holidays, or simple family dinners. These windows into intimate scenes counter the representation throughout American history of the mixed-race body as either a disaster or a kind of magic. The works resist the binaries of tragic/magic, choosing instead to engage with the idea of mixture as fundamentally American. The stills and video works capture some of these nuanced, intimate moments.

The voiceover written and recorded by the artist accompanying the video essays draws from Bass's lecture *THIS IS A FILM* (2018–2020), on the truths and fictions that intermingle in family archives, and the wall works incorporate language from *Wayfinding* (2019–2022), a project exploring familial emotional intimacy inspired by wayfinding signage, both other subprojects of *Obligation To Others Holds Me in My Place*. The combined elements, exhibited together in this way for the first time, invite meditation both on gaps in the dominant American archive of

the family and how self-perception is molded through familial relationships as the first encounter with a collective. Bass's work ultimately offers a blend of tenderness, happiness, humor, touch, domesticity, hosting, performance, and celebration that narratively inserts itself into national conversations about who we are, and who we could be.

FATMA CHARFI

(Tunisia, 1955–2018,
lived and worked
in Tunisia
and Switzerland)

Mutation I, 1992

Cotton wadding, silk
paper, glue, ink

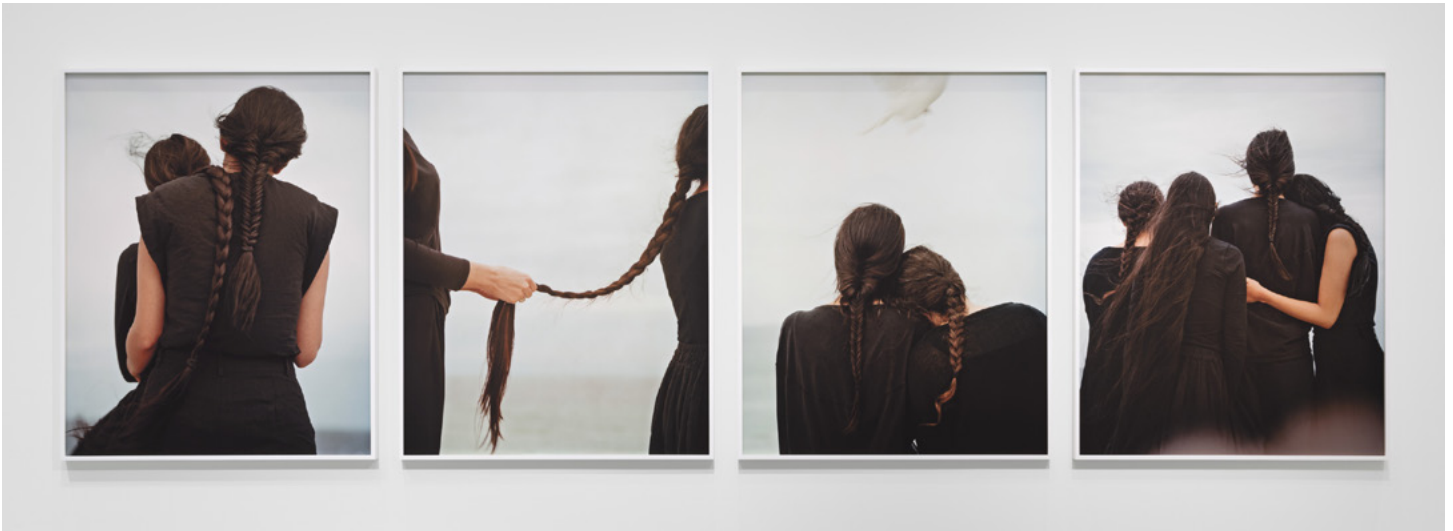
60 × 60 inches

Courtesy of Nabil Mseddi



Fatma Charfi was a Tunisian artist who moved to Switzerland at the end of the 1980s. She held a bachelor's degree in Fine Arts from the Tunis Institute of Fine Arts (1975–1979) and a PhD from the Institut d'Esthétique et des Sciences de l'Art in Paris. In 1990, Charfi took classes in textile art at the School of Fine Arts in Geneva, which inspired her to use cotton and silk paper in her works. Stricken with grief as she watched the violent images of the first Gulf War in Iraq from her home in Bern, Switzerland, Charfi twisted and discarded tissues to the floor. This led to her creation in 1991 of what would become her signature humanoid figure formed of twisted silk paper, which she called an *Abrouc* (a Tunisian Arabic term for someone who is smart and cunning). Creating hundreds of *Abroucs* while watching images of the war allowed the artist to cope with the violence and to reflect on the fragility and vulnerability of bodies in the face of imperialism.

Despite their fragility, when assembled together, the many *Abroucs* hold the potential for transformation and strength. Throughout her body of work, the artist assembled the *Abroucs* in different configurations, meditating on their individual vulnerability and collective strength. Her works are staged representations of social experiences of hierarchies, violence, grief, and upheavals. For *Mutation I* (1992), the artist was influenced by images of the fall of the Berlin Wall in 1989 and the mass migrations following the subsequent fall of the Soviet Union, anchoring the work in these historical moments of mobilization and collective organizing. She chose orange as a background color to convey hope and future possibilities.



Through her art practice, Hoda Afshar explores the nature and possibilities of documentary image-making. Working across photography and moving-image, she considers the representation of gender, marginality, and displacement. The photo series *In Turn* (2023) was created in response to the feminist uprising that began in Iran in September 2022, following the death of 22-year-old Mahsa Amini, also known by her Kurdish name, Jina, who had been arrested by Iran's morality police for not wearing the hijab properly. The slogan of the movement, "Women, Life, Freedom," was inspired by that of the Kurdish women's movement, which has been fighting for women's rights and autonomy in the region of Kurdistan for decades.

Afshar's monumental photographs are a testament to collective action and shared grief. The women in the photographs are, like Afshar, Iranian Australians who have watched the protests unfold from afar. Dressed in black, they come together and braid each other's hair. Their backs turned and their faces hidden, Afshar's subjects become surrogates for their brave sisters in Iran. They mirror images on social media of women in Iran defiantly discarding the veil, or other images of Kurdish female fighters who braid each other's hair before

HODA AFSHAR

(Iran, b. 1983, lives and works in Melbourne)

In Turn, 2023

Archival pigment prints

66 × 53 inches each

Courtesy of the Artist

and Milani Gallery,

Brisbane, Australia

heading into battle against the Islamic State (IS). The twines of a braid are referred to in Farsi as *pichesh-e-moo*, meaning the turn or fold of the hair, symbolizing revolution.

The doves in the photographs weave together the analogy's threads. When protesters are killed in Iran, family and friends release birds into the sky. The birds' presence in the series signals that although a revolution is a turning point, it is never without loss. Grief is intertwined with solidarity and collective resistance. Like a dove released to the skies, the symbolic performance of alliance rises up, transcending borders to join women in mutual support.

MAI LING

(Austria, founded 2019)

Becoming Stickiness,
2023/2024

Mixed-media two-
channel video installation

Dimensions variable

Courtesy of the Artist



Founded in Vienna in 2019, the collective Mai Ling is dedicated to facilitating dialogue on racism, sexism, homophobia, and prejudice, particularly against FLINT* (women, lesbian, intersex, nonbinary, and trans people) of Asian descent. Rooted in solidarity against patriarchal and racial discrimination, this growing network gives voice to those affected by it, and fosters new forms of collaboration, including performances, texts, videos, sound, installations, talk series, interventions, and protests. An anonymous collective and a multi-hybrid figure, all of its members identify as “Mai Ling.” The name “Mai Ling” reclaims that of a fictional figure from a German television sketch from 1979 that perpetuates racist stereotypes of Asian women. Mai Ling challenges the Western heteropatriarchal gaze and racist fantasies, recreating “Mai Ling” with collective voices and multilayered identities.

Mai Ling investigates the racialized and gendered logic of “ornamentalism” — a term conflating “Orientalism” and “ornamental” coined by American feminist scholar Anne Anlin Cheng to analyze European and American constructions of Asian femininity as hybrid and decorative. Mai Ling challenges such objectification through engagements with ornamental and invasive plants. They confront the decorative aesthetics that perpetuate the sexualization and dehumanization of Asian bodies in white society to reclaim agency.

The sticky kudzu plant plays a central role for Mai Ling in considering “stickiness” as an agent of resistance and pleasure. Introduced in the U.S. as an “ornamental” plant during an international art exhibition in 1876, the vine is now considered invasive in most of the western world. Native in parts of Asia and the Pacific Islands, kudzu is known as a weaving material and as part of traditional medicine and cuisine. In their two-channel video installation *Becoming Stickiness* (2023/2024), Mai Ling presents their own journey of embracing kudzu’s transformative, sticky, pleasurable, and resilient qualities. Experiments with embodying the plant ultimately challenge dichotomies between human and

object, decorative and invasive. Visitors are invited to enter Mai Ling's installation space and attend to the poetic two-channel video that tells stories exposing the intricate entanglement of ongoing horticultural colonialism, exoticism, and migration. The interaction is made all the more immersive by a multisensory "stickiness station" contained by a commissioned curtain that envelops the experience, serving to honor the presence of kudzu.

CECILIA GRANARA

(Saudi Arabia, b. 1991,
lives and works between
Paris and Mexico City)

*Occhi, Luce, Sangue,
Stelle* (*Eyes, Light, Blood,
Stars*), 2023

Acrylic, airbrush, oil
on canvas

71 × 43 × 1½ inches

Courtesy of the Artist
and Cassina Projects



Cecilia Granara was born in Jeddah, Saudi Arabia, in 1991. Of Italian nationality, she grew up in Mexico City, Rome, and Chicago. Through her extended painting practice, she draws on self-fiction, poetry, and symbolic iconography. She is interested in cultural attitudes to bodies, spirituality, and nature, and the use of color as a vehicle for emotions. Her work engages with and resists the devaluation and even fear of intense color as associated with the feminine. She uses water to dilute color in her painting, and is interested in the uncontrolled patterns it leaves as it spills and evaporates. Fluidity is both a formal quality and a thematic element of her work.

The painting *Occhi, Luce, Sangue, Stelle* (2023) exemplifies Granara's powerful exploration of the relationship between emotion and color. Primary colors are very important in her practice and she considers their physical and spiritual effects as she researches and develops her work. The red and yellow of this painting evoke blood and light, channeling the energy that makes up all matter, connecting the flow of blood to the flow of energy. The cool, deep blue of the hands, haloed by radiant white, seems to reflect a transcendent form of life.

The merging elements — the eyes opening to gaze out from the stream of blood, the reaching hands, the stars resembling both synapses and sea creatures within the flow — invite an engagement with the energy that runs through and connects all of us. This energy expands beyond the limits of the canvas onto the walls of the gallery through a site-specific intervention the artist created for the exhibition. The life-affirming spirit of the artist's work answers patriarchal, rationalistic ideas of order with the truth of our shared existence through a celebration of emotion and creativity.

TEXTILES SEMILLAS (TEXTILES AS SEEDS)

(Argentina, founded 2023)

*El tejido mensaje-aliento-
pensamiento-resistencia*
(*The weaving message-
breath-thought-
resistance*), 2024

Iron, llama fiber, sheep
wool, chaguar fiber,
cotton, industrial yarns,
artisanal dyes using
leaves, roots, bark,
vegetable peels, anilines
Dimensions variable

Courtesy of the Textiles
Semillas Collection



Textiles Semillas (Textiles as Seeds) is a collective founded in 2023 that brings together weavers, artists, and activists, representing twelve groups of weavers in several locations in northern Argentina. It emerged from an artistic exchange about weaving practices and their significance. The growing union supports actions proposed by its groups of weavers and fosters the blossoming of collective works in a spirit of mutual care, preserving and celebrating Indigenous knowledge. The union is linked to the *99 Questions* project of the Humboldt Forum in Berlin, which raises questions about the impacts of colonialism on museum practices.

As shown in this installation featuring fabrics made by the groups, using various techniques such as knitting, planted looms, backstrap looms, frame looms, needle lace, lacing, and embroidery, Textiles Semillas is nourished by encounters between the technical and the ceremonial. The work cultivates reflection on the meaning of the repeating forms that can be seen among the weavings. Like the seed that lives and grows, embodying change and movement, the union's work supports consideration of links between

different worlds, new ways of relating, and growing through coming together.

The territorial coordination of Textiles Semillas is in the care of Andrei Fernández and Alejandra Mizrahi. The union includes the weaving groups: Mercedes Cardozo from Achalay Tejidos (Niogasta, Simoca, Tucumán), Cooperativa La Pachamama (Amaicha del Valle, Tucumán), Flor de Altea (Santa Ana, Jujuy), Flor en Piedra (Caspalá, Jujuy), Randeras de El Cercado (Monteros, Tucumán), Silät (Santa Victoria Este, Salta), Tejedoras de Quilmes (Quilmes, Tucumán), Tejedores Andinos (Huacalera, Jujuy), Teleras de Atamisqui (Atamisqui, Santiago del Estero), Teleras de Huilla Catina (Huilla Catina, Santiago del Estero), Tinku Kamayu (Santa María, Catamarca), and Warmipura (Tafí del Valle, Tucumán). Within the union, an intercultural research group together fulfills the role of 'sowers,' caring for and accompanying the growth of Textiles Semillas, including: Carla Abilés, Claudia Alarcón, Santiago Azzati, Alina Bardavid, Tatiana Belmonte, Gabriela Cisterna, Milagros Colodrero, Clara Johnston, Anabel Luna, Victoria Pastrana, Álvaro Simon Padrós, Celeste Valero, and Fernanda Villagra Serra. Some of the sowers are also leaders of the weavers' groups.

**ARCHIVO MEMORIA
TRANS MÉXICO/
HOSPITAL DE ROPA
(TRANS MEMORY
ARCHIVE MEXICO/
CLOTHING HOSPITAL)**

(Mexico, founded
2019/2022)

Emma Yesica Duvali
and Erick Molina

Gabriela Martell

*(Durango,
c. 1959–Mexico City,
November 20, 2001),
2022*

Textile, kimono, and
mixed media

Dimensions variable

Courtesy of Archivo

Memoria Trans México



**ARCHIVO MEMORIA
TRANS MÉXICO/
HOSPITAL DE ROPA
(TRANS MEMORY
ARCHIVE MEXICO/
CLOTHING HOSPITAL)**

(Mexico, founded
2019/2022)

Terry Holiday and
María Ponce

*Scream Dress —
Superperra (Oswaldo
Calderón, Mexico City,
1973–February 14,
2020), 2022*

Textile and mixed media

Dimensions variable

Courtesy of Archivo

Memoria Trans México



Archivo Memoria Trans México (Trans Memory Archive Mexico) is a collective dedicated to reconstructing, documenting, and preserving the memory of the Mexican trans community. Founded in 2019 by trans artists, performers, and activists Brandy Basurto, Emma Yesica Duvali, and Terry Holiday and curator and researcher César González-Aguirre, this digital platform engages trans Mexican people in the process of writing their history on their own terms. Archivo Memoria Trans México is currently composed of Omara Corona, Emma Yesica Duvali, Gabriela Elliot, Esteban Germán, César González-Aguirre, Terry Holiday, Ñoño Nogales, and Antonella Rubens. Hospital de ropa (Clothing Hospital) is a collaborative project of Archivo Memoria Trans México created to embody memory and to recognize trans women and gender nonconforming individuals who have died of AIDS in Mexico since the 1980s. The project is created by a collective including Brandy Basurto, Emma Yesica Duvali, Terry Holiday, Erick Molina, Samuel Nicolle, María Ponce, and César González-Aguirre. It began when its members started stitching together stories told by Emma, Brandy, and Terry, using fabric to remember and celebrate people who were important to them.

As the collective describes, the project's title derives from a story told by Emma — a Mexican trans activist and former showgirl — about a choreographer named Yaco in Mexico City in the 1980s who had what he called a 'clothing hospital.' This site of material and symbolic transformation — where a *quinceañera* gown (a special coming-of-age dress) could be turned into a wedding dress or where bedazzling could give second-hand garments new life — serves as a simile for the emotional power held in the personal world but also in collective desire: a power that survives and manifests itself in the residual. Scraps of fabric, clothes that once belonged to loved ones, costume jewelry, and other hand-me-downs formed the bulk of the materials collected to create new pieces of clothing and textiles. The featured textile works movingly reflect the collective's goal of continuing to

compile visual trans/queer history using autobiographical storytelling, embroidery, and patchwork as characteristic tools of activism and transfeminism.

Bearing visual tribute and testimony to the lives honored, through the layering and connecting of symbolic items and images that carry deep meaning, elements in these works transcend their individual significance into powerful engagements with remembrance and identities shaped by the AIDS epidemic. The resulting pieces reflect transformative celebrations of the lives remembered, weaving solidarity and power through collective creation.



COLLECTIVE DESK

The collective desk invites visitors into the research process used by curators and participating artists of the three-part series *Cantando Bajito*, with interventions from Lizania Cruz, Cyberfeminism Index, FAQ?, and Los Angeles Contemporary Archive's *Private Practices: AAPI Artist and Sex Worker Collection*. The collective desk includes a selection of readings that have been used as a reference to conceptualize the exhibition series. It also features the curators' personal collections of zines and publications that underscore the importance of collective publishing practices in gender-based struggles. Some of the ephemera and objects reflect on the histories evoked by *Chorus*, such as the green scarf (*pañuelo verde*) that emerged in Argentina in 2003 as a rallying symbol for the National Campaign for the Right to Legal, Safe, and Free Abortion, a coalition that played a key role in activism culminating in the legalization of abortion in the country. It has now become a symbol of feminism and pro-choice activism across Latin America.

PROJECTS INCLUDED IN THE COLLECTIVE DESK:

LOS ANGELES

CONTEMPORARY ARCHIVE

(United States, founded 2013)

Private Practices:

*AAPI Artist and Sex Worker
Collection, 2021–*

Mixed media

Dimensions variable

Courtesy of *Private Practices*

Collection, Los Angeles

Contemporary Archive (LACA)

Private Practices: AAPI Artist and Sex Worker Collection (2021–) is a collaboratively developed collection highlighting sex work and healing-focused celebrations of Asian American perspectives through erotic ritual. It is a living collection, meaning that its contents — such as photographs, apparel, set pieces, legal documents, and other ephemera relating to sex work — will be added to on an ongoing basis.

The collection was organized shortly after the shooting spree on March 16, 2021, that targeted Asian women in Atlanta, Georgia — a stark reminder of the devastating impacts of systemic misogyny and racial violence in the United States. This collection addresses anti-Asian violence by locating it narrowly in the experience of AAPI sex workers. By amplifying some of these voices, *Private Practices* aims to draw into focus how racism toward Asian bodies can be marked by a uniquely sexual register. The items in the collection, from significant documents attesting to systemic failures to inventive set pieces and photographs, open a glimpse into a rich and supportive culture of strength through collective care. Through juxtaposition, the items evoke a vibrant, resourceful community coming together in a range of forms of mutual support.

Private Practices asks how artists, archives, and community members can effectively collect together. The contributors to this collection have described the materials in the archive by cataloging them and entering their own keywords, thus playing an active role in shaping the narrative of the archived items and the larger collection. As a whole, the collection counters forces of erasure and reclaims narrative control.

Contributors to the collection include Lola Chan, Lena Chen, Wang Newton, Mariko Passion, Riv, Kayla Tange (Coco Ono), Emily Christine Velez Nelms, Celeste X, Kim Ye (Mistress Lucy), and Goddess Yuki.

LIZANIA CRUZ

(Dominican Republic,
b. 1983, lives and works
in New York City)

*To Feel, To Resist,
and To Flourish*, 2024

Flowers

Dimensions variable

Courtesy of the Artist

Lizania Cruz is a Dominican participatory artist and designer interested in how migration, gender, race, and organizing affect ways of being and belonging. Through research, oral history, and audience engagement, she creates projects that expand and share pluralistic narratives. In the collaborative project *To Feel, To Resist, and To Flourish* (2024), Cruz works with four feminist organizers — scholar and activist Ochy Curiel, Elena Lorac, an activist with the Reconoci.do movement, Nana Gyamfi, Executive Director of Black Alliance for Just Immigration (BAJI), and Carol Giardina, co-founder of the National Women’s Liberation movement — to create a flower arrangement based on a previous interview. In the interview, each woman was asked to name a flower that

symbolizes their efforts, successes, failures, and joys in organizing and working within community. The organizers were asked a series of questions: “For you, what flower symbolizes your journey with working and organizing in community? Think about your success, failure, joys, rebirth, and resistance moments. In a few sentences, why did you pick this flower and do you have any relationship with it? In a few sentences, can you describe the flower, what feeling it evokes, and what is special about it for you and your community?”

Based on their answers, Cruz assembled a unique flower arrangement that will live in the collective desk throughout the exhibition and then decay, and be replaced. The arrangement is accompanied by a zine produced by the artist that includes each of the interviews. The work celebrates resilience and the power of creativity. The arrangement of the flowers — one by one, each in relationship to each other to form a whole — invites reflection on a world created together, through deepened understanding and strengthened solidarities, where all can flourish.

FAQ?

(Japan, founded 2021)

Exchange Journal, 2024

Mixed media

11¾ x 11¾ x 1½ inches

Courtesy of FAQ?

FAQ? is a queer feminist artists’ platform based in Tokyo. The platform began as a way to share their stories through an ‘exchange diary,’ a popular tool for Japanese children to communicate their thoughts or personal news with their close community. Through the children’s ‘exchange diary,’ everyday updates build close connections and shared understanding, a quality FAQ? engages with to reflect the idea of the personal as political.

The openness and exchange at the heart of their project is echoed by the question mark at the end of their name, which invites questioning and reflection, embracing fluid forms of being, identifying, and interconnecting.

CYBERFEMINISM

INDEX

(United States, founded 2018)

Cyberfeminism Index book,

3D-printed speculum,

gender changers hardware,

QR code ring, USB drive,

books, zines

Dimensions variable

Courtesy of Mindy Seu

Cyberfeminism Index, a project facilitated and gathered by designer, technologist, and researcher Mindy Seu, is a collection of online activism and net art that takes multiple forms, including a website and the groundbreaking book *Cyberfeminism Index* (2023). The term ‘cyberfeminism,’ dating to 1991 and the emergence of the internet itself, responds to ‘cyberspace,’ initially envisioned through the male gaze, by asking how feminism, women, and marginalized communities can shape what cyberspace might be. The collection is an ever-expanding repository of radical techno-critical activism in a variety of media; descriptions of hackerspaces, digital rights activist groups, bio-hacktivism; and depictions of feminist net art and new media art. Ultimately, the project offers a radical pattern for feminist world-building that centers collective care and creation.

Exemplifying this is the 3D-printed speculum featured as a part of the collective desk, created by GynePunk, a collective of feminist bio-hackers whose objective is to ‘decolonize gynecology.’ This work of speculative design, not meant to be used but to

show what is possible, imaginatively returns the creation of a medical tool to those upon whose body it would be used. It posits the unlocking of technologies traditionally controlled by patriarchal systems, countering and redressing common patient experiences of disempowering, hierarchical medical relationships. The work explores the potentials of 'DIWO' ('Do It With Others' a conception of 'DIY' makerspaces that foregrounds and encourages collective making), inviting reflection on a world based in collective care, and taking powerful steps toward that world's imagining and creation.

ABOUT THE CURATORS

ROXANA FABIUS is a Uruguayan curator and art administrator based in New York City. Between 2016 and 2022 she was Executive Director at A.I.R. Gallery, the first artist-run feminist cooperative space in the U.S. During her tenure at A.I.R. she organized programs and exhibitions with artists and thinkers such as Gordon Hall, Elizabeth Povinelli, Jack Halberstam, Che Gosset, Regina José Galindo, Lex Brown, Kazuko, Zarina, Mindy Seu, Naama Tzabar, and Howardena Pindell among many others. These exhibitions, programs and special commissions were made in collaboration with international institutions such as the Whitney Museum, Google Arts and Culture, The Feminist Institute, and Frieze Art Fair in New York and London. Fabius has served as an adjunct professor for the Curatorial Practices seminar at the Center for Curatorial Studies, Bard College, and Tel Aviv University. She has also taught at Parsons at The New School, City University of New York, Syracuse University, and Rutgers University. She is currently curating the 2024 exhibition series *Cantando Bajito* at the Ford Foundation Gallery.

BEYA OTHMANI is an art curator and researcher from Algeria and Tunisia, dividing her time between Tunis and New York. Currently, she is the C-MAP Africa Fellow at the Museum of

Modern Art (MoMA), New York. Her recent curatorial projects include the three-part exhibition series *Cantando Bajito* at the Ford Foundation Gallery, the Ljubljana 35th Graphic Arts Biennial, and *Publishing Practices #2* at Archive Berlin. Previously, she took part in the curatorial teams of various projects with *sonsbeek20→24* (2020), the *Forum Expanded* of the Berlinale (2019), and the Dak'Art 13 Biennial (2018), among others, and was a curatorial assistant at the Berlin-based art space SAVVY Contemporary. Some of her latest curatorial projects explored radical feminist publishing practices, post-colonial histories of print-making, and the construction of racial identities in art in colonial and post-colonial Africa.

MINDY SEU is a designer and technologist based in New York City and Los Angeles. Her expanded practice involves archival projects, techno-critical writing, performative lectures, and design commissions. Her latest writing surveys feminist economies, historical precursors of the metaverse, and the materiality of the internet. Mindy's ongoing *Cyberfeminism Index*, which gathers three decades of online activism and net art, was commissioned by Rhizome, presented at the New Museum, and awarded the Graham Foundation Grant. She has lectured internationally at cultural institutions (Barbican Centre, New Museum), academic institutions (Columbia University, Central Saint Martins), and mainstream platforms (Pornhub, SSENSE, Google), and been a resident at MacDowell, Sitterwerk Foundation, Pioneer Works, and Internet Archive. Her design commissions and consultation include projects for the Serpentine Gallery, Canadian Centre for Architecture, and MIT Media Lab. Her work has been featured in *Frieze*, *Vanity Fair*, *Dazed*, *Gagosian Quarterly*, *Brooklyn Rail*, *i-D*, and more. She is currently an Associate Professor at University of California, Los Angeles in the Department of Design Media Arts.

SUSANA VARGAS CERVANTES teaches, writes, and curates. Vargas Cervantes is a transdisciplinary scholar, internationally recognized for her artistic and academic work at the intersections of alternative criminology, visual studies, and queer studies — in both Anglo North America and Latin America. Her research mines the connections between gender, sexuality, class, and skin tonalities to reconceptualize pigmentocracy as a system of perception. She is the author of the book *The Little Old Lady Killer: The Sensationalized Crimes of Mexico's First Female Serial Killer* (NYU Press, 2019) and *Mujercitos* (Editorial RM, 2015). After a Fulbright Visiting Fellowship at Columbia University, she joined Carleton University as an Assistant Professor in Communication and Media Studies.

ABOUT THE FORD FOUNDATION GALLERY

Opened in March 2019 at the Ford Foundation Center for Social Justice in New York City, the Ford Foundation Gallery spotlights artwork that wrestles with difficult questions, calls out injustice, and points the way toward a fair and just future. The gallery functions as a responsive and adaptive space and one that serves the public in its openness to experimentation, contemplation, and conversation. Located near the United Nations, it draws visitors from around the world, addresses questions that cross borders, and speaks to the universal struggle for human dignity.

The gallery is free and open to the public Monday through Saturday, 11 a.m.–6 p.m. It is accessible to the public through the Ford Foundation building entrance on 43rd Street, east of Second Avenue.

FORD FOUNDATION GALLERY

320 East 43rd Street

New York, NY 10017

www.fordfoundation.org/gallery

ABOUT THE FORD FOUNDATION

The Ford Foundation is an independent organization working to address inequality and build a future grounded in justice. For more than 85 years, it has supported visionaries on the frontlines of social change worldwide, guided by its mission to strengthen democratic values, reduce poverty and injustice, promote international cooperation, and advance human achievement. Today, with an endowment of \$16 billion, the foundation has headquarters in New York and 10 regional offices across Africa, Asia, Latin America, and the Middle East. Learn more at www.fordfoundation.org.

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