



Correction* VERA LIST CENTER FORUM 2022

October 20–22, 2022

Correction*

Art and Politics
30 Years
Vera List Center

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Welcome to Correction*

From correction on the page to the correction of one’s body, from correction of the body politic to the correction of financial markets—the act of correcting holds the potential to learn, reshape, and turn things around. We are thrilled to welcome you to the VLC Forum 2022 and the launch of our two-year Focus Theme *Correction**. The Forum will give you a preview of what to expect under *Correction**, which will frame all of our activities through spring 2024, including the VLC Seminars, the Jane Lombard Prize for Art and Social Justice, the artist fellowships, and our publications.

Correction, the act of identifying and rectifying an error or inaccuracy, is ostensibly intended to make things better or right. Yet the transformative potential of correction and its capacity to offer repair have their corollary in discipline and censure. We are precisely setting out to explore the tension and discomfort that correction inspires to pose questions about its metaphorical, political, and social dimensions and implications. How is correctness enacted and performed across histories and institutions? Who is asked to correct and who resists and refuses correction or accountability? How is correction internalized? Can it get us closer to truth, to liberation? To our authentic (and improved) selves? How do we teach or learn through correction? When does reform give way to overhaul, to revolution, or to retort?

In examining the contradictions of correction, we aim to make space not only to consider existing histories, systems, and modes but also to challenge our own position and relationship to the act of correcting. Accordingly, the asterisk of *Correction** holds space for future annotations. As the Vera List Center for Art and Politics rounds out its thirtieth year, the theme is a call for adjustments, revisions, and course correction for the organization as well, as we take up the demands and challenges of our moment.

This publication is your guide to various entry points to *Correction**:

30 Years of Art and Politics

A brief summary of the history of the VLC leads to a profile of Vera G. List and concludes with a curatorial exchange on the anniversary exhibition, *Labor of Love: Vera List Center for Art and Politics at 30*.

Vera List Center Fellowships

We are thrilled to introduce our new fellows, each of whom will develop a project concerning *Correction**.

Jane Lombard Prize for Art and Social Justice

The international, biennial prize honors artists who have taken great risks to advance social justice in profound and visionary ways. We are excited to announce the 2022–2024 prize recipient and finalists, who are appointed as Jane Lombard Fellows. Over the next two academic years, they will have opportunities to engage deeply with New School faculty and students, the VLC, and our networks in New York City and throughout the world. A year from now, we will welcome the prize recipient and Jane Lombard Fellows to New York for the next Forum and present their path-breaking projects to the public.

Viva Vera!

... sums it all up. We’re thrilled to conclude this year’s Forum with a community dinner for all in the heart of The New School campus—the student cafeteria—culminating in *Sistazz of the Nitty Gritty* in concert and the preview of VLC Fellow Anna Martine Whitehead’s *FORCE! an opera in three acts*.

We’re glad you’re here. Thank you. And profound thanks also to our VLC Forum presenters and the people who make it all possible—our funders, our board, and The New School.

—Carin Kuoni
and the VLC team

30 Years of Art and Politics

“A Time of Rousing Debate”: THE FOUNDING OF THE VERA LIST CENTER

In 1992, during a time of rousing public debates about freedom of speech, the arts, and society’s relationship to art, the Vera List Center for Art and Politics was founded at The New School with an gift from university life trustee Vera G. List.

Growing on fertile soil at The New School, the Center’s roots, however, go back much further: to the university’s Human Relations Center, dedicated to women and Women’s Studies in the 1950s; to the Albert and Vera List-supported founding of the Art Center, which later became The New School Art Collection; and to the annual Vera List Lectures that began in 1986 as an initiative of the Human Relations Center, renamed the Vera List Center for Adult Studies shortly thereafter. The inaugural lecture by philosopher and ethicist Sissela Bok launched a program of talks and adult education courses.

Arriving from Vassar in 1987 with the charge to reinvigorate the Social Sciences curriculum, political scientist Sondra Farganis was also appointed director of the Vera List Center for Adult Studies the following year and infused the Center with programming on democracy, governance, and political diversity. In recognition of List’s investment in the arts, in 1992 the Center was renamed the Vera List Center for Art and Politics, with a renewed mission to “explore the role of the arts in developing a civic culture of tolerance and pluralism in the United States.”

The first program series at the Vera List Center for Art and Politics was the *Sustaining Democracy* series, a lecture program Farganis designed for Vera List. It examined the role of art in pushing forward controversial political issues and opening public debate, including government sponsorship of art, censorship, and the roles of artists and citizens.

The core concerns of the Vera List Center have remained consistent in the thirty years since our founding: democracy, representation, and political agency; labor conditions, workspace, and care; education, learning, and epistemologies; ecology and the environment; and identity and community. The visual and performing arts are now the foundation of the Center because they enable interdisciplinary exchange among different fields; because they offer engaging access to the public and break down hierarchies of learning; and because they have the capacity to pave the way for new political imaginaries.

Art and Politics is a vast and expansive landscape. Since the VLC began in 1992, the field of politically engaged art has grown exponentially and what



Jane Lombard. Portrait by Mariana Cook, New York City, June 5, 2022.



Agnes Gund. Portrait by Mariana Cook, New York City, June 16, 2015.



Vera G. List. Portrait by Mariana Cook, Greenwich, Connecticut, February 21, 1992.

the VLC did before anyone else has become recognized as a necessary and transformative, system-focused consideration of social, political, and cultural concerns. These days, hardly anyone questions whether art is (also) political.

In order to lend precision and relevance to researching the intersection of art and politics, the VLC’s second director, curator Carin Kuoni, introduced long-term Focus Themes in 2004 that respond to broad concerns of general interest, are prompted by specific political events, and frame all programs. A curatorial mediation, these themes function as both a research topic and an iterative biennial. Themes have included *Homeland* (2004–2005), *Considering Forgiveness* (2005–2006), *The Public Domain* (2006–2007), *Speculation on Change* (2009–2011), *Thingness* (2011–2013), *Post Democracy* (2015–2017), *If Art Is Politics* (2018–2020), and *As for Protocols* (2020–2022). Exhibitions, organizational partnerships, public programs and a publishing initiative have all manifested these topics.

Given the VLC’s long gestation, questions of systemic accountability and change have always been at the forefront of internal debates. As we’ve expanded our constituencies, reach, and impact, we aim to approach the question of resources differently. “Correctly.” In recent years, significant funding support has come from foundations. The VLC Board has made substantial financial, intellectual, and artistic contributions. But just as decisive are the contributions of The New

School, our academic home, providing us with the facilities we need and innumerable administrative supports. Our staff has grown from one part-time position through 2008 to include six formidable experts. During the pandemic, for the first time we offered honoraria to audience members, recognizing their contributions to our success and humbled by their care and attention.

All along, three women have inspired what we do, and through their examples provided roadmaps or orientation points. Most recently, VLC Board member and gallerist Jane Lombard’s commitment to international exchange and education has allowed us to create the Jane Lombard Prize for Art and Social Justice. Our early years were profoundly shaped by Vera G. List and Agnes Gund, friends and collaborators in Greenwich, Connecticut, where they lived in the 1960s and initiated one of the first sculpture-in-public-space programs in the country. Gund soon got involved with the Museum of Modern Art, eventually becoming its president, started Studio in a School when arts education in New York City was defunded, joined her friend’s Vera List Center Advisory Committee at its founding, and most recently has founded the Art for Justice Fund, focused on eliminating mass incarceration and underlying racial bias through art and advocacy. With the Forum, we pay tribute to them as we celebrate the next generation of women leaders in the field of politically engaged art.

“What Was It Like?” Observations on Occasion of the 20th Anniversary of the VLC* SONDRA FARGANIS

It all started with a conversation. I had just been appointed to revitalize the social sciences in the founding division of The New School and as an add on to run the Vera List Center, which housed programs on human relations, was a site for women returning to school, and included very basic and general courses in the liberal arts. Vera List had turned up for an art history lecture a week too early and rather than just turn around and head back to Byrum [Connecticut] she chanced visiting my office (we had met very briefly the week before) to ask if I had time to talk with her about what she perceived to be crises in American society. The year was 1988, and as one trained in social and political theory, I thought it best to begin with ideas out of Alexis de Tocqueville’s *Democracy in America* and engage Vera in conversation on the tensions between American commitments to both equality and liberty. Our “tutorial” lasted an hour and a half [...]. Thus began an endowed program that would become, some four years later, the Vera List Center for Art and Politics.

[...] If nothing prepared me for what happened when I came to The New School, little prepared me for the wild and wonderful ride I had taking de Tocqueville public: for that’s what I imagined I would be doing in finding the talent and the expertise, the wits and the vision to take what I knew (American political thought) and engage it with the arts, broadly defined. The success is owed to the unique origin of the Center, the initial and subsequent Board of Advisors (even those with whom I did battle), the utterly stupendous Vera List Center Fellows and a succession of committed, sharp, talented curators.

I retired from the directorship [in 2004] to return to a more intensive examination of the policy implications of social and political thought. The reshaping of the Center was entrusted to Carin Kuoni, a genuine art world creature, a curator in her own right, and with an international world view: all that I was not, she is. Happenstance, and a growing recognition of the interplay of art and politics, were there at the Center’s birth and have remained on the horizon in the Center’s youth and maturity. [...]

With no illusions about the many failures of contemporary universities, it seems to me that more than most institutions, universities have the potential to dig deep into what unites and divides us. I think it fair to say that for twenty years, with different casts and different characters, the Center has made public just how vital the arts are to the issues of inclusion and representation, liberty and equality. [...]

While one could argue that the origins of the Vera List Center are rooted in a modernist read of art and politics and that the second decade is played out against a background of post-modernism, both epistemologically and politically, what I have called the “happenstance” of the Center’s origins took place, nonetheless, in a specific historical moment (the end of the 20th century), in a specific locale (New York City, the East Coast, the US of A), in a place with a specific history (The New School) with its legacy of American pragmatism and European critical theorizing. I should further argue that be the director (Farganis or Kuoni), the Center was consistently dealing with the challenges of both a post 1960’s politics and a post 1960’s art, be those politics originating out of Washington, or the

universities, or the multitude of cultural institutions which the arts, broadly defined, inhabit. Furthermore, to say that VLC started with a conversation with Vera List is to say that it was answered, initially, by asking what de Tocqueville would have said. For I think it fair to say that he would have pointed to the distinctiveness of America and its being the harbinger of what a new democracy would look like. Breaking the rules, taking risks comes at a price. So does being critical of the past but less so of the present or the future. But being silent may be the greatest mistake of all.

**Health reasons prevented Sondra Farganis from participating in the 20th anniversary conference in 2013, From “Sustaining Democracy” to the State of the Civic: 20 Years of the Vera List Center for Art and Politics. Instead, Farganis offered these observations which are excerpted here with her permission and best wishes on the 30th anniversary.*

About Vera G. List

TANIA APARICIO MORALES

Vera G. List embraced art as a critical form of learning about the world—a way to bring beauty and dialogue into everyday life, but also to foster shared humanity. At The New School and beyond, aspired to expand the ways in which collection and philanthropy can bolster the intersection of art and politics, reflecting on what the collective experience of art could be.

List was born in Brookline, Massachusetts, in 1908. With a modest upbringing, her inclination to practice art was limited, but she credits her mother as an early influence for her aesthetic appreciation: “I’ve always believed that one’s environment is what stimulates people. It’s what stimulated me as a child. My mother was very dramatic. We were the poorest of the families around, and of the relatives, but we had the most beautiful home. This was it; and it was a very essential part of living as far as I was concerned.”^[i] She registered at Simmons College but dropped out after marrying industrialist Albert A. List. Her art education from that point on became self-directed; she studied the five-dollar, printed booklets that the Associated American Artists sent out, embarked on ambitious redesigns of family homes, and enrolled in sculpture classes at The New School. While List always found outlets to make the spaces that she inhabited beautiful, she also felt unsure about her creativity. On the one hand, she did not hesitate to design her quotidian surroundings with confidence. On the other hand, she felt she had little to offer as

an artist compared to others: “I became discouraged with what I was doing and vicariously enjoyed what other people did.”^[ii] Thus, List’s strategy was to collect art and to support those around her to pursue and nurture their practices.

Those around her knew that she downplayed her contributions. She “was very modest when you asked her how did she like this thing,”^[iii] as Agnes Gund, her close friend and president emerita of the Museum of Modern Art (among many other accolades) recalled. The two women crossed paths in Greenwich, Connecticut where they worked together in an outdoor public show of sculptures for the town’s bicentennial and their friendship extended until Vera passed away because they were “very interested in people having access [...] people getting to—which [...] is a right and not a privilege—learn about the arts.”^[iv] Gund explained Vera’s role in the art world: “she really contributed not because it got her name in headlights, but because she really liked the ideas she had and the ideas that other people had and came to her and shared with her.”^[v]

In her conscious efforts to expand the parameters of art collecting, List put her resources and attention toward numerous art and education programs. At The New School, she became a member of the Board of Trustees in 1956, a lifetime trustee in 1985, and established the List Art Purchase Fund

Committee alongside her husband to purchase and donate art to the school’s collection in the fall of 1959. In 1960, Dean Clara Meyer persuaded her to establish an art center at the university, which managed the exhibition of the New School Art Collection. In her own words, List explained: “the art center was established with the idea of exhibits—not one-man exhibits—but idea exhibits and as another means of education.”^[vi] She also funded art centers and galleries in other universities such as Hamilton, Swarthmore, MIT, and Brown, each of which in turn cultivate constant interactions between artists, university communities, and the public at large.

In 1962, List established a novel way to access art in New York City through the List Art Poster Program at the Lincoln Center: “The idea was to commission the fine artist, the creative artist of the time and order a design. [...] to bring to the general public—they walk down the street, they see an image, something would attract them, and something would happen. [...] I always felt that if people’s sensibilities were awakened, they would seek to make the whole city a more amenable place in which to live.”^[vii] She had seen “colorful and stimulating”^[viii] posters in Paris, so she commissioned the most notable artists of the time, such as Andy Warhol, Roy Lichtenstein, Ben Shahn, and Robert Indiana to design posters that advertised new buildings and events, which was “how a now-famous New York institution was introduced to the public [...]”^[ix]

Beyond the material resources to grow The New School’s art collection, List sought spaces that considered explicit connections between art and politics. Her early collaborations with Sondra Farganis, who was the director of the school’s Human Relations Center, resulted in the *Sustaining Democracy* lecture series, and her sustained support was acknowledged in the renaming of the Human Relations Center to the Vera List Center for Art and Politics as “the University’s vehicle for debate, discussion, research and reflection concerning the complex and viral relationship between politics and the arts.”^[x]

List championed the early years of the Vera List Center for Art and Politics, which centered democratic values of equality and inclusion in ways that were truly radical at that time. During the

first half of the 1990s, the US became an ideological battleground for polarized opinions on morals and values in terms of abortion, homosexuality, transgender rights, pornography, multiculturalism, immigration, and race. Early endowments included the *Barbara Jordan Lectures: The State of Democracy*; named after the lawyer, educator, and politician who was the first Black southern woman elected to the House of Representatives, these lectures took place at the Vera List Center and covered topics in economy, arts, political values, immigration, education, fundamentalism, and cyberspace. The center additionally hosted a broad range of conversations on pressing issues that continue to be urgent today: *Managing AIDS: Personal, Professional and Artistic Transformation* (1993) brought attention to artists who were reckoning with the AIDS pandemic; *Fantasy and Desire* (1993) explored dichotomies of gender and identity politics; and *Politically Engaged, Politically Enraged: Artists and Social Change* (1994) focused on the role of artist-activist collectives as vehicles for social change.

List’s gifts went beyond endowing, donating, and brokering; she sought to establish and ensure institutional structures that would sustain critical exchanges on art within the social fabric of everyday life.

^[i] From an interview of Vera List conducted January 9, 1973 by Paul Cummings, for the Archives of American Art.

^[ii] Ibid.

^[iii] Conversation between Agnes Gund and Carin Kuoni. November 28, 2011.

^[iv] Ibid.

^[v] Ibid.

^[vi] From an interview of Vera List conducted January 9, 1973 by Paul Cummings, for the Archives of American Art.

^[vii] Ibid.

^[viii] Ibid.

^[ix] <https://www.nyc-arts.org/events/151870/vera-list-the-posters-of-lincoln-center>.

^[x] From New School archives.

LABOR OF LOVE: Vera List Center for Art and Politics at 30

CARIN KUONI

The *métier* of curation is a strange one. We live in anticipation of moments we cannot predict, publics we do not know, expectations we can only second-guess. We frame and mediate and cajole into being moments of encounters, trying to be ready for the not-yet, as artist Jeanne van Heeswijk would say. We try to speak when the listener is ready to hear, as Lawrence Abu Hamdan has explored. Curation is an accumulation of conjectures.

Curating the history of an organization such as the VLC is no different. Thirty years is the moment we're seizing upon. The hallway in the Parsons's Sheila C. Johnson Design Center is the site selected to evoke the linear and logical evolution (not to be mistaken for progress) of the Center. The artifacts presented in the interstitial space are collected from institutional archives; they are but traces of a decades-long trail through art and politics, reflecting both local leanings and grand, global trajectories. Among them are flurrily written scribbles and formal dinner invitations, post-it notes and large-scale banners. Each component of the exhibition is a diversion—or entry—to other systems: architectural possibilities; temporal conventions; archival best practices; pre- and post-Internet communications; institutional resources (or lack thereof).

What happened? Certainly a lot. But regularly, as with any archive, the record is opaque, imperfect,

and mysterious. Questions emerge: Did this panel actually occur? Was that invitation ever answered? And if the discussion was not documented, what was the “take-away,” the learning moment? What to make of a note from VLC Fellow Maurice Berger, asking me to no longer use the term *tolerance* when speaking of the aspirations of the Vera List Center? How to read curator Kathy Goncharov's to-do list, which includes the cryptic line, “take care of Vera.” Soon enough, the archive has created its own—legitimate—reality, whether something occurred IRL or in our imaginations only.

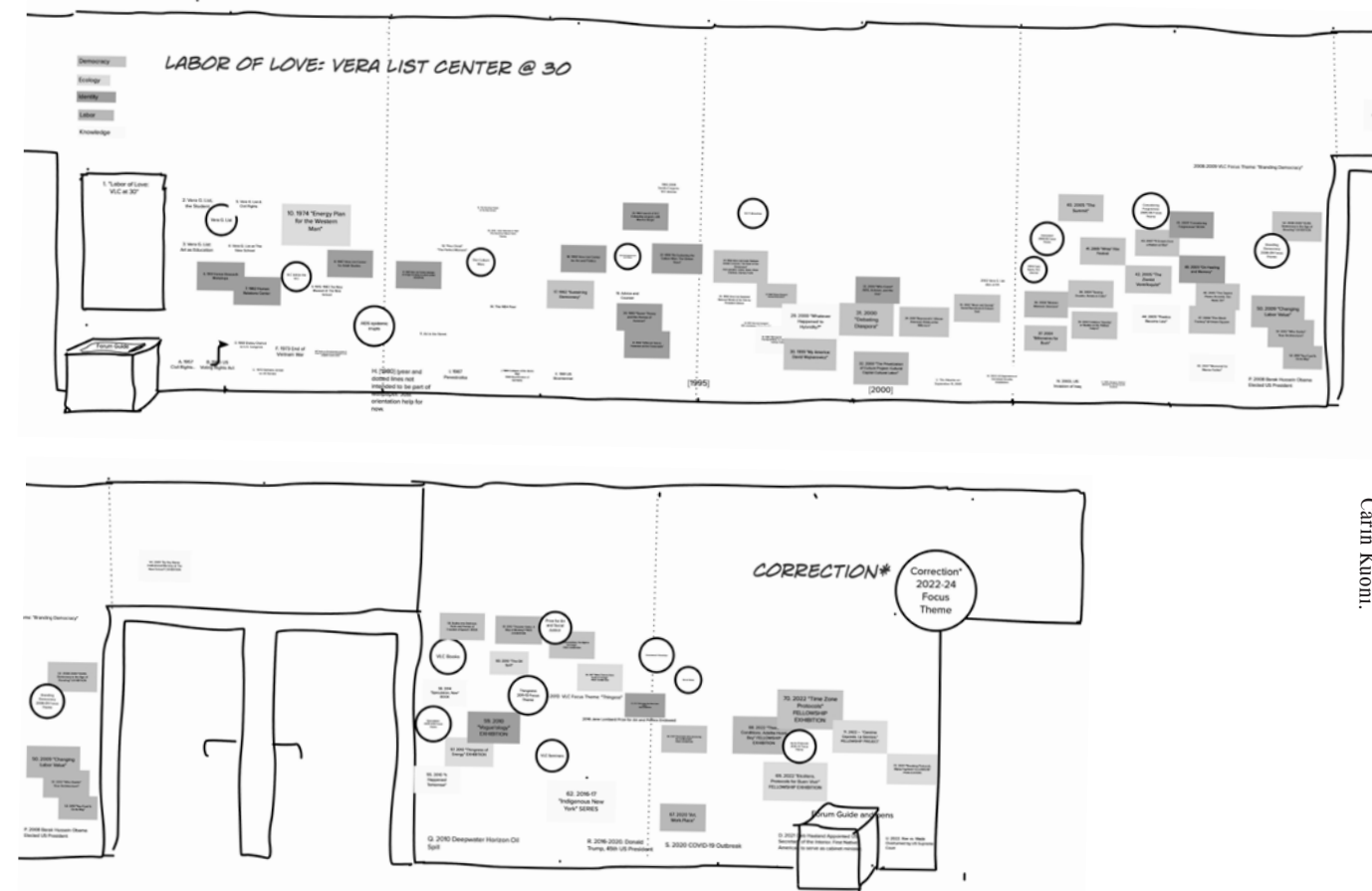
With *Labor of Love: Vera List Center for Art and Politics at 30*, we have sketched an incomplete story of the VLC as an invitation to everyone to compose their own stories of the Center and the times that created it, but also an opportunity to amend and adapt our own knowledge and strategies for learning. As a curatorial strategy, we have decided to embrace the impossibility of knowing or closing the complete history of our organization, to savor the experience of anticipation, and to accept the lacunae of the archive as an invitation for you to become our co-authors. As we contemplate archival shortcomings, the evolution of linguistic conventions, and the infrastructural, organizational, and financial scaffolding of our nonprofit, we invite you to add to our timeline, to find new moments of encounter with the preliminary historical evidence we present here of the last thirty

years. Equipped with pencils and erasers, you are invited to rewrite the storyline and make it your own, in the spirit of *Correction**.

Inside the Aronson Galleries, we have assembled another timeline: books published by and about Vera List Center Fellows. Less of an index of things past than a direct address, they are testimonies to the reach and profound impact of VLC Fellows. In a tribute to the People's Library at Occupy Wall Street, we're sharing these publications on open shelves and welcome you to this space of reflection seven days a week through the fall.

Artworks are evidence of another order. They hold the specifics of the moment of their making; they accumulate meaning, resonance, and possibilities with each passing year and viewer. With this anniversary exhibition, we hope to provide a similarly

evolving experience. We are honored to present for the first time in New York City the complete video trilogy, *The Speeches Series* by 2011–2013 VLC Fellow Bouchra Khalili. It speaks more comprehensively than any archive and any curator could to core the themes that have been part of the Vera List Center's *raison-d'être* since our beginnings—democracy and representation; labor and care; identity and speech.



Exhibition in the works, image courtesy
Carin Kuoni.

From Here, Looking Everywhere

CAMILA PALOMINO

Over the last few months, I've spent considerable time with the Vera List Center archives. The archives themselves are not so large in size, yet their unfamiliarity created a mirage of volume. I began working at the VLC exactly one year ago, having come in just in time to meet Avni Sethi at the Conflictorium, a "museum of conflict" based in Ahmedabad recreated at the Aronson Galleries, to learn how to make candles from tallow with Jorge González in his studio at The Clemente, and to dance with Underground Resistance at Weeksville Heritage Center. After almost a year of supporting intensely fun and urgent programming—both online and IRL—my new task was to retreat into the archives. The thirty years' worth of materials that I found reflected the logistic miracles and copious email correspondences behind the diversity of programs I had experienced over the last year. Pre-digital (or at least semi-digital) communications with hundreds of partners, participants, moderators, and community members continued stacking up—the calculus became impossible. Coordination isn't always sexy, but it is necessary, especially to produce flexible and unpredictable programming. Which is to say, the backbone of the VLC is the logistic magnitude required to bring people together in shared spaces.

At the time *Labor of Love: Vera List Center for Art and Politics at 30* opens, a timeline—wrapped around a hallway outside the Aronson Galleries—offers a series of glimpses into the massive and incomplete history of this organization. It is an attempt at spatializing the

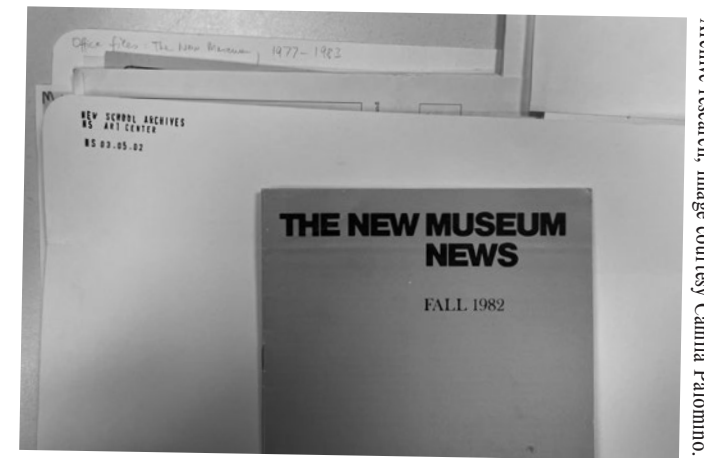


Archive research, image courtesy Camila Palomino.

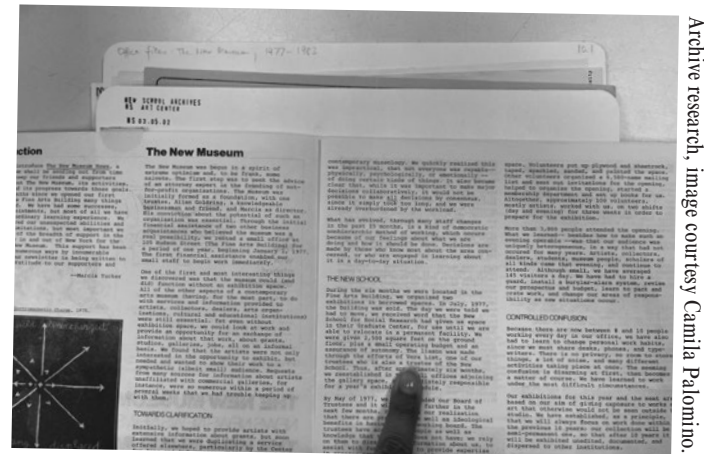
history of the Center, a site where the temporalities, guided by figures, conversations, and political events, of the VLC can converge and continue to be expanded. The VLC is an organization that has hosted thousands of voices, but has been wielded by a modest number of staff and an intimate cohort of longtime and behind-the-curtain facilitators. The rhythm of the Center is an intentional balance of a continuity of voices, a constant momentum of new interlocutors, and potential consiliences. Currently, the former is a spreadsheet on my computer, with the bibliographies of every fellow in the center's history, and an inbox label with yet-unopened responses on new, recent, and forthcoming publications to add. The latter is an ongoing list of texts to read and people to connect with our incoming cohort of fellows. The foundation of the VLC is its fellows.

The fellow library, at the time of opening, is a glance into a future for the Center. On display are a small selection from the bibliographies of the Center's fellows. Like the timeline, this is an imperfect library—a first step to bringing all the fellows together in one space. Each publication is a neat, albeit incomplete record into a fellow's research, vision, and orbit. Some of these publications were made during a fellowship, some are later extensions of research, some are texts that began way before a fellowship and were completed long after. Many of these publications feature newly written reflections by fellows for an imagined reader. 2011–2013 VLC Fellow Joshua Simon shares that the promise of his book *Neomaterialism* is, "the realization that there is no capitalism without racism, without inequality, misogyny, fascism, genocide, and collapse of the biosphere, is the only way to conceive of a future outside the perpetuation of this worst of all possible world." In harmony with Simon, 2020–2022 Borderlands Fellow Carolina Caycedo hopes the research entwined in her publication *From the Bottom of the River* can hold a promise for, "An art world where all cosmovisions interact, and where language justice is possible." 2022–2024 Borderlands Fellow Beatriz Cortez writes about her text "The Memory of Plants: Genetics, Migration, and the Construction of the Future," which is an invitation to imagine plants as, "the memory of war and migration, the memory of extractive colonialism and savage capitalism, does not only belong to humans, that it also resides and survives in stone and in plants, and that it will be preserved there, recirculated for others, potentially non-human others, after the end of the Anthropocene or the human era." It is perhaps no coincidence that 1997 VLC Fellow's Silvana Paternostro's book, *My Colombian War: A Journey Through the Country I Left Behind*, on the violence of the Colombian Civil War is being republished this year. "The issues I've fought with—and fight for—are still unresolved today." A commitment to challenge prescriptive structures and to build alternative models alongside existing histories continues within and between all of these publications.

As I write, the feeling of circularity couldn't be stronger as Underground Resistance just came on the radio. The stretch of time dedicated to thinking along the thirty-year history of the VLC has been a series of



Archive research, image courtesy Camila Palomino.



Archive research, image courtesy Camila Palomino.

recollections and moments of retrieval with Carin Kuoni and Eriola Pira at The New School Archives. It has been exchanges with Tania Aparicio Morales, former Graduate Student Fellow whose research and writing on the center's founder, Vera G. List, and the earlier history of the Center, reverberates throughout the exhibition, library, and timeline. It has been coordination with Wkshps, the designers of the timeline and exhibition, to ensure that these ongoing histories can be re-accessed. It has been close work with Paria Ahmadi, curatorial intern at the VLC who has been diligently researching the stories and figures of the Center with even fresher eyes. It has been watching and re-watching Bouchra Khalili's trilogy *The Speeches Series* to be reminded of the parallelism between experiences of oppression and alienation, and the persistence of speech and prose. *Labor of Love: Vera List Center for Art and Politics at 30* is an opportunity for many more reflections, not only of the programs of the VLC and its fellows, but the structures that have shaped and supported these people and spaces throughout the years.

Vera List Center Fellowships

Vera List Center Fellowships support the development and presentation of ambitious art and research projects by national and international emerging artists, writers, scholars, and activists. Since 1994, the VLC Fellowship program has supported outstanding individuals at key moments in their early- and mid-careers, especially those who are members of underrepresented communities in the art world and those who would otherwise struggle to find support because of the experimental, political, and/or research-intensive nature of their work. The appointments provide the VLC Fellows with the opportunity to draw from the curatorial, academic, and professional resources of the Vera List Center and The New School. As commissions, the resulting fellowship projects are presented to the public through the Vera List Center's interdisciplinary public programs and institutional networks.

The Borderlands Fellowship is a joint initiative of the Center for Imagination in the Borderlands (CIB) at Arizona State University and the Vera List Center for Art and Politics (VLC) at The New School in New York City. The Borderland Fellowships are awarded every two years to two individual artists/scholars/thinkers that pair the distinct institutional resources of the CIB and VLC in order to support research

projects that help create communities across different geographical, cultural, and political landscapes engaging the public as well as students at both sites. The fellowships focus on the relevance of place, thus seeking to support and apply an Indigenous lens to reflect on questions of borderlands.

The Boris Lurie Fellowship is awarded biennially to an artist living outside the US. Named after Russian-born artist Boris Lurie (1924–2008), Holocaust survivor and founder of the NO!art movement, and in acknowledgment of The New School's historic University in Exile, the fellowship supports the work of artists living outside the US, with special consideration given to those who have faced political hardship. The Boris Lurie Fellowship is made possible with support from the Boris Lurie Art Foundation and the Schaina and Josepina Lurje Memorial Foundation.

The Sámi Artist Fellowship, launched in 2022, is a joint initiative between Frame Contemporary Art Finland, the Finnish Cultural Institute in New York, and the Vera List Center for Art and Politics.

ArtsLink International Fellowship is a program of CEC ArtsLink. The Vera List Center is a host organization for 2022 and 2023.



25 Years of Vera List Center Fellowships.
Celebration hosted by Ronald Feldman, 2018.



Photo by Ezequiel Zaidenwerg.

CARMEN AMENGUAL
Los Angeles, California
2022–2024 VLC Fellow

***A Non-coincidental Mirror* fabricates a memory of a forgotten event: the Third World Cinema Meeting. Held in Algiers in 1973, the conference served as a hub where “third-world” filmmakers discussed the role of filmmaking in anti-colonial struggles, made agreements to support each other’s works, and strategized about how to produce films under dire political conditions. Out of these meetings, the conference organizers planned to film an educational documentary about anti-colonial movements in Africa to share with and inspire a Latin American audience. The VLC Fellowship project *A Non-Coincidental Mirror* imaginatively reconstructs their venture and the documentary film that never materialized by experimenting with storytelling, documentary forms, and modes of installation.**

Carmen Amengual is an interdisciplinary artist from Argentina living and working in Los Angeles. Her projects encompass research, film, sculpture, sound, text, and installation strategies to examine the mediations between memory, biography, and history. Through engagement with research, archives, literature, myths, and oral histories, her works examine how experience is transmitted within and across generations, often focusing on the legacies of worlds about to be lost, from political imaginaries

to biological life. Amengual’s work has been exhibited at Artists Space, New York; Table, Chicago; Human Resources, Echo Park Film Center (EPFC), and E.D. Freeman Gallery, Los Angeles; Biquini Wax, Mexico City; and Museo Trabucco, Buenos Aires. She was Assistant Curator and Exhibitions Manager at the Gallery at REDCAT in Los Angeles, and Research Fellow and Assistant Curator for the Getty *Pacific Standard Time: LA/LA* project *The Words of Others: León Ferrari and Rhetoric in Times of War*. Amengual has participated in residencies at SOMA Mexico, Mountain School of Arts, and The REEF in Los Angeles. She holds a BA in Comparative Literature from the University of Buenos Aires, an MFA from CalArts, and was a fellow of the 2021–2022 Whitney Museum’s Independent Study Program.

CARMEN AMENGUAL ON CORRECTION*

“A Non-coincidental Mirror reimagines a documentary that could not be filmed. The story it tells is one about the revolutionary potential of friendship and collective learning and the praxis of a democratic sociability developed through letters, conversations, and the smuggling of books and films. I use the lens of *Correction** as an invitation to reconsider the relationships that these cultural agents sought to weave, based on the trust that, through cinema, oppressed peoples could recognize each other. The project interrogates the extent and limits of the optimism at the core of third-world internationalism: the possibility of finding a mirror in the emancipatory experiences of others that would make visible the tools and strategies to overcome one’s own oppressive situation. How does correction relate to the construction of History? How does it relate to memory, and through memory, to dream? Can a memory, or the lack thereof, be corrected? Can a forgotten dream coalesce into a memory? What repetitions, displacements, collisions, and turns between contemporary interpretative frameworks and past regimes of understanding can be generated to give visibility, volume, and density to a forgotten historical event and the desire that propelled it? Can art be a means to fabricate, modify, and expand the historical consciousness in order to dream again, to create an experience that propels us out of neoliberal conceptions of history and its atavistic, destructive presentism?”



Photo by Rubin Diaz.

BEATRIZ CORTEZ
Los Angeles, California
2022–2024 Borderlands Fellow

Beatriz Cortez’s fellowship project considers the Tierra Blanca Joven, the layer of ash deposited by the fifth century CE eruption of the Ilopango Volcano in what is now El Salvador. The resulting Tierra Blanca Joven is land with spiritual meaning to people who subsequently migrated and today continue to migrate from the Central American region to other territories. Crossing present and future borders and temporalities, the Tierra Blanca Joven makes visible and sacred the movement of matter and people. Engaging with Central American immigrant communities, the project is a speculative search for the Tierra Blanca Joven and a reframing of migration as a practice that is millenary, planetary, and as a practice of objects, and landscapes, a cosmic process, and not one only reserved to humans.

Beatriz Cortez is a multidisciplinary artist based in Los Angeles. Her work explores simultaneity, life in different temporalities and versions of modernity, the untimely, and speculative imaginaries of the future. She has had numerous solo exhibitions and has participated in group exhibitions nationally and internationally. She has received numerous awards, including the California Studio Manetti Shrem Artist Residency at UC Davis (2022); Longenecker-Roth Artist Residency at UCSD (2021); Artadia Los Angeles

Award (2020); Frieze LIFEWTR Inaugural Sculpture Prize (2019); Rema Hort Mann Foundation Emerging Artist Grant (2018); and California Community Foundation Fellowship for Visual Artists (2016), among others. Cortez holds an MFA from the California Institute of the Arts, and a doctorate from Arizona State University. She teaches in the Department of Central American and Transborder Studies at California State University, Northridge.

BEATRIZ CORTEZ ON CORRECTION*

*“My project engages with the topic of *Correction** while speculating about the possibility that immigrants are not crossing borders or entering foreign territory, but that immigrants are stepping over their own land, migrating as they follow the path of their volcano. It engages with different communities of Central American immigrants while searching for the Tierra Blanca Joven in different landscapes, imagining that as they move through the landscape they step over particles of their own land, they walk over particles of their sacred space, the underworld.”*

Photo by Max Alo.



FOX MAXY
San Diego, California
2022–2024 Borderlands Fellow

Fox Maxy’s fellowship project *Watertight* is a feature film that explores mental health and challenges the idea there is a “right” way to heal. As a hybrid documentary, the film merges interviews of friends, family, and the film crew that delve into discussions on mental health and suicide within their respective communities. The narratives are interwoven with commercial breaks, which take the form of fake infomercials, parodies of reality TV, animations, and scenes inspired by Westerns, romantic comedies, science fiction, and horror movie genres. Together, these scenes create the sensation of flipping through channels with stories that travel across Indian country and big cities, following people who create their own realities. *Watertight* is a movie about dreams and nightmares, and a way to honor people who have been able to carve their own worlds.

Fox Maxy is a film director and artist in San Diego. Her work has screened at the Museum of Modern Art’s Doc Fortnight, BAMcinemaFest, LACMA, BlackStar Film Festival, ImagineNative Film Festival, and Rotterdam (IFFR), among other places. In 2022, Maxy was named as Sundance Institute’s Merata Mita Fellow, in honor of Merata Mita (Ngāi Te Rangī/ Ngāti Pikiao), one of the first Maori women to write and direct a feature film.

FOX MAXY ON CORRECTION*

“Correction statement: at first I heard corruption. But it is correction. It’s a tricky thing, like knowing when to hold your tongue vs when to speak up. I’m learning that unless somebody actually asks, it’s too expensive to spend my energy correcting anything. But then there are times when I’m being disrespected... correction kicks in, pretty much right away. I’m correcting hesitation these days. I’m breaking old, drilled-in patterns that don’t fit me or don’t protect me. So in that sense, correction can be protection. In another way, it can be the opposite, a kind of force breaking you down because there’s a bigger need for discernment. I’m correcting who I let in my circle. I’m correcting my posture, always. My work is still for me. From my gut, for my brain. I’m trying for that same balance, of knowing when correction is needed, in my work. A lot of the time mistakes and failures lead me to the best stuff. But again, that’s tricky! There’s gotta be balance.”



Courtesy the artist.

OMAR MISMAR
Beirut, Lebanon
2022–2024 Boris Lurie Fellow

***Revolution is a Frown Gone Mad* investigates the rampant culture of Botox in Lebanon as an extension of war and perpetual bouts of violence. Raising fundamental questions on the aesthetics of disaster, the project takes the correction of one’s body, in the form of Botox facial injections, as an entry point to speculate on this phenomenon in Lebanon as a concerted post-war effort and reframes it as a discourse of the sensuous body and the anesthetization of the body politic. The project considers such correction as a state-administered form of redaction whereby shocks must be constantly absorbed, expressions controlled, and reactions kept at bay.**

Omar Mismar is a visual artist based in Beirut. His practice is project-driven, probing the entanglement of art and politics, and the aesthetics of disaster. Mismar takes up conflict and its representations via form deliberations, material interventions, and translation strategies, using the performative as gesture and rehearsal. He has been an artist in residence at Skowhegan School of Painting and Sculpture, the Whitney Independent Study Program, SOMA, and Art Omi. He participated in exhibitions at the San José Museum of Art, Tabakalera, MoMA, Home Works 8, VideoBrasil,

Oakland Museum, Leslie Lohman Museum, Hamburg Phototriennale, and Beirut Art Center among others. In 2019, he won the VideoBrasil jury award for the MMCA Changdong Residency. Mismar has taught at California College of the Arts, The University of San Francisco, Académie Libanaise des Beaux-Arts, and The American University of Beirut, and is the art editor of Beirut’s literary and art journal *Rusted Radishes*.

OMAR MISMAR ON CORRECTION*

“a smug guise that declares rectifications or rehashes 2.0 versions
an act shaped by mistake
a mere marker from a wrong-before to a right-after
a relishing in failure as a constitutive moment
a top-down command
a bottom-up revision
an error silenced
or heard
a conforming to the archetype
or its defiance from within
a self-reproducing paradox that discloses the provisionality
of systems to encapsulate the messiness of the world, while
simultaneously attempting to make sense of it, error-free, until
the next erratum is appended

At first glance, the countenances emanate restfulness, serenity, blandness. Gradually, an uncanny conformity cloaks them. The ability to read them grows harder, then impossible. The impulse to judge them, to collectively dismiss them, is effortless. Botoxed faces, corrected surfaces: perhaps they conceal violent histories simmering underneath; or maybe they manifest and attend to such continual violence via an an aesthetic return.”

Correction:

via an aesthetic return
or
via an an aesthetic return



Photo by Shereen Marsol Meraji.

ANNA MARTINE WHITEHEAD Chicago, Illinois 2022–2024 VLC Fellow

***FORCE! an opera in three acts* is a Black femme story of interior lives and shared dreams. This project explores relationships blooming in the shadow of prisons, imagining a strange sisterhood with the power to disintegrate walls. Through sound, movement, and exploration of dreams with one another, we (those who are most impacted by these interlocking forces of oppression on which the prison industrial complex runs) put into practice the free world of our visions. In development since early 2020, *FORCE!* is a world-building project that manifests as a dance instruction manual, a live performance, and a co-thinking project to re-imagine theater and dance performance, centering care, consent, queer divergence, and Black femme rest. For the fellowship, Whitehead and collaborators develop *FORCE!* as a live show as well as a body of work that proposes decolonial and abolition feminist art-making, particularly body-based (dance, theater, performance) practices.**

Anna Martine Whitehead is a Virginia-raised Chicago-based performer, artist, and writer interested in Black queer temporalities. They have been presented by the Chicago Museum of Contemporary Art; San José Museum of Art; and Yerba Buena Center for the Arts. They are a 2021 Foundation for Contemporary

Arts grant recipient, a 2020 Graham Foundation Fellow, and an awardee of a 2020 MAP Fund grant. And in 2022 they will be institutionally supported by the Rauschenberg Foundation and the Santa Fe Art Institute. Whitehead has written about Blackness, queerness, and bodies in action for *Art21 Magazine*, *C Magazine*, *Frieze*, *Art Practical and Queer Dance: Meanings and Makings* (Oxford, 2017); and is the author of *TREASURE | My Black Rupture* (Thread Makes Blanket, 2016). They teach at the School of the Art Institute of Chicago and organize with the Prison + Neighborhood Arts / Education Project.

ANNA MARTINE WHITEHEAD ON CORRECTION*

“In the spirit of the Latin root of the word correction—meaning “to bring into order”—our criminal legal system is a powerful tool of the state used to bring order to deviation. This violent ordering is particularly sited in prisons whose architectures cannot contain the impossible task they are charged with. Prisons are meant to inflict all manner of corrections, but there is leakage at every corner. The waiting rooms just outside the prison walls are filled on any given Saturday morning with women and children who have come to intervene in the prison’s corrective drive. As they show up to offer care, they must be brought into order as well. *FORCE! an opera in three acts* is the exploration of that waiting space, those inside of it, and the methods through which they resist.

In that tradition, this project is an intervention in the corrective impulses of commonplace (and contemporary) understandings of performance. Manifesting as both a queer Black femme-created and centered opera, and an embodied think-tank for the possibility of Black abolition feminist performance, *FORCE!* is a practice against correction.”



Photo by Karoline Trollvik.

MATTI AIKIO Tromsø, Finland 2022–2023 Sámi Artist Fellow

Matti Aikio is a Sámi visual artist from the Finnish side of the Sápmi. He has a background in Sámi reindeer herding culture. He holds an MA in contemporary art from Tromsø Academy of Contemporary Art. Aikio’s art has been exhibited in various countries in Europe, Asia, and Latin America. He works with mixed media, photography, sound, installations, video, sculpture and text. His main interest as an artist is to try to offer the spectators a possibility to shift perspective on established dominant narratives and marginalized topics. Lately he’s been focused on topics like the concept, the idea, and the image of nature and how the Indigenous cultures seem to get suffocated by the schizophrenic nature relationship of the nation states and capitalism. Aikio is one of TBA21-Academy’s Ocean Fellows 2022 and also performs as a dj. Aikio is a 2022–2023 Sámi Artist Fellow, a joint initiative between Frame Contemporary Art Finland, the Finnish Cultural Institute in New York, and the Vera List Center for Art and Politics.

MATTI AIKIO ON CORRECTION*

“If we want to correct the wounds of colonialism, if we want to correct the broken climate, the unbalanced geological cycle of carbon, the ecosystem, we must begin from correcting the relationship with time and our understanding of nature. We must break the linear concept of time. We must abandon the understanding of nature as something external, something out there. Our ancestors, who lived for tens of thousands of years without what we call modern technology, knew this. They had timeless orientation towards time. And they understood that everything on this planet depends on nature that we are in immediate interdependent contact with.”



Photo by Kristina Kulakova.

ALEKSEI BORISIONOK ON CORRECTION*

“For the last few years, I’ve been interested in the notion of the temporality of post-socialism—how time is stretched, deformed, and queered in an unsettled political configuration that came after the collapse of state socialisms. My research and curatorial practice are focused on museums, libraries, prisons, social movements, and strikes—their disciplinary and emancipatory logics of education and self-organization. In the context of massive social and labor unrest in Belarus since 2020, these multiple spaces and temporalities reveal tensions in the ways histories are cemented in museum displays, subjects are disciplined through the apparatus of surveillance and incarceration, and narrations of post-socialism are re-written, dismissed, or weaponized.”

ALEKSEI BORISIONOK
Minsk and Vienna
ArtsLink International Fellow

*Aleksei Borisionok is a curator, writer, and organizer currently based in Minsk, Belarus, and Vienna, Austria. He is a member of the artistic-research group Problem Collective and the Work Hard! Play Hard! working group. Borisionok focuses on art and politics in Eastern Europe during the socialist and post-socialist periods. His work has been published in various magazines, catalogues, and online platforms including *L’Internationale Online*, *Partisan*, *Moscow Art Magazine*, *Springerin*, *Hjärnstorm*, *Paletten*, and *syg.ma*, among many others. Borisionok has written and curated exhibitions on education and unlearning, workers’ movements and strikes, the history of artistic practices, museum displays, and social movements. His current research investigates the temporalities of post-socialism.*

Vera List Center Fellows, 1993–2022

2020–2022

**CAROLINA
 CAYCEDO**

ETCÉTERA

**MARIA
 HUPFIELD**

**ADELITA
 HUSNI BEY**

**RASHEEDAH
 PHILLIPS/
 BLACK
 QUANTUM
 FUTURISM**

2018–2020

**DEAN
 ERDMANN**

**HELENE
 KAZAN**

2015–2017

**LAWRENCE
 ABU HAMDAN**

**CASEY GOLLAN
 AND VICTORIA
 SOBEL**

2013–2015

JILL MAGID

**ALEXANDER
 PROVAN**

2011–2013

**BOUCHRA
 KHALILI**

**JOSHUA
 SIMON**

2009–2011

**ROBERT
 SEMBER**

LIN + LAM

2007–2008

**MARJETICA
 POTRČ**

2006–2007

**ANDREA
 GEYER**

**SHARON
 HAYES**

**ASHLEY
 HUNT**

**KATYA
 SANDER**

**DAVID
 THORNE**

2004–2005

**WALID
 RAAD**

2002

**JONATHAN
 WEINBERG**

2001

**MARGARITA
 GUTMAN**

**WENDY
 PERRON**

**LESLIE
 PROSTERMAN**

2000

**WENDY T.
 EWALD**

**DANNY
 HOCH**

**OLU
 OGUIBE**

1999

**SUSAN
 HAPGOOD**

**KOBENA
 MERCER**

**EDWARD
 ROTHSTEIN**

**ELISABETH
 SUSSMAN**

1997–1998

**LORRAINE
 O’GRADY**

1997

**SILVANA
 PATERNOSTRO**

1995

**SARAH
 ROTHENBERG**

1993

**MAURICE
 BERGER**

Jane Lombard Prize for Art and Social Justice



Confictorium, Owed to a Certain Emptiness: Infra-structuring the Confictorium.
Installation view, Vera List Center/Sheila C. Johnson Design Center, New York, October 9–24, 2021. Presented by the Vera List Center for Art and Politics.
Photo by Dario Lasagni, courtesy Vera List Center for Art and Politics.

The New School's Jane Lombard Prize for Art and Social Justice is awarded by the Vera List Center for Art and Politics to an artist or group of artists in recognition of a particular project's long-term impact, boldness, and artistic excellence. International in scope, it constitutes a unique meeting of scholars and students, the general public, and globally significant artists. The prize initiative unfolds over a two-year period and provides a multi-layered platform for artists as agents of social and political change. Key features of the prize initiative include:

The Jane Lombard Prize

This honor is conferred upon the prize winner and includes a cash award as well as an academic residency at The New School. The Vera List Center and The New School act as a portal to New York City, introducing the artist to organizations and individuals relevant to their field. A major international conference, an exhibition of the winning project, a publication, and multimedia resources are made available to artists, scholars, and the public around the world, helping to lift up and extend the impact of the prize worldwide.

The prize has been awarded five times. The inaugural recipient was Theaster Gates, who was recognized for *Dorchester Projects*, an examination of racism, belief, and objecthood in Chicago's South Side, during the 2012–2014 cycle. Abounaddara, an anonymous film collective documenting the revolution in Syria, was awarded the prize during the 2014–2016 cycle. Berlin-based Brazilian artist Maria Thereza Alves was awarded the prize during the 2016–2018 cycle, in recognition of her long-term project *Seeds of Change*, which explores the myriad ways in which colonialism, commerce, and migration have shaped our modern world through the entry point of ballast flora. The 2018–2020 prize was presented to the collective Chimurenga for their *Pan-African Space Station*, a virtual and material space that reflects on the collective political histories and memories in the Pan-African community. The 2020–2022 prize was awarded to Avni Sethi for *Confictorium*, a museum based in Ahmedabad, India that facilitates dialogue on contemporary and historical conflicts through art.

The Jane Lombard Fellowship

This honor is conferred upon a group of prize finalists from around the world, whose disparate projects are

celebrated, critiqued, and evaluated in relation to one another and to the field at large. The cohort receives opportunities to engage with one another, the prize winner, and the faculty and students of The New School, where their projects will become the focus of interdisciplinary scholarship and curricula.

The 2022–2024 Jane Lombard Fellows

Another Roadmap Africa Cluster (Kampala, Nyanza, Lubumbashi, Kinshasa, Maseru, Johannesburg, Lagos, and Cairo); Colectivo Cherani for Cherani Cultural Center (Cherán, Michoacán, Mexico); KUNCI Study Forum & Collective for School of Improper Education (Yogyakarta, Indonesia); Khalil Rabah for Palestinian Museum of Natural Sciences and Humankind (Ramallah, Palestine); and proppaNOW for OCCURRENT AFFAIR (Brisbane, Australia).

2022–2024 Jury Members

Simone Leigh, *chair*, artist, US Pavilion at the 59th Venice Biennale, New York
Carin Kuoni, *ex officio*, Senior Director/Chief Curator, Vera List Center for Art and Politics, The New School, New York
Cuahtémoc Medina, Chief Curator, MUAC, México
Wanda Nanibush, Curator, Indigenous Art, Art Gallery of Toronto, Toronto, Canada
Rasha Salti, curator, writer, researcher, editor, Artistic Team of the 12th Berlin Biennale, Beirut/Berlin

2022–2024 Prize Council Members

Nabila Abdel Nabi, UK
Tony Albert, Australia
Meskerem Assegued, Ethiopia
Zach Blas, UK/US
Dawn Chan, New York, US
Özge Ersoy, Turkey/Hong Kong
Fatin Farhat, Palestine
Amanda De La Garza Mata, México
Natasha Ginwala, India/Germany
Ariel Malka Goldberg, US
Qinyi Lim, Singapore
Lizaveta Matveeva, Russia
Yomna Osman, Egypt/US
Pablo José Ramirez, Guatemala/UK
Nishant Shah, India/The Netherlands
Paulina E. Varas, Chile

**2022–2024 Jane Lombard Prize
for Art and Social Justice**



△ Nominator
○ Nominee

Sistazz of the Nitty Gritty and FORCE! an opera in three acts

We close out the Forum with a celebratory dinner for all, *Viva Vera!*, hosted by Mary Watson, Executive Dean of the Schools of Public Engagement, and a concert. Bridging Vera List Center past and future, Angel Bat Dawid, who first presented at the VLC in 2020 as part of *Training for the Not-Yet: Protocols in the Making* and is a collaborator of 2022–2024 VLC Fellow Anna Martine Whitehead on their fellowship project, returns to The New School with *Sistazz of the Nitty Gritty* and an in-progress preview of Whitehead's *FORCE! an opera in three acts*.

SISTAZZ OF THE NITTY GRITTY

Angel Bat Dawid, Artistic Director, Piano/Keys, Vocals, Electronics, Clarinet
Sophiyah E., Synthesizer, Vocals, Sound Bowls
Monique Golding, Vocals and Saxophone
Erica “Eva Supreme” Nwachukwu, Vocals

FORCE! an opera in three acts

Anna Martine Whitehead, creator, librettist, co-composer, and co-director, 2022–2024 VLC Fellow

Kai Black, performer
Rahila Coats, performer
Teiana Davis, performer
Angel Bat Dawid, co-composer, performer
Jenn Po’Chop Freeman, performer
Nexus J., performer
Zachary Nicol, performer
Daniella Pruitt, performer

Najee-Zaid Searcy, Production Director
Ayanna Woods, co-composer, co-director

FORCE! an opera at the Graham Foundation in Chicago, 2021.
Photo Ricardo Adamo, courtesy of Anna Martine Whitehead.

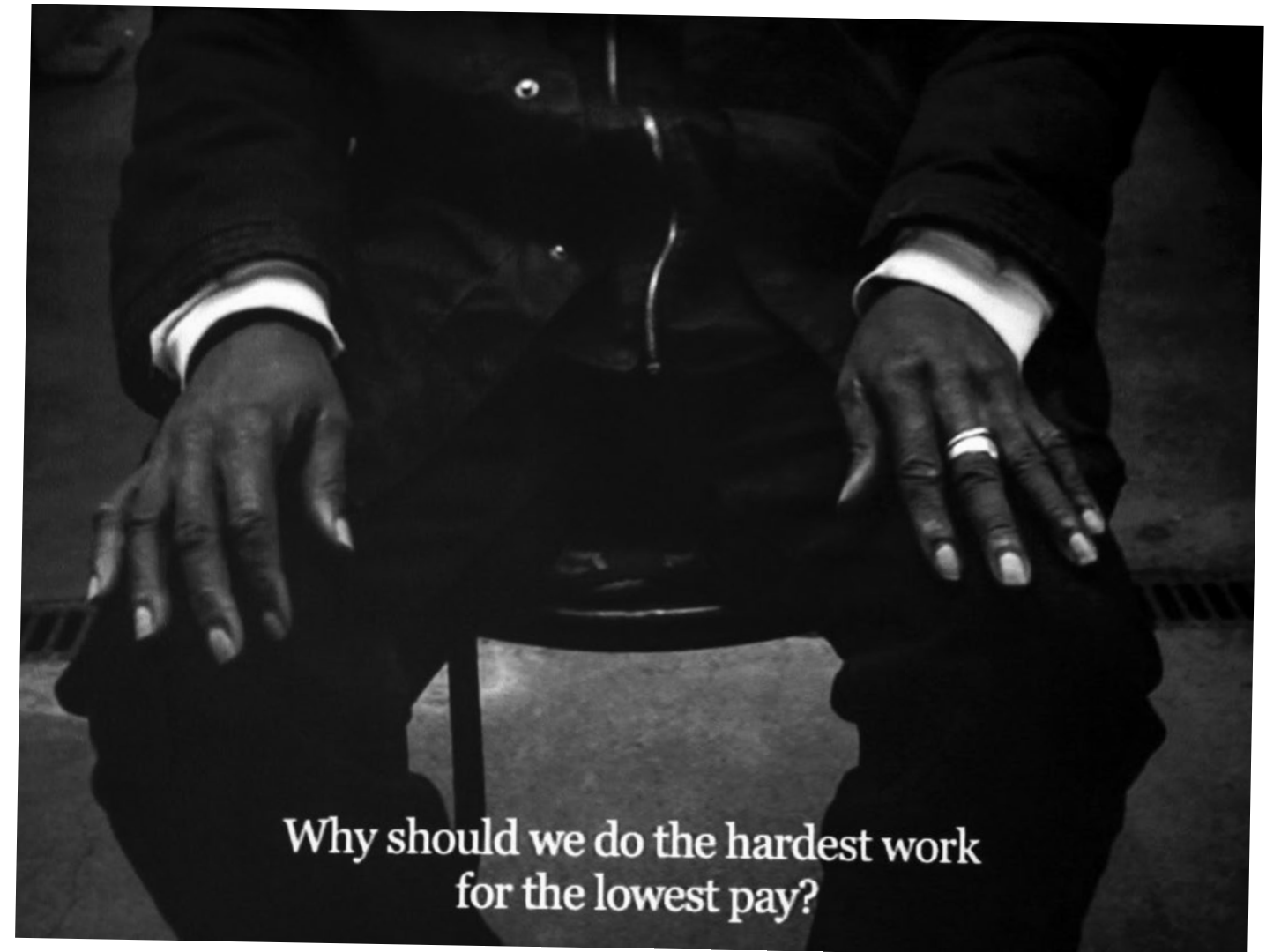


VLC Forum Participants

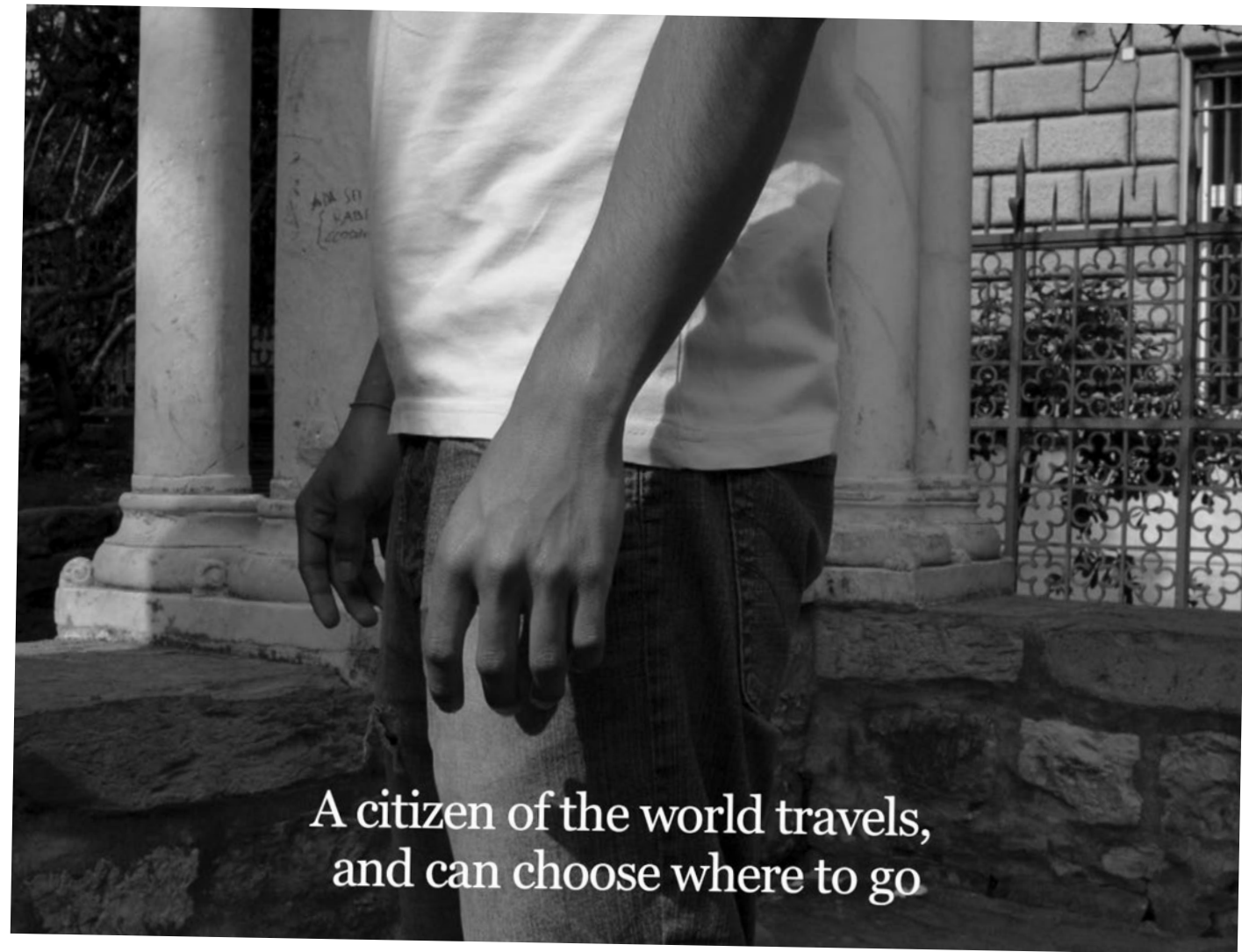
EXHIBITION ARTIST

Bouchra Khalili was born in Casablanca, Morocco, in 1975 and lives and works in Berlin. She graduated in Film and Media Studies at Sorbonne Nouvelle and in Visual Arts at the École nationale supérieure d'arts de Paris-Cergy. Khalili's work has been shown in many international solo exhibitions, including Bildmuseet, Umea (2021); Oslo Kunstforening and Fotogalleriet, Oslo (2020); the Museum of Fine Arts, Boston (2019); Secession, Vienna (2018); Wexner Center for the Arts, Columbus (2017); and the Museum of Modern Art, New York (2016). Her work was also included in collective international

manifestations such as the 2nd Lahore Biennial (2020); the 12th Bamako Biennial (2019); BienalSur, Buenos Aires (2019); Documenta 14, Athens (2017); the Milano Triennale (2017); and the 55th Venice Biennale (2013). A nominee of the Guggenheim's Hugo Boss Prize (2018) and the Artes Mundi Prize (2018), she was the recipient of a Vera List Center Fellowship (2011–2013). She is a Professor of Contemporary Art at the Oslo National Art Academy, and a founding member of La Cinémathèque de Tanger, an artist-run nonprofit organization.



Bouchra Khalili, *Chapter 1: Mother Tongue* (from *The Speeches Series*, a video trilogy), 2012. Video, color, sound. 23'. Courtesy of the artist and mor charpentier.



A citizen of the world travels,
and can choose where to go

Bouchra Khalili, *Chapter 2: Words on Streets* (from *The Speeches Series*, a video trilogy), 2013. Video, color, sound. 18'. Courtesy of the artist and mor charpentier.



Here, there are several
kinds of citizens

Bouchra Khalili, *Chapter 3: Living Labour* (from *The Speeches Series*, a video trilogy), 2013. Video, color, sound. 25'. Courtesy of the artist and mor charpentier.

Matti Aikio, see page 21.

Carmen Amengual, see page 16.

Lulani Arquette is the President and CEO of the Native Arts and Cultures Foundation (NACF), a national organization established in 2009 and dedicated to advancing equity and Native knowledge with a focus on arts and cultural expression that helps strengthen American Indian, Alaska Native, and Native Hawaiian artists and communities. Arquette is a theater performing artist herself with degrees in Drama, Theater, and Political Science, and brings over twenty-eight years of professional experience steering organizations to their highest creativity and potential. Her current work is especially focused on how we attend to cultural equity, social justice, leadership, and the environment to build a more compassionate and just nation. Through NACF's work centered on transformative creativity and Native resilience, artists have advanced their careers, increased their national and international visibility, and strengthened relationships with their communities and stakeholders. After accepting the transfer of a historic building in Portland, Oregon, Arquette and her team are now working on transforming their new headquarters into the Center for Native Arts and Cultures, a vibrant artist maker, exhibiting and presenting space. In 2021, Arquette received the 2021 Berresford Prize from United States Artists, an award that honors cultural practitioners who have contributed significantly to the advancement, wellbeing, and care of artists in society.

Aleksei Borisionok, see page 22.

Beatriz Cortez, see page 17.

Kathleen Goncharov is a Senior Curator at the Boca Raton Museum of Art. She served as US Commissioner to the 50th Venice Biennale where she curated an exhibition by Fred Wilson for the American pavilion. She has also organized international exhibitions in Cairo, Rio de Janeiro, New Delhi, Bologna, Venice, and Rome, as well as numerous exhibitions and projects in the US. She was Public Art Curator at the List Visual Art Center at the Massachusetts Institute of Technology where she oversaw the Institute's Percent-for-Art Program; Executive Director of Rutgers

University's Brodsky Center for Innovative Editions artist-in-residence program, and Adjunct Curator of Contemporary Art at the Nasher Museum at Duke University. For fourteen years she served as Curator of the University Art Collection at The New School in New York City where she built a major art collection and organized public programs for the Vera List Center for Art and Politics.

Jane Hait is the founder of the Center for Art, Research and Alliances (CARA), a nonprofit arts organization, research center and publisher in New York City founded to expand public discourses and historical records to reflect art's abundant pasts, presents and futures. From 2003 to 2015, Hait co-owned WallSpace, a contemporary art gallery in Chelsea. Since 2016, Hait has worked in dialogue with artists, curators, writers, researchers, publishers, facilitators, scholars and cultural workers to imagine an arts organization that would champion the polyvocality of arts and culture as integral to the movement towards a more just society. CARA is a result of this inquiry. Hait holds an advanced certificate in Management for Public and Nonprofit Organizations from NYU's Robert Wagner School of Public Service and a bachelor's degree in Art Semiotics from Brown University. She sits on the Director's Councils of SculptureCenter and Triple Canopy, the Publisher's Circle of Blank Forms, and the Feminist Art Council at the Brooklyn Museum, all in New York, and on the Director's Circle at ICA LA and Steering Committee of the Artists Acquisition Club in Los Angeles. She lives in Brooklyn with her husband, artist and writer Justin Beal, and their two children.

Carin Kuoni is a curator and writer whose work examines how contemporary artistic practices reflect and shape social, political, and cultural conditions. She is senior director/chief curator of the Vera List Center for Art and Politics at The New School and assistant professor of Visual Studies. She has curated numerous transdisciplinary exhibitions, and is editor or co-editor of several books among them *Energy Plan for the Western Man: Joseph Beuys in America*; *Considering Forgiveness*; *Entry Points: The Vera List Center Field Guide on Art and Social Justice*; *Assuming Boycott: Resistance, Agency, and Cultural Production*; and *Forces of Art: Perspectives from a Changing World*. The anthology *Studies into Darkness: On the Perils and*

Promise of Freedom of Speech was just published by the Vera List Center and Amherst College Press.

Fox Maxy, see page 18.

Omar Mismar, see page 19.

Wanda Nanibush is an Anishinaabe-kwe curator, image, word warrior, and community organizer from Beausoleil First Nation. Based in Toronto, Nanibush is the inaugural curator of Indigenous Art and co-lead of the Indigenous + Canadian Art Department at the Art Gallery of Ontario. She founded aabaakwad in 2018, which annually gathers together Indigenous artists, curators, and writers, most recently at the Venice Biennale. Wanda's latest retrospective *Robert Houle: Red is Beautiful* is touring.

Shani Peters is a multi-disciplinary artist based in New Orleans, Louisiana. She holds a BA from Michigan State University and an MFA from the City College of New York. Peters has presented work in the US and abroad at the New Museum, the Schomburg Center for Research in Black Culture in Harlem; Seoul Art Space Geumcheon in South Korea; the National Gallery of Zimbabwe; and the Bauhaus Dessau. Selected residencies include those hosted by the Lower Manhattan Cultural Council; Museum of Contemporary Art Detroit; The Laundromat Project, New York; and Project Row Houses, Texas. Her work has been supported by Mellon Foundation, Creative Capital, the Rauschenberg Foundation, Rema Hort Mann Foundation, and the Joan Mitchell Foundation. Peters is a former faculty member of The City College of New York, Pratt Institute, and Parsons School of Design. She is a Co-Director of The Black School, an artist-initiated experimental art school that is presently working to build a physical home for its art education and community programming in New Orleans 7th Ward. She is a current Creative Capital Awardee and the 2021 CAPE Artist in Residence at Mississippi Museum of Art in Jackson.

Shuddhabrata Sengupta is an artist, writer, and curator with the Raqs Media Collective, based in New Delhi. Raqs has exhibited widely, including at Documenta, the Venice, Istanbul, Taipei, Liverpool, Shanghai, Sydney, and São Paulo Biennales. They have had solo shows in

museums in Boston, Brussels, Madrid, Delhi, Shanghai, London, New York, Toronto, Düsseldorf, Manchester, Doha, and Buenos Aires among others. Raqs curated *Afterglow*, Yokohama Triennale 2020, *Why Not Ask Again*, Shanghai Biennale 2016, *Rest of Now*, Manifesta 7 (Bolzano, 2008), *Sarai Reader 09* (Gurgaon, 2012–13) and INSERT2014 (Delhi, 2014). Most recently, *Hungry for Time* was presented at the Akademie der Bildenden Künste in Berlin in October 2021. Sengupta was the recipient of the Keith Haring Fellowship at the Center for Curatorial Studies, Bard College, in 2015. Apart from his work with Raqs, he contributes political and social commentary frequently to a number of magazines and portals, both in India and elsewhere.

Sistazz of the Nitty Gritty (named by Artist/Musician Lonnie Holley) are a revolving collective and network of Great Black Women Composers. Led by Clarinetist/Pianist/Vocalist Angel Bat Dawid and including Multi-Sensory Artist, Pianist & Vocalist Sophiyah E. (Detroit), Vocalist/Saxophonist Monique Golding, Tumpeter/Vocalist Tramaine Parker, and Multi-instrumentalist/Vocalist, Eva Supreme. Emerging from the Great Black music traditions of Chicago & Detroit, this group comes together with a myriad of musical backgrounds, textures and sounds relying heavily on spontaneous compositions and improvisation. This ensemble has performed for Elastic Arts 3rd Annual Benefit Concert, Kauffman Center of the Performing Arts Virtual Ecstatic JAZZCITY 2021: Women of Chicago JazzMusic & has opened for the Sun Ra Arkestra at Central Park Summer Stage 2021.

Anna Martine Whitehead, see page 20.

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In 1919, a few great minds imagined a school that would never settle for the status quo, one that would rethink the purpose of higher learning. The New School was the result. Today it is a progressive university housing five extraordinary schools and colleges. It is a place where scholars, artists, and designers find the support they need to unleash their intellect and creativity so that they can courageously challenge conventions. We dissolve walls between disciplines to create communities in which journalists collaborate with designers, architects with social researchers, and artists with activists. Our academic centers in New York City, Paris, Shanghai, and Mumbai offer over 100,000 students more than 135 undergraduate and graduate degree programs uniquely designed to prepare them to make a more just, beautiful, and better-designed world.

ACKNOWLEDGMENTS AND CREDITS

The spirit of so many pervades our legacy and current moment, and we are humbled and thrilled to take their work forward. Too numerous to name individually, we’d like to still acknowledge some whose presence—intellectually if not in person—emboldens and inspires us every day. They are Abounaddara, Maurice Berger, James Keith Brown, Paul Chan, Gabriella De Ferrari, Anne Ehrenkranz, Sondra Farganis, Agnes Gund, Nancy E. Lane, Vera G. List, Jane Lombard, Joshua Mack, Timothy Quigley, Walid Raad, Robert Sember, and Chi-hui Yang.

We are grateful to the resourceful and intrepid board of the Vera List Center for Art and Politics, led by James Keith Brown, Norman Kleebblatt, and Megan Noh.

Special thanks to mor charpentier, the Museum of Modern Art, New York, and The New School Archives for their support of *Labor of Love: Vera List Center for Art and Politics at 30*. Mariana Cook is the photographer of the portraits of Vera G. List, Agnes Gund, and Jane Lombard (p. 5).

Our academic home is The New School and we’re indebted to colleagues across all colleges and programs. Special thanks are owed to President Dwight A. McBride, Provost Renée T. White, and Executive Dean of the Schools of Public Engagement Mary R. Watson, as well as the faculty and staff of the College of the Performing Arts, especially Dean Richard Kessler. We are grateful to Irene Gates, Greta Goldbart, Wendy Scheir, and Jack Wareham at The New School Archives & Special Collections for their support of *Labor of Love: Vera List Center for Art and Politics at 30*, and to Dansha Cai, Vice Dean, Strategy and Administration, Schools of Public Engagement; Daniel Chou, Manager, Sheila C. Johnson Design Center; Anthony Curry, Director of Events and Special Projects, Parsons School of Design; Mark Fitzpatrick, Director, Events IT; and Daisy Wong, Assistant Director of the Galleries, Sheila C. Johnson Design Center.

We salute our designers, Chris Wu, Chris Rypkema, Ming Hsun Yu, and Nazlı Ercan at Wkshps.

FORCE! an opera in three acts is supported by NPN Creation Fund, NEFA National Theater Project, and the Graham Foundation. The work has been made with the support of Pivot Arts, Art + Public Life, the Graham Foundation, and St Benedict the African Parish.

This program guide accompanies the Vera List Center Forum 2022, presented as part of the Center’s 2022–2024 Focus Theme *Correction**. It is curated by Carin Kuoni and Eriola Pira and convened with the support of Tabor Banquer,

Re’al Christian, Camila Palomino, and Adrienne Umeh as well as VLC’s student workers Chi Ade, Paria Ahmadi, Anna Hope Emerson, Ash Moniz, Tania Aparicio Morales, and Rebecca Rivera.

Labor of Love: Vera List Center for Art and Politics at 30 is presented at The New School as part of the Vera List Center Forum 2022: *Correction**. With original documents drawn from The New School’s archives, the exhibition also presents the complete *The Speeches Series* by Bouchra Khalili, courtesy the artist and mor charpentier. It is curated by Carin Kuoni with curatorial assistant Camila Palomino. Research assistance is provided by Tania Aparicio Morales.

The Vera List Center Forum 2022 and free admission to all events are made possible by major support from Jane Lombard, Richard Lombard and Nathalie Roy, and the Kettering Fund, as well as The Andy Warhol Foundation for the Visual Arts, the Boris Lurie Art Foundation and Schaina and Josephina Lurje Memorial Foundation, Dayton Foundation, the Ford Foundation, the Mellon Foundation, the Native Arts and Cultures Foundation, Pryor Cashman LLP, and The New School as well as members of the Vera List Center Board and other individuals.

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Correction* VLC FORUM 2022 Schedule-at-a-Glance

Please refer to p. 30 for
participant biographies.

DAY ONE | THURSDAY, OCTOBER 20

5–6:30 pm EDT
*Labor of Love: Vera List Center
for Art and Politics at 30*
Opening Reception
On view October 17–November 27, 2022

Open daily 12–6 pm EDT,
Thursdays late until 8 pm

Arnold and Sheila Aronson Galleries
Sheila C. Johnson Design Center, Parsons
School of Design, The New School
66 Fifth Avenue, New York

In this exhibition, we carve out five themes that continue to shape everything we do—democracy, knowledge, identity, ecology, and care. Illuminated through archival and documentary material, the exhibition also features an installation by Moroccan French artist and 2011–2013 VLC Fellow Bouchra Khalili, who presents her seminal project *The Speeches Series* for the first time in New York in its entirety.

6:30–8 pm EDT
Make Room!
Panel Conversation

The Faculty Lounge
University Center, The New School
63 Fifth Avenue, 7th Floor, New York

As we celebrate our founder Vera G. List’s vision and chart new paths for the future of the Center, we look at art spaces emerging around us led by philanthropists and artists that take up the mantle of creating new environments for experimenting with and experiencing art and make room for new ways of doing so. Speakers include Lulani Arquette, the Center for Native Arts and Cultures; Jane Hait, Center for Art, Research and Alliances; and Shani Peters, The Black School. With special guest Kathleen Goncharov.

DAY TWO | FRIDAY, OCTOBER 21

2–6 pm EDT
An Argument in Time.
Activations and performances throughout
The New School campus featuring key
moments from VLC history

The New School students, faculty, and staff read and bring to life quotes from notable speakers at the VLC over the years, beginning with “Do Women Dare?,” a 1969 speech by Shirley Chisholm, the first African American woman in Congress (1968) and the first woman and African American to seek the nomination for president of the United States from one of the two major political parties (1972). This speech traces the VLC’s beginnings back to its predecessor, the Human Relations Center at The New School.

6:30–7 pm EDT
2022–2024 Jane Lombard Prize
for Art and Social Justice
Kellen Auditorium

Sheila C. Johnson Design Center,
Parsons School of Design,
The New School
66 Fifth Avenue, New York

The New School’s Jane Lombard Prize for Art and Social Justice is awarded by the Vera List Center to an international artist or group of artists in recognition of a particular project’s long-term impact, boldness, and artistic excellence. Jury member Wanda Nanibush will announce this cycle’s Jane Lombard Prize Recipient and Jane Lombard Fellows.

7–8 pm EDT
Raqs Media Collective. Emendations:
30 Years of Art and Politics

Kellen Auditorium
Sheila C. Johnson Design Center,
Parsons School of Design,
The New School
66 Fifth Avenue, New York

In this illustrated 30th Anniversary Keynote Lecture, Raqs Media Collective co-founder Shuddhabrata Sengupta speaks to the ways in which the constancy of practice requires its own acts of mending, correction, and of changing course.

DAY THREE | SATURDAY, OCTOBER 22

4:30–6 pm EDT
A Time for *Correction**: Introducing the
2022–2024 VLC Fellows

Kellen Auditorium
Sheila C. Johnson Design Center, Parsons
School of Design, The New School
66 Fifth Avenue, New York

Looking towards the future of the Vera List Center, the third day of the Vera List Center Forum 2022 introduces the 2022–2024 VLC Fellows: Carmen Amengual and Anna Martine Whitehead; Boris Lurie Fellow Omar Mismar; and Borderlands Fellows Beatriz Cortez and Fox Maxy. We are also pleased to present two additional fellows: 2022–2023 Sámi Fellow Matti Aikio and ArtsLink International Fellow Aleksei Borisionok.

6–8 pm EDT
Viva Vera! Celebratory 30th
Anniversary Dinner for All
The Bernard and Irene Schwartz

Commons Cafeteria
University Center,
The New School
63 Fifth Avenue, 2nd Floor,
New York

8–9 pm EDT
Sistazz of the Nitty Gritty and *FORCE! an
opera in three acts*

Tishman Auditorium
University Center, The New School
63 Fifth Avenue, New York

The VLC Forum 2022 closes with a celebratory dinner for all, *Viva Vera!*, and a concert by Sistazz of the Nitty Gritty, led by Angel Bat Dawid, and an in-progress preview of VLC Fellow Anna Martine Whitehead’s *FORCE! an opera in three acts*.

For additional programming information, please visit veralistcenter.org.

Correction*
VERA LIST CENTER
FORUM 2022

OCTOBER 20–22, 2022

2022–2024

Vera List Center Fellows

CARMEN AMENGUAL
BEATRIZ CORTEZ
FOX MAXY
OMAR MISMAR
ANNA MARTINE
WHITEHEAD

2022–2023 Sámi Fellow

MATTI AIKIO

ArtsLink International Fellow

ALEKSEI BORISIONOK

2022–2024

Jane Lombard Fellows

ANOTHER ROADMAP
AFRICA CLUSTER
COLECTIVO CHERANI
KUNCI STUDY FORUM &
COLLECTIVE
KHALIL RABAH
PROPPANOW

LABOR OF LOVE:
Vera List Center for
Art and Politics at 30
October 17–
November 27, 2022

VERA LIST CENTER
FOR ART AND POLITICS
The New School
66 West 12th Street
New York, NY 10011

veralistcenter.org

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