

Biennial Report As for Protocols: Focus Theme 2020–2022

THE
NEW
SCHOOL

VERA LIST CENTER
FOR ART AND POLITICS

FOR AS
PROTOCOLS

Land Acknowledgement

We acknowledge that our work and assembly spaces occupy the unceded territory of the Lenape Nation. We recognize the Lenape as the custodians and stewards of this land, recognize their long history of welcoming many nations to Lenapehoking, and honor and pay respect to their ancestors past, present, and future.

We acknowledge the historical and ongoing oppression of lands, cultures, and the peoples who have inhabited this continental land mass, now called the Americas, long before European settlers arrived. We turn to the arts and support Indigenous-centered programming in the hope that our work contributes to decolonization and anti-racism, to healing, and to a more just and equitable future for all.

—Vera List Center

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Welcome!

Thirty years ago, Vera G. List made a gift to establish the Vera List Center for Art and Politics at The New School. She was deeply committed to progressive

causes spanning racial equality, women's rights, education, and the arts. Her forward-looking philanthropy helped shape the cultural and educational landscape of leading institutions across New York City and elsewhere. At The New School, where she was a trustee for more than four decades, she found an intellectual, creative, and civic home that reflected her lifelong values.

List's gift came at a period of intense public debate about freedom of speech, civil rights, and society's relationship to art—a time not unlike our own. Deeply concerned about the political climate of the day, and about what she saw as society's eroding appreciation for the arts, artists, and diverse perspectives within the public sphere, she envisioned the center as a hub for scholars to convene with artists, curators, critics, activists, policymakers, and others to “explore the role of the arts in developing a civic culture of tolerance and pluralism in the United States.” The Sustaining Democracy lecture series was the first program launched at the center. It examined the role of art in addressing controversial political issues and catalyzing public debate. The series explored such topics as censorship, the government's support of art, and the responsibilities of artists and citizens.



Celebration of Avni Sethi, recipient of the 2020–2022 Jane Lombard Prize. Left to right: Jane Lombard, Board Chair JK Brown, Carin Kuoni, Executive Dean Mary Watson, October 2021. Photo by Argenis Apolinario.

Today, even as the field of politically engaged art practices has blossomed into a thriving and expansive one, the Vera List Center remains the only institution focused exclusively on advancing research, scholarship, and public discourse on contemporary issues at the intersection of art and politics. Our work is enriched by our collaboration with individuals and organizations around the world who, like us, believe that artists have a unique and essential role to play in healthy societies.

Our recently concluded program cycle *As for Protocols* was inspired and informed by the knowledge and practices of Indigenous artists and communities in the United States and elsewhere. Over the last two years, we invited artists from across the globe to help us consider protocols as the foundation for the performance of living and to begin thinking and working toward new spaces of political empowerment.

Among them were performances, symposia, exhibitions, and publications:

- Adelita Husni Bey, whose *These Conditions* considered how past and present pandemics have redefined labor and social relations and inspired transformative activism in communities around the world and across millennia—often despite utter devastation;
- Suzanne Kite, whose *Hél čhaŋkú kiŋ ħpáye (There lies the road)* considered the ethical creation of artwork using artificial intelligence through the development of Indigenous-based protocols;
- Rasheedah Phillips, whose *Time Zone Protocols* unpacked the oppressive impact of universal, Westernized time standards on Black Americans and offered alternative time protocols that support expansive, healthier access to the past, present, and future; and
- Avni Sethi, whose *Owed to a Certain Emptiness: Infra-structuring the Conflictorium* encouraged deep reflection on cultural organizations' potential to address conflict and was honored with the 2020–2022 Jane Lombard Prize for Art and Social Justice.

These artists and many others create new opportunities for individual and collective reflection and learning and catalyze bold and often subtly transgressive action in their communities. And while we could never have anticipated the onset of the COVID-19 pandemic in early 2020 and the myriad new protocols it would usher into all our lives, our belief in the power of artists to illuminate and guide us toward new ways of being has only been reinforced through our pandemic experiences.

We hope that you enjoy this biennial report summarizing the key activities and outcomes during the 2020–2022 *As for Protocols* program cycle. We thank you for being a part of our community and look forward to seeing you at one of our upcoming programs.

Sincerely,

JK Brown
Board Chair

Carin Kuoni
Senior Director/Chief Curator

As for Protocols: Focus Theme 2020— 2022

The Vera List Center Focus Themes provide the intellectual and creative framework for our activities and create opportunities for shared learning with artists, scholars, activists, public intellectuals, and political and cultural leaders. Each theme spans two academic years and informs everything we do during that period—encompassing our Fellowships, our biennial Jane Lombard Prize for Art and Social Justice, our annual VLC Forum, the VLC Seminars, and all our other public and educational programming and publishing activities.

As for Protocols was the Focus Theme that spanned the academic years 2020–2022. As a sort of grammar that regulates how people relate to each other, to their cultural, social, and political environments, and to the technologies that create them, protocols determine much of what we do—explicitly or not. They are evidence of governmental, organizational, social, or corporate power structures and speak to processes, rather than finite outcomes. While often overlooked or invisible, they set the tone and conditions for potential encounters.

Investigating them as such allowed us to contribute to the creation of new protocols that are inclusive and equitable, ranging from protocols regarding data aggregation to culturally specific protocols of engagement, to protocols undergirding scientific research.

We consider protocols as foundational for living. The theme also spurred us to think about and work toward new spaces of political empowerment. As we learned, protocols can be rewritten—they hold the potential for new, equitable, empowered ways of being within communities, within the environment, and within our own bodies. The following pages describe some of the conversations, lectures, workshops, publications, performances, and exhibitions from the *As for Protocols* cycle, some of which will inform a forthcoming publication. Please visit our website, veralistcenter.org, for additional program documentation including video, reading guides, and more.

COVID-19 Response

As for Protocols began with an immediate call to action: develop and share safe protocols for our communities in the midst of an exploding pandemic. Like everyone else, every facet of our organizational lives was disrupted by the onset of COVID-19 in early 2020. Our response to the pandemic prioritized helping our community in ways that are consistent with our mission and resources:

- We immediately re-allocated funding to maximize support for artists and cultural workers most affected by the pandemic and pivoted our programs to respond in generative ways to the changed cultural and economic landscapes.
- We compiled a widely shared online VLC COVID-19 resource toolkit (available at veralistcenter.org/announcement/covid-19-resource-toolkit).
- We provided small emergency stipends to members of our publics in need.
- We doubled the W.A.G.E.-certified honoraria to our speakers for all online programs through Fall 2021.
- We renewed our commitment to pay interns and student workers, regardless of where they worked.
- We prioritized collaborations with people and organizations working in dissimilar contexts, in order to share resources and expertise and reach communities outside of New York City.

- We expanded our fellowship program from two fellows to five, increased the fellowship stipend from \$10,000 to \$15,000, and are providing more curatorial and production support than ever.

While we sorely missed being able to gather in person, the shift to online-only programming opened extraordinary possibilities for learning and co-creation, brought in wider audiences from around the world, and underscored the vital importance of free digital platforms for creative, collaborative education.

As geographic and temporal barriers to participation became more fluid, we were able to reduce other barriers—for instance, we're now offering all online programs with live ASL interpretation and captioning. As we connected with new audiences as well as old friends around the world, our average audience size more than tripled.

There is, of course, no substitute for in-person gatherings, and we are relieved to once again offer in-person programs with appropriate health protocols in place. We also continue to offer online and hybrid programs, and the documentation from all programs, including video, is accessible on our website, veralistcenter.org.

Fellowship Program

The Vera List Center Fellowship Program supports the commissioning, development, and presentation of outstanding art and research projects by international, emerging artists, curators, writers, scholars, and activists. We are particularly committed to artists who struggle to find support because of the experimental, political, and/or research-intensive nature of their work; those who advance equity, inclusion, and social justice—often in a local context—through their artistic practices; and those who are members of underrepresented communities within the art world.

With each Focus Theme, a new fellowship cohort is appointed. Each fellow completes a low-residency in New York, engages with the Focus Theme, receives a \$15,000 stipend, 100 hours of research assistance from a dedicated New School graduate student, and significant curatorial and production support from the Vera List Center staff to shepherd a project from conceptualization to a meaningful public presentation. Fellows have access to the intellectual and creative assets of The New School as well as opportunities to engage with and learn from the university's world-class faculty and students and the extended network of the VLC's partner organizations.

The *As for Protocols* program cycle marked an exciting period of meaningful growth in

our fellowship program. Thanks to thriving institutional partnerships as well as generous financial support from our donors—and in response to the pandemic-driven needs of artists—we expanded our fellowship cohort from two fellows to five, and simultaneously increased the resources available to them.

The 2020–2022 fellowship cohort included the first Borderlands Fellows and the first Boris Lurie Fellow. The Borderlands Fellowship is a collaboration of the Vera List Center and the Indigenous-led Center for Imagination in the Borderlands at Arizona State University in Tempe, Arizona, run by MacArthur Fellow and Pulitzer Prize-winning poet Natalie Diaz. The Borderlands Fellowship is intended to support artistic-research projects that create communities across different geographical, cultural, and political landscapes. The Borderlands Fellows 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, established with grant support from the Boris Lurie Art Foundation and inspired by its namesake artist's legacy as founder of the NO!art movement and a fearless provocateur, is awarded to an artist living outside the U.S. with special consideration of those who have faced political hardship.



Carolina Caycedo, *¡LOS QUE MUEREN POR LA VIDA, NO PUEDEN LLAMARSE MUERTOS!*, El Museo del Barrio, in collaboration with the Vera List Center for Art and Politics, September 18, 2021. Photo by Michael Palma, courtesy of El Museo del Barrio and Vera List Center for Art and Politics.

2020–2022 VLC FELLOWS

Carolina Caycedo (Borderlands Fellow)

Caycedo is a London-born Colombian multidisciplinary artist known for her performances, videos, artist books, sculptures, and installations that examine environmental and social issues. Her Borderlands Fellowship project, *The Collapsing of a Model*, expanded on her ongoing examination of the construction and militarization of borders as an extractive infrastructure that serves different state and private businesses, ranging from the prison industrial complex to corporate oil, gas, and water industries, and the protocols that are waived, ignored, or violated during the ideological consolidation and physical establishment of borders. As an alternative,

the artist proposes fair energy transition, focusing on local, popular, and self-sustaining energy alternatives. During her fellowship, she worked with Indigenous and other communities impacted by extractivist and borderland infrastructures and with scholars to think through alternative energy models and energy models under environmental justice, Indigenous, and ecofeminist frameworks.

Maria Hupfield (Borderlands Fellow)

Hupfield is a transdisciplinary artist working in performance and media arts. For her Borderlands Fellowship project, *Breaking Protocol*, she used performance art to embody and visualize a politics of refusal alongside Indigenous feminist scholarship on ethical collaboration through the reassertion of

Native Kinship as the decolonial center and heart of art-making in North America. Hupfield convened a series of public and private activations informed by current Indigenous knowledge-based research protocols that prioritize land-based knowledge and Indigenous-led spaces within institutions and online. Working across three sites—a medicine garden, virtual living archive, and creation studio—Hupfield held student workshops on land protocols in performance, created a performance prop that prioritizes embodied knowledge, and hosted roundtable discussions on accountability in Indigenous knowledge that will culminate with the publication of an artist book in Spring 2023, co-published by the Vera List Center and Inventory Press, in association with the Center for Imagination in the Borderlands.

Etcétera (Boris Lurie Fellow)

Etcétera is a multidisciplinary collective of visual artists, poets, and performers based in Buenos Aires. Formed in 1997, it has been led by co-founders Loreto Garín Guzmán (Chile) and Federico Zukerfeld (Argentina) since 2007. For their Boris Lurie Fellowship project, and in response to failing or inadequate international agreements establishing protocols for protecting the environment, Etcétera developed *NEO-EXTRA-ACTIVISM*, a series of propositions for a Protocol of Buen Vivir (Good Living). Informed by the Indigenous concept of Buen Vivir, they collected and created new and existing environmental stewardship protocols developed by socio-environmental organizations, farmers, anti-GMO initiatives, art and ecology groups, Indigenous movements, environmental lawyers, and mutual aid organizations.



Etcétera, *NEO-EXTRA-ACTIVISM—Protocols for Buen Vivir*, 2022. Installation view: The Clemente Soto Véllez Cultural & Educational Center, May 20–June 16, 2022. Photo by Lawrence Sumulong/Layer Studio, courtesy Vera List Center for Art and Politics.



Carolina Caycedo, 2020–2022 VLC Borderlands Fellow. Photo courtesy the artist.



Etcétera. 2020–2022 VLC Boris Lurie Fellow. Photo Khaled Jarrar/Etcétera Archive.



Rasheedah Phillips, 2020–2022 VLC Fellow. Photo by Monica Herndon, courtesy the artist.



Adelita Husni Bey, 2020–2022 VLC Fellow. Photo by Manuele Geromini, courtesy the artist.



Maria Hupfield, 2020–2022 VLC Borderlands Fellow. Photo courtesy the artist.

An extension of their long-term project *THE MUSEUM OF NEO-EXTRACTIVISM*, their fellowship project unfolded in three chapters—a video and online conference, a performance, and an exhibition at The Clemente—to present artistic research on the neo-liberal extraction of natural resources that produces socio-environmental disasters and violates human rights and those of other species.

Adelita Husni Bey

Husni Bey is an artist and educator invested in anarcho-collectivism, theater, and critical legal studies. She organizes workshops and produces publications, broadcasts, and exhibition work using non-competitive pedagogical models through the framework of contemporary art. Husni Bey’s fellowship project, *These Conditions*, was an iterative two-month installation acting as both a pedagogical space and a film set anchored by workshops exploring policy responses to past and current pandemics. Informed by extensive research, the exhibition took cues from historical pandemic protocols such as the sixteenth-century *Epidemiologia Sive Tractatus de Peste* for the containment of the plague in Sardinia to mutual aid protocols developed at the height of the AIDS crisis

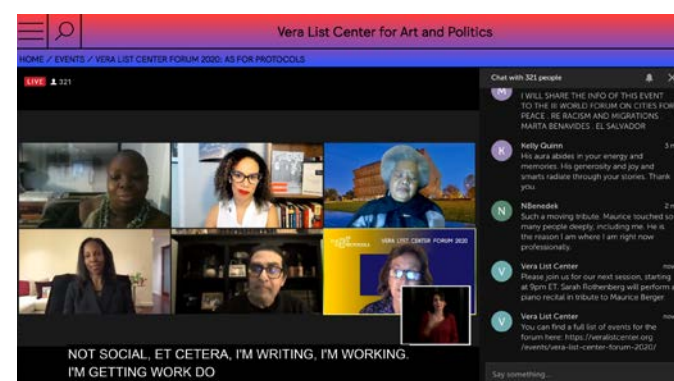
and recent government guidelines that define “necessary” workers.

These Conditions also hosted workshops for people who had to work in person during the pandemic to reflect on their experience and develop characters, scenes, and performative sketches that express the relationship between pandemics and social change. Part of the workshops were recorded and edited into an experimental film, which will premiere at the Vera List Center before being acquired and presented at Castello di Rivoli (Turin, Italy), with the support of the Italian Council.

Rasheedah Phillips

Phillips is a queer, Los Angeles-based public interest attorney, mother, interdisciplinary artist, and Black Futurist cultural producer whose writing has appeared in *Keywords for Radicals*, *Temple Political and Civil Right Journal*, *The Funambulist Magazine*, *Recess Art*, and others. She is the founder of *The AfroFuturist Affair*, a founding member of *Metropolarity Queer Speculative Fiction Collective*, co-founder of *Black Quantum Futurism*, and co-creator of *Community Futures Lab*.

Using Afrofuturism and Black Quantum Futurism as a framework, Phillips’s fellowship project, *Time Zone Protocols*, and the accompanying *Prime Meridian Unconference* explored the agreements, protocols, and rules underlying Westernized time constructs. Analyzing the “Protocol Proceedings” developed at the 1884 International Meridian Conference in Washington D.C., *Time Zone Protocols* situates the international and U.S. time zones in their sociopolitical and historical contexts, illuminating the sociological toll such time standards take on Black American and other marginalized communities, and how they help catalyze and perpetuate systemic oppression denying Black communities access and agency over the temporal domains of the past, present, and future.



On Race, Representation, and White Lies: A Tribute to Maurice Berger, Part II, online via Zoom. This October 2020 recognition of Berger—the VLC’s very first fellow and an early victim of Covid—brought together Courtney R. Baker, Lonnie G. Bunch III, Nona Faustine, Sarah Elizabeth Lewis, Kinshasha Holman Conwill, and Carin Kuoni. Other parts of the tribute consisted of a workshop, video testimonials, and a concert, all captured on the VLC website. Photo by Argenis Apolinario, courtesy Vera List Center for Art and Politics.



Maria Hupfield performing *Super Massive Thunder Boom Ultimate Collection*, in partnership with Abrons Arts Center and the Center for Imagination in the Borderlands at Arizona State University, May 2022. Photo by Argenis Apolinario, courtesy Vera List Center for Art and Politics.



Rasheedah Phillips (second from right) with Unconference participants at the entrance of *Black Quantum Futurism: Time Zone Protocols* exhibition, April 2022, The New School. Photo by Argenis Apolinario, courtesy Vera List Center for Art and Politics.



Adelita Husni Bey, *These Conditions*, 2022. Installation view: Brooklyn Army Terminal, February 8 to April 8, 2022. Photo by Da Ping Luo, courtesy Vera List Center for Art and Politics.

FELLOWSHIP ALUMNI

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

Through a transformational endowment gift by Vera List Center board member Jane Lombard and with additional support from the Kettering Fund and other members of the Vera List Center Board, the Jane Lombard Prize for Art and Social Justice was established with the goal of providing recognition and resources to artists who have taken great risks to advance social justice in profound and visionary ways. International in scope, the prize is awarded biennially for a particular project's long-term impact, boldness, and artistic excellence. The prize unfolds across various platforms and over an extended period, thus serving as a catalyst for activities that illuminate the important role of the arts in society and strengthening multi-disciplinary scholarship at The New School. More than a single moment of recognition, the prize represents our long-term commitment to the question of how the arts advance social justice, and how we speak of, value and learn with such work.

The recipient of the prize is awarded \$25,000, a limited edition sculpture by Yoko Ono, and a short-term New York residency as their project becomes the subject of an exhibition, classes, and public programming at The New School. Additionally, the artists who are finalists for the

prize are designated the Jane Lombard Fellows and are invited to spend time in New York. Throughout the two-year prize cycle, the VLC team works closely with the prize recipient and Jane Lombard Fellows to support their work while introducing them to an expansive global network of other artists, curators, scholars, critics, journalists, and patrons.

The prize (originally called the Vera List Center Prize for Art and Politics) has been awarded five times to date. The inaugural recipient (2012–2014) was Theaster Gates (United States), with the jury chaired by Okwui Enwezor. The following recipients have been Abounaddara (Syria), 2014–2016 (jury chair Helen Molesworth); Maria Thereza Alves (Brazil), 2016–2018 (jury chair Carolyn Christov-Bakargiev); and Chimurenga (multiple sites, Africa), 2018–2020 (jury chair Koyo Kouoh).

Avni Sethi is the recipient of the 2020–2022 Jane Lombard Prize for Art and Social Justice for her project *Conflictorium*.

Chaired by Candice Hopkins, the jury included Ivet Curlin, Natasha Ginwala, Carin Kuoni, Tamara Oyola Santiago, and Shuddhabrata Sengupta.



Outside the *Conflictorium*, Ahmedabad, India. Center: Avni Sethi. Photo: *Conflictorium* Archives.

Jury Citation

“Museums are not normally formed around conflicts, yet *Conflictorium* is not a normal museum. Initiated and directed by Avni Sethi, a cultural organizer and trained Kathak dancer, it reflects Sethi’s interdisciplinary, boundary-crossing practice and ethos. Deeply embedded in the surrounding communities of Ahmedabad, *Conflictorium* is opening up histories of individual and collective trauma and holding space for challenging and difficult conversations. The museum operates within a complicated political context and is an intellectual and ethical sanctuary in the region—particularly at a time when democracy and basic human rights, including religious

freedoms, are under attack, in Gujarat, and elsewhere in the world.

Conflictorium is rooted in the political dimensions of its immediate surroundings. Sethi’s commitment to intimacy of scale and sincerity of intent has made it a place of gathering for everyone in the community, from schoolchildren, to elders, to neighbors. Indeed, by working across generations, the museum navigates polarized spaces and challenges historical amnesia. Under Sethi’s guidance, *Conflictorium* uses lyricism to recalibrate what has been frozen into silence, and it is through this sense of the political dimension of poetics, that it addresses the often unspeakable nature of trauma.”

VLC Forum 2021

The Vera List Center Forum 2021 was a week-long celebration from October 12 through 16, 2021, that engaged our constituencies from around the world in recognizing artists whose work advances social justice in their communities. At the heart of the Forum was the presentation of the Jane Lombard Prize for Art and Social Justice 2020–2022 to Avni Sethi, a multidisciplinary artist and founder of Conflictorium, a museum of conflict established in Ahmedabad, Gujarat, India.

An exhibition inspired by Conflictorium hosted intimate conversations on new organizational infrastructures between Sethi and local arts leaders every day. Among them were artist and social activists Tamara Oyola Santiago and Robert Sember, lighting designer Jennifer Tipton, Indigenous performer Emily Johnson, artists Shaun Leonardo and Paloma McGregor, journalist Hrag Vartanian, scholar of archives and media Shannon Mattern, curators Kemi Ilesanmi and Radhika Subramaniam, and others. The accompanying podcast is available at veralistcenter.org.

Specific days of the Forum were devoted to celebrating the work of each of the four Jane Lombard Fellows who were finalists for

the prize: Emeka Okereke, NayanTara Gurung Kakshapati, Underground Resistance, and Jorge González. All were recognized for collaborative projects, and in placing them in conversation, a sense of solidarity emerged shedding light on the current political relationship between the world and the United States, based on mutual complicity, without criticism or reproach. In order to honor local organizations and expand our own network in times of the pandemic, each of their presentations was hosted with another New York City-based institution.



Jane Lombard Fellow Emeka Okereke along with Invisible Borders collaborators Uche James Iroha and Kay Ugwuode in conversation with VLC Curator Eriola Pira at UnionDocs, October 2021. Livestream screengrab, courtesy Vera List Center for Art and Politics.



Artist and educator María Verónica San Martín leading children through a bookmaking workshop, presented by the VLC in collaboration with the Center for Book Arts, October 2021. Photo by Argenis Apolinario, courtesy Vera List Center for Art and Politics.

Invisible Borders Trans-African Photographers Organization—Day One

We gathered with members of the Invisible Borders Trans-African Photographers Organization, convened by Jane Lombard Fellow Emeka Okereke (based in Lagos, Nigeria). VLC Curator Eriola Pira led a day of talks on the Invisible Borders project, where speakers recounted stories of collective travel and other spatial encounters revealing the complexity of boundaries, language, and being in the African continent. In the evening, we came together both virtually and in-person for a screening of the Invisible Borders film *Open Interminable Roads: A Trans-African Worldspace* at UnionDocs where longtime collaborators Okereke, artist Uche James Iroha, and writer and photographer Kay Ugwuode spoke on the trust and intimacy that have become foundational to the project over the past ten years.

Nepal Picture Library—Day Two

Introduced by VLC Assistant Director of Editorial Initiatives Re'al Christian, we presented the work of Nepal Picture Library, a community-based archive founded and led by Jane Lombard Fellow NayanTara Gurung Kakshapati (based in Lalitpur, Nepal), through a selection of videos, featuring the voices, thoughts, and images of those who have brought this archive to life. The Library's mission is to focus both locally and globally on concepts of "memory work," feminist histories, and expanded understandings of agency and archive-building. In the afternoon, artist and educator María Verónica San Martín presented an engaging and interactive artist bookmaking workshop for children in association with the Center for Book Arts, exploring how personal archives, histories, and memories are given new context through the bookmaking process and the art of storytelling for adults and children alike.



Jane Lombard Fellow Underground Resistance/Cornelius Harris, multidisciplinary artist Shyboi (Yulan Grant), DJ Dex, and educator Daniel Zarazua, left to right, in conversation at Weeksville Heritage Center, October 2021. Photo courtesy Vera List Center for Art and Politics.

Underground Resistance—Day Three

We joined Underground Resistance’s Cornelius Harris (based in Detroit, MI), DJ Dex, aka Nomadico, educator Daniel Zarazua, and multi-disciplinary artist Shyboi (Yulan Grant) at Weeksville Heritage Center for an inspiring and generative conversation on world-building, representation, and the history of UR. Introduced by the VLC’s Assistant Director of Operations, Adrienne Umeh, the speakers brought new context to the emergence of technoculture and its futurist foundations. Afterwards, we danced the night away to an electrifying mix by Nomadico, featuring Harris on the mic as our MC.

Conflictorium—Day Four

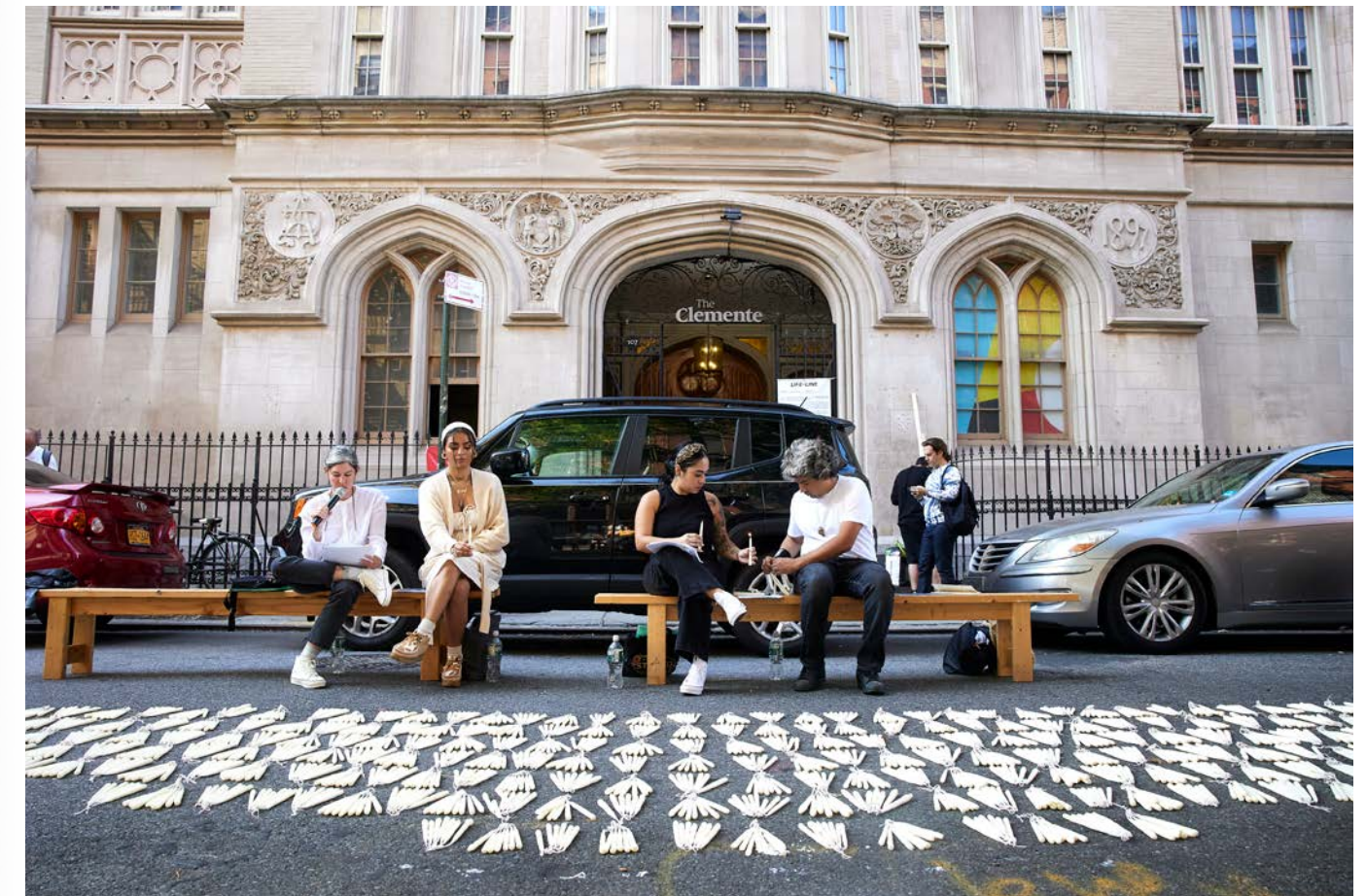
VLC Senior Director and Chief Curator Carin Kuoni moderated an online conversation between Avni Sethi and seminal filmmaker and artist Amar Kanwar. In the context of Sethi’s exhibition *Owed to a Certain Emptiness: Infra-structuring the Conflictorium*, they discussed institutional infrastructures within museums, as well as the potential of an expanded notion of infrastructures that can stretch to include friendship. They positioned protocols as intergenerational systems of power and control, and explored how alternative protocols can make space for difference and care.

That evening, we were thrilled to formally present the Jane Lombard Prize for Art and Social Justice 2020–2022 to Sethi. The prize presentation was hosted by artist Izhar Patkin at an intimate dinner organized in his beautiful rooftop garden in New York’s East Village.

Escuela de Oficios—Day Five

A festive block party with Jane Lombard Fellow Jorge González of Escuela de Oficios marked the closing celebration of the VLC Forum 2021. González and his collaborators—Monica Rodriguez (La Germinal) and artist

collective Kultura Dyad—hosted a reading and listening session gathered around a communal altar in the shared space in front of The Clemente and Bluestockings Cooperative. Introduced by VLC Curatorial Assistant Camila Palomino, our hosts led us through the writings of Puerto Rican anarchist and feminist writer Luisa Capetillo, a poetry-filled open mic, and a communal meal. Through this regenerative, joyous, and multi-faceted gathering, we found the perfect encapsulation of the VLC’s Forum and mission, and a renewed urgency to continue exploring the potential and futurity of protocols for community-oriented work.



Jane Lombard Fellow Jorge González, public installation, communal meal, and reading of Puerto Rican anarchist and feminist writer Luisa Capetillo with collaborators artist Monica Rodriguez (La Germinal) and Kultura Dyad at the Clemente, October 2021. Photo by Argenis Apolinario, courtesy Vera List Center for Art and Politics.

Exhibitions

Our exhibitions can happen in a single day or can last three months; some are site-specific; some include objects; others feature language or gestures.

Avni Sethi: Owed to a Certain Emptiness: Infra-structuring the Conflictorium
October 9–24, 2021, Arnold and Sheila Aronson Galleries, Parsons School of Design, The New School

Inspired by Conflictorium, a museum of conflict Sethi founded in 2013 in Ahmedabad, Gujarat, India, *Owed to a Certain Emptiness: Infra-structuring the Conflictorium* was conceived as a space for pause, presence, and emptiness to reflect on Conflictorium as a practice. Ten years into instituting and nurturing the Conflictorium, the artist requested a self-directed (rather than pandemic-imposed) pause to reflect deeply on the potential of cultural organizations to address conflict and an expanded notion of “infrastructures” for such work.

Sethi, an interdisciplinary practitioner working between culture, memory, space, and the body, established Conflictorium as both a physical site in a historically marginalized area of Ahmedabad, as well as a conceptual project that centers conflict as integral to life and peace. By resonating with concepts of dialogue and community participation prevalent at Conflictorium, the exhibition also provided a remote space of reflection and pause, while probing the potential of presence and emptiness in artistic contexts and museum practice. A continuous live stream from outside Conflictorium in the Parsons gallery afforded New Yorkers a glimpse of Sethi’s organization when in reality Conflictorium is a half-globe—and a full night—away.

Sethi received the Vera List Center’s 2020–2022 Jane Lombard Prize for Art and Social Justice in recognition of her work with Conflictorium.



Avni Sethi, *Owed to a Certain Emptiness: Infra-structuring the Conflictorium*, 2021. Installation view with night impressions from outside Conflictorium projected on wall: Arnold and Sheila Aronson Galleries at Sheila C. Johnson Design Center, Parsons School of Design, October 9–24, 2021. Photo by Dario Lasagni, courtesy Vera List Center for Art and Politics.

Kite: Hél čhaŋkú kiŋ ħpáye (There lies the road)
December 3–12, 2021, PS122 Gallery

For this site-specific installation and performance, Oglála Lakḥóta artist Suzanne Kite and a team of collaborators developed a body interface for movement performances, carbon fiber and stone sculptures, immersive audio-visual installation, and graphics.

In Lakḥóta ontologies, materials such as metals, rocks, and minerals are capable of both volition and kinship with human beings. From this perspective, Kite creates new spaces for

encounters with artificial intelligence, forming innovative methodologies for approaching human and nonhuman relations in a Good Way (an ethical way). This approach calls for a rethinking of the ontological status of each element that composes and creates artificial intelligence, from the earth’s resources mined for technology to the artworks that eventually use them. By bringing Indigenous epistemologies to bear on questions of AI, Kite’s work as a scholar and an artist develops conceptual frameworks and protocols by which we can conceive of relationships with nonhuman computational technology and AI, and make room for them in our collective future.

Adelita Husni Bey: These Conditions
February 8–April 8, 2022, Brooklyn Army Terminal, Annex

As the culmination of Husni Bey’s research as a 2020–2022 Vera List Center Fellow into the current pandemic and its aftermath from a larger historical and artistic framework, this project included the artist’s first site-specific and most ambitious pedagogical environment.

The exhibition took its cues from historical and current pandemic protocols, such as recent government guidelines that define “necessary” workers, the sixteenth-century *Epidemiologia Sive Tractatus de Peste* for the containment of the plague in Sardinia, and mutual aid protocols

developed at the height of the AIDS crisis. Through workshops held over the course of two months, a core group of participants was led by the artist sequentially through three distinct spaces in an ad hoc structure: an empty room with the sonic features of a hospital, a waiting room, and a domestic space. A hybrid between a pedagogical space and a film set, the structure was altered and activated through the workshops’ discursive and movement-based activities.

The Annex at the Brooklyn Army Terminal, built during the 1918 Flu Pandemic as a military supply base, serves today as a major manufacturing hub as well as a COVID-19 testing and vaccination site. Drawing poetic



Kite performing *Hél čhaŋkú kiŋ ħpáye (There lies the road): A Performance* at PS122 Gallery, December 2021. Photo by Eriola Pira, courtesy Vera List Center for Art and Politics.



Adelita Husni Bey, *These Conditions*, 2022. Installation view: Brooklyn Army Terminal, February 8–April 8, 2022. Photo by Da Ping Luo, courtesy Vera List Center for Art and Politics.

resonances between these histories and spaces, the exhibition evoked historical insurrections to express their relationship to the ongoing social transformations resulting from our present conditions. Portions of the workshops were recorded and will be edited into a short experimental film set to premiere at the Vera List Center at The New School in 2023 before entering the collection of the Castello di Rivoli (Turin, Italy), where it will be presented as a film installation.

**Black Quantum Futurism:
Time Zone Protocols**

April 4–18, 2022, Sheila Johnson Design Center, Parsons School of Design, The New School

VLC Fellow Rasheedah Phillips’s exhibition *Time Zone Protocols* explored the implications of the International Meridian Conference (IMC), hosted

by the U.S. in 1884 in Washington D.C., that established a prime meridian, thus enforcing a universal time standard. Tracing the “Protocols of the Proceedings,” the written and unwritten political agendas and social agreements that underlie Westernized time constructs, Phillips examined the protocols by which dominant time structures regulate, catalyze, and perpetuate systems of oppression that deny marginalized people access to and agency over the temporal domains of the past and present, with a focus on Black communities in the U.S.

Time Zone Protocols debuted a nonlinear map pinpointing socio-historical events in the development of Western time consciousness. The map illustrates the backward and forward-reaching impacts of time standardization and colonized time. The exhibition also included books, posters, videos, and research materials



Asia Dorsey's collaborative performance at Black Quantum Futurism, *Prime Meridian: Unconference*, Kellen Gallery, April 2022. Photo by Argenis Apolinario, courtesy Vera List Center for Art and Politics.



Etcétera, *NEO-EXTRA-ACTIVISM-Protocols for Buen Vivir*. Installation view: The Clemente Soto Vézlez Cultural & Educational Center, May 2022. Photo by Lawrence Sumulong/Layer Studio, courtesy Vera List Center for Art and Politics.

from the larger *Time Zone Protocols* project—while guiding visitors through an examination of the implicit and explicit rules underlying Westernized time constructs.

The three-day Prime Meridian Unconference accompanied the exhibition and brought together artists, architects, musicians, physicists, geographers, technologists, and scholars of African American Studies. Through interactive talks, workshops, panels, performances, and plenary sessions, the participants considered new ways of understanding our relationship to space-time, utilizing specific Black social, geographical, and cultural frameworks that seek to unmap Black temporalities from the Greenwich Mean timeline. Together, participants explored and unpacked the standards and protocols of time that have left and continue to leave Black people locked out of the past and future—stuck in a narrow temporal present.

Time Zone Protocols continues at timezoneprotocols.space.

Etcétera: NEO-EXTRA-ACTIVISM-Protocols for Buen Vivir

May 10–June 6, 2022, The Clemente Soto Vézlez Cultural & Educational Center

Etcétera focuses on the connections between art, socio-environmental imagination, and resistance movements by environmental activists and artists from the Americas. As an extension of their long-term project *THE MUSEUM OF NEO-EXTRACTIVISM*, this exhibition constituted the third chapter of their three-chapter VLC Fellowship project. It presented artistic research that analyzes postcolonial and post-neoliberal models of natural resource extraction and brought together materials collected through the first two chapters of the project—*NO WORK, NO SHOP: Socio-Environmental Imagination and Pedagogies of Action* and *RESPONSE-ABILITY* A Manifesto on Ecocide*—alongside posters, installations, videos, and performances from the collective's twenty-five-year archive. Centering the Indigenous notion of “Buen Vivir,” or “good

living,” the exhibition was a proposition for living well through community, which expands to creating art, culture, and knowledge through non-extractivist approaches.

The exhibition was offered as a space for meeting, sharing, and organizing around urgent topics with a collective spirit. The question “What does Buen Vivir look like in an urban setting?” invited the public to think alongside Etcétera in search of alliances and common imaginaries for environmental justice and climate change beyond our own territorialities.

VLC Seminars

The Vera List Center Seminars draw inspiration from the dynamic and rigorous courses that The New School is world-renowned for. Completely free and open to the public, each monthly seminar is led by VLC staff, New School faculty, and guest artists and experts. In alignment with our Focus Theme, each seminar in this cycle has examined a particular aspect of protocols, among them those relating to language and communication; protocols for equitable networks, computer interfaces, and algorithms; global health and development; data aggregation and narrative systems; culturally-specific community agreements; and protocols undergirding scientific research. Structured like an open curriculum and building on the conversations started in previous sessions, each seminar is centered by an art project and accompanied by readings.

The VLC publication *As for Protocols* (forthcoming in 2024) will gather some of the findings of the seminar series. Video recordings as well as our reading and resource lists for each seminar in the series are available on our website, veralistcenter.org.

Seminar 1: Protocols as Language and Communication (September 14, 2020)

Convened with NSSR faculty member Shannon Mattern, the first of these seminars considered relationships between linguistic, technical, aesthetic, social, and ethical protocols with Taeyoon Choi, Jesse Chun, Meredith D. Clark, and Chancey Fleet.

Seminar 2: Protocols for Community and Equitable Networks [as applied to education] (October 19, 2020)

Convened with Lang faculty members Robert Sember and Jennifer Kabat as well as artist Shani Peters of The Black School; Tsige Tafesse of the collective BUFU (By Us For Us); and artist Caitlin Cherry, founder and co-director of Dark Study, this seminar explored the protocols for education outside the neoliberal university to prioritize care, fugitivity, and shared learning.

Seminar 3: Bring Forth the Body: Biopower, Protocol, and Plagues (November 16, 2020)

Convened with Josh Scannell, faculty member at the Schools of Public Engagement with Anthony Ryan Hatch, Ronak K. Kapadia, Jasbir Puar, and artists Stephanie Misa and James Clar, this seminar explored the relationships between the



Clockwise upper left: High Line Art Associate Curator Melanie Kress, Roger D. Connor, Heba Y. Amin, VLC Curator Eriola Pira, and Peter Asaro in conversation at Seminar 7: Drones and the Bird's-Eye View, Online via Zoom, September 20, 2021. Screenshot, courtesy Vera List Center for Art and Politics.

body, race, and technology, especially as they play out during a pandemic, with its own set of protocols, and when so much is laid to waste and so much else is up for grabs.

Seminar 4: Reimagining Protocols: Reclaiming, Challenging, and Queering Surveillance (February 8, 2021)

How have theorists and artists challenged these imposed protocols, engaging in what scholar Simone Browne has called “troubling surveillance,” to address the spillover of military surveillance into our civilian lives? Convened with Schools of Public Engagement faculty Fabiola Hanna, this seminar featured artists and scholars American Artist, Margaret Laurena Kemp, Shaka McGlotten, and Abram Stern (aphid).

Seminar 5: Protocols of Revolutionary Feminisms to Re/make the World (March 8, 2021)

For International Women’s Day, the fifth seminar convened with Lang and SPE faculty members Ujju Aggarwal and Laura Y. Liu explored the theme of revolutionary feminisms, and the multi-scalar and trans-historical practices they embody, especially in the context of social reproduction, gendered labor, care and kinship, solidarity, and internationalism. Speakers included Nadine Naber, Paula X. Rojas, Loira Sambal, and Robyn Spencer.

Seminar 6: Lab Work: Art of the Experiment (April 5, 2021)

This seminar sought to use and remake “the scientific experiment” in consideration of critical histories and theories of technoscience and with acknowledgment of “the experiment” as always also a site of Empire, but whose uses are sometimes democratized, queered, and decolonized by various practices. Convened with Lang faculty member Jeannine Tang, it included artists fields harrington, Mary Maggic, Claire Pentecost, and biologist Deboleena Roy.

Symposium: To Hold Things Together (May 20–21, 2021)

The two-day symposium on protocols of encounter and solidarity in today’s hyper-local and hyper-dispersed existence concluded the first year of the VLC Seminars *As for Protocols*. As a collaboration between the Vera List Center and BAK—basis voor actuele kunst in Utrecht, it combined the resources of both organizations, brought together dozens of speakers and, incidentally, enacted modes of social and institutional nodality and protocols. For video documentation, please visit: veralistcenter.org/events/to-hold-things-together.



Seminar 11: Forces of Art/Protocols of Evaluation, April 2022, with (clockwise upper left) Kabelo Malatsie, Carin Kuoni, Rocca Holly-Nambi, and Phumulani Ntuli. Photo by Argenis Apolinario, courtesy Vera List Center for Art and Politics.

Seminar 7: Drones and the Bird’s-Eye View (September 20, 2021)

Co-convended with High Line Art, with artist Heba Amin, curator Roger D. Connor, and New School faculty Peter Asaro, and moderated by High Line Art Associate Curator Melanie Kress, we considered how bio-inspired design influenced drone technology development, as well as ongoing conversations about various forms of technological intelligence in warfare.

Seminar 8: Work in the Cultural Economy We Want: Cooperatives (November 8, 2021)

Convended with artist Caroline Woolard of Art. coop, cultural cooperatives leaders Pia Mancini, Ramsey Nasser, and Daniel Park discussed protocols that build shared political, economic, and cultural power.

Seminar 9: Bridge: Protocols of Jazz and Modernism (December 6, 2021)

Serubiri Moses convended a conversation anchoring the conceptual structure of jazz as a space of entanglement and dialogue, with artist Raymond Pinto, scholar Tendayi Sithole, and musician Yoko Suzuki.

Seminar 10: School of Tomorrow: From the Open Plan to the Tele-classroom (postponed)

Seminar 11: Forces of Art: Protocols of Evaluation (April 4, 2022)

How do we sustain politically engaged, community-focused art practices in times of ecological crises, the pandemic, transnational economies, and the persistence of colonial legacies? Approaching the end of the *As for Protocols* cycle, the discussion focused on notions of impact and “success” following artist-driven protocols of evaluation.

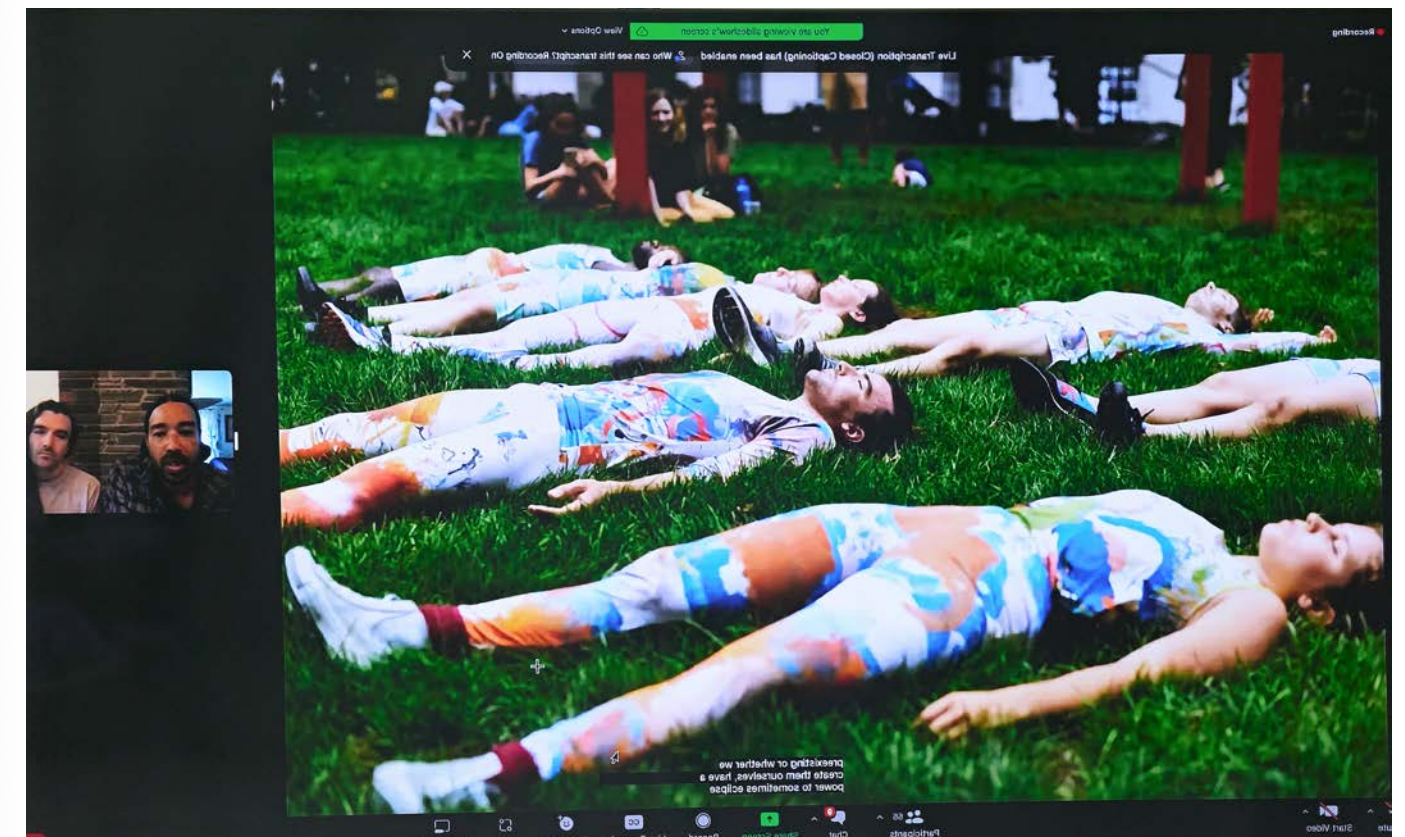
Mbali Dhlamini and Phumulani Ntuli discussed such ideas with curators Kabelo Malatsie (Johannesburg/Bern), Rocca Holly-Nambi (Nairobi/Isle of Portland, UK) and Carin Kuoni, all contributors to *Forces of Art: Perspectives from a Changing World*, a critical anthology on broadly diverse evaluation practices today.

Seminar 12: Breaking Protocols: Desire Lines (May 16, 2022)

Following dancers Rashaun Mitchell and Silas Riener’s presentation of *RETROFIT: a new age*

at Danspace Projects, which builds on the duo’s improvisation-based practice called “desire lines,” *Breaking Protocols* concluded the *As for Protocols* seminars inviting reflection on questions such as: What do you desire from the institutions you’re a part of and that are a part of you? How do you situate desire in relation to the protocols that govern your daily existence?

Convended by Lang faculty member Joshua Lubin-Levy, *Breaking Protocols* included writer Tess Dworman, architect Jing Liu, and performance curator and scholar Noémie Solomon.



Rashaun Mitchell + Silas Riener presenting at Seminar 12: Breaking Protocols: Desire Lines, May 22. Online screengrab, photo by Argenis Apolinario, courtesy Vera List Center for Art and Politics.

Publishing

“These projects are without fear, full of courage and ethical commitment. This book is a teaching project tying the values of education and social justice. Connecting those pedagogical values and ideas with the production of artists is invaluable.”

— Okwui Enwezor on *Entry Points: The Vera List Center Field Guide on Art and Social Justice*

Our publications complement our live events and are an open classroom: engaging, accessible, and timely.

With edited collections, monographs, artist books, exhibition guides, and digital projects, our publishing initiative provides a space for writers, artists, designers, students, and scholars at all career stages who are committed to advancing the scholarly and creative dialogue on art and social justice through collaborative, creative, experimental, and urgent critical publications.

In 2022, we launched a new publishing partnership with Amherst College Press. Amherst is one of the premiere, boutique academic publishing houses in the country. All titles under this imprint will also be available electronically—for free. We’re thrilled to thus open the important research of both institutions to new generations of scholars and readers throughout the world.

Our first co-published book is *Studies into Darkness: The Perils and Promise of Freedom of Speech*. A curricular and historical guide to free speech discourse, it also embraces poetic responses to contemporary crises around free expression. In its pages, poets, writers, and artists advocate for the crucial need of a more expansive approach to free expression that acknowledges the power of words to violate as well as to heal. Instigated by Indian filmmaker and artist Amar Kanwar, among the other contributors are scholars Silvia Federici, Prathibha Kanakamedala, and Nabihah Syed, writers Natalie Diaz, Aruna D’Souza, and Vanessa Place, as well as artists Zach Blas, Jeanne van Heeswijk, Mendi + Keith Obadike, Michael Rakowitz, and Kameelah Janan Rasheed.

Designed by Nontsikelelo Mutiti and Julia Novitch.

Five educational publications accompanied recent exhibitions:

Avni Sethi: Owed to a Certain Emptiness: Infra-structuring the Conflictorium, 2021

Highlighting the protocols-related work by the 2020–2022 Jane Lombard Fellows and Lombard Prize recipient Avni Sethi, the VLC Forum Guide includes original essays by Salome Asega, Adil Hossain, Michelle Marxuach, Naeem Mohaiemen, Eriola Pira, and Avni Sethi. Designed by Common Name.

Kite: Hěl čhaŋkú kiŋ ħpáye (There lies the road), 2021

Lakǎóta ontologies inspire ethical protocols for creating artwork using artificial intelligence. With a newly commissioned essay by Riel Bellow. Designed by Bobby Joe Smith III.

Adelita Husni Bey: These Conditions, 2022

With texts and a libretto by VLC Fellow Adelita Husni Bey, this guide provides a historical and artistic context for the current pandemic, like the installation it accompanies. Designed by Other Means.

Black Quantum Futurism: Time Zone Protocols, 2022

Tracing the written and unwritten political agendas that underlie Westernized time constructs, this exhibition and Unconference guide includes a text by VLC Fellow Rasheedah Phillips. Designed by Partner & Partners.

Etcétera: NEO-EXTRA-ACTIVISM—Protocols for Buen Vivir, 2022

Along with VLC Fellow Etcétera’s manifesto for “Buen Vivir,” this broadsheet publication introduces the three chapters of Etcétera’s fellowship project, featuring a newly commissioned essay by Tania Aparicio Morales. Designed by Counterform Design and Print Studio.



Select publications from the last two years, ranging from broadsides to newly commissioned poems, from educational exhibition guides to librettos and the VLC’s customary event programs with extensive resource and reading lists. Photo by Paria Ahmadi, courtesy Vera List Center for Art and Politics.



Carin Kuoni and Laura Raicovich, eds. *Studies into Darkness: The Perils and Promise of Freedom of Speech*. Amherst and New York: Amherst College Press and Vera List Center for Art and Politics, The New School, 2022. Designed by Nontsikelelo Mutiti and Julia Novitch.

What's Next?

30th Anniversary

As we prepare to celebrate the 30th anniversary of the Vera List Center's founding in academic year 2022–2023, we have an opportunity to reflect on three decades of art intersecting with politics, our own organizational changes in the context of an evolving field, and the possibility of a future that is more just and more joyful thanks to artists and cultural leaders who challenge and inspire us.

Focus Theme 2022–2024: Correction*

We recently announced our 2022–2024 Focus Theme, *Correction**. From correction on the page to correction of one's body to the course correction of the body politic or financial markets—correction holds the potential to learn, reshape, and turn things around. The act of identifying and rectifying an error or inaccuracy, correction is ostensibly intended to make things better or right. Yet the potential of the correction and its capacity to offer transformation and repair have their corollary in discipline and censure.

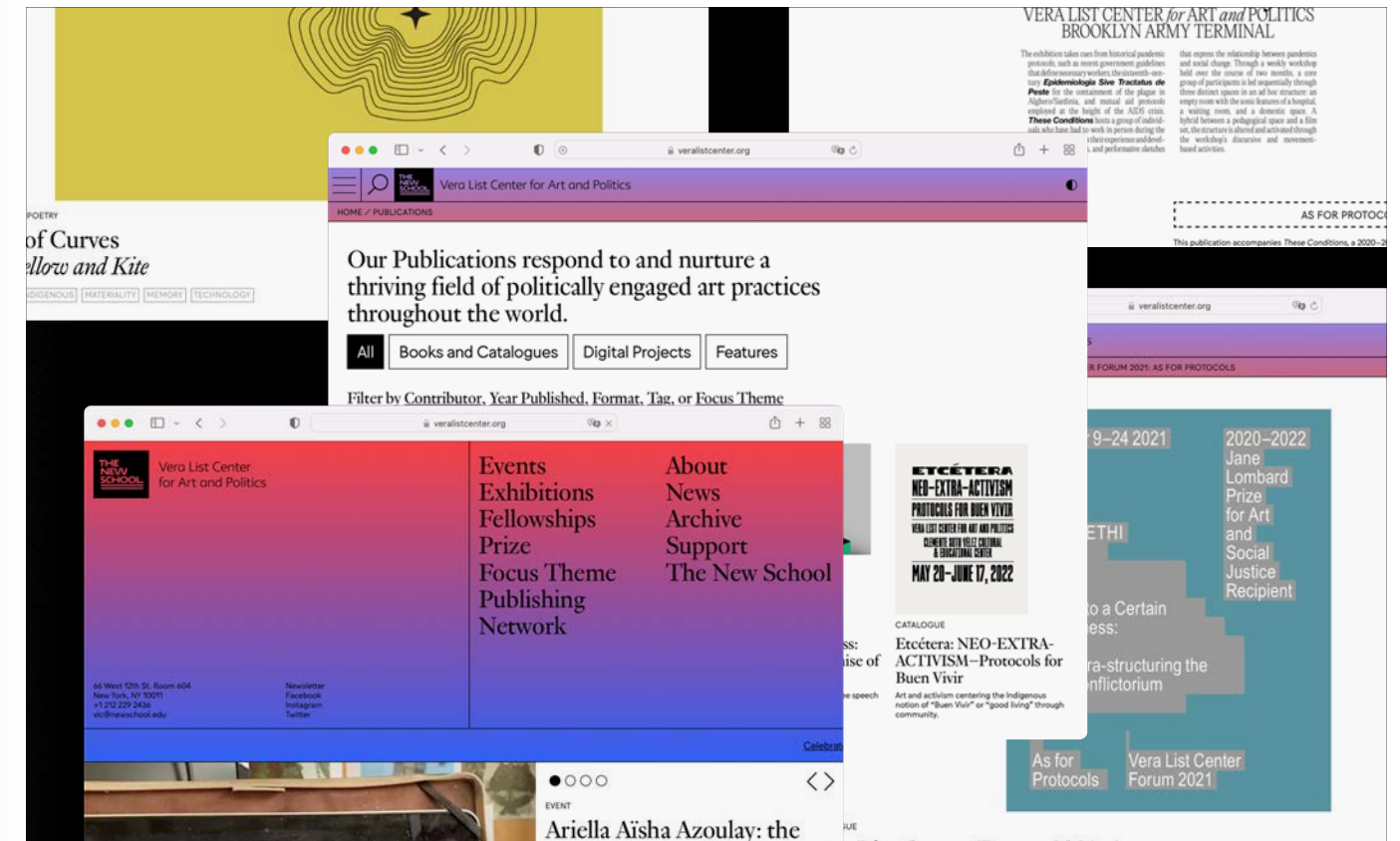
*Correction** invites us to explore the tension and discomfort it inspires to pose questions about the metaphorical, political, and social dimensions and implications of correction. How is correctness enacted and performed across histories and institutions? Who is asked to

correct and who resists and refuses correction or accountability? How is correction internalized, and is it ever enough? Can it get us closer to truth, to liberation? To our authentic (and improved) selves? How do we teach or learn through correction? What are we correcting towards and along which measure? When does reform give way to overhaul, to revolution?

The Focus Theme—which will permeate all of our activities for the next two academic years—is an opportunity to investigate the contradictions of correction, making space not only to consider existing histories, systems, and modes but also to challenge our position and relationship to the act of correcting. Accordingly, the asterisk holds space for future annotations. As the Vera List Center for Art and Politics enters its 30th year, the theme is also a call for adjustments, revisions, and course correction for our organization as we take up the demands and challenges of our moment.

VLC Fellows, Jane Lombard Prize, and VLC Forum 2022

We're thrilled to welcome the 2022–2024 VLC Fellows to the Vera List Center who will be working alongside us on *Correction**. They are Carmen Amengual, Beatriz Cortez (Borderlands Fellow), Fox Maxy (Borderlands Fellow), Omar Mismar (Boris Lurie Fellow), and Anna Martine Whitehead. We will have a first



With our expanded website, re-designed by Wkshps, the VLC will build out its online publishing initiative with website-specific commissions that intersect with the live program and fellowships. Screenshot, courtesy Vera List Center for Art and Politics.

opportunity to meet them at the VLC Forum 2022, scheduled to run from October 20 to 22, 2022. At that moment, we will also announce the Jane Lombard Fellows as well as the recipient of the 2022–2024 Jane Lombard Prize for Art and Social Justice.

Five-Year Plan 2023–2027: Priorities and Outlook

For many years now, our board and staff, with the engagement of New School leadership, have made a practice of developing five-year plans that articulate our aspirations and goals for continued organizational evolution, relevance, and impact. We have recently concluded another such planning process, facilitated by Bridge Philanthropic Consulting. Our priorities for the next five years include:

- Furthering our commitments to equity, inclusion, and social justice as part of a plan to become more sustainable as an organization.
- Enhancing our Fellowship Program by providing more robust commissioning and production support to result in more meaningful public presentations of fellowship projects.
- Growing our Publishing Initiative with a focus on broadened distribution and access.
- Forging new organizational partnerships to make our work more accessible and impactful to broad and diverse publics.
- Strengthening and expanding access to our VLC Seminars and other educational resources.

Five-Year Plan 2018–2022: Achievements and Review

The year ending June 30, 2022, marked the end of our previous five-year plan, developed with support from consultant Helen Warwick and with additional support focused on governance from Buff Kavelman at Kavelman Philanthropic Group. We are proud to have met—and in many cases, exceeded—the goals we set for ourselves, among them:

- Framing all our programs under a biennial Focus Theme that aligns the intellectual and creative endeavors of the center for the span of two academic years.
- Launching the Vera List Center Forum, an annual multi-day convening, held every October at The New School, that activates our local, national, and international networks and creates opportunities for the

study, celebration, and public presentation of exemplary art practices that foreground political engagement and social justice.

- Piloting the Vera List Center Seminars, free and open-access monthly classes inspired by The New School’s world-renowned progressive curriculum and led by the VLC staff, New School faculty, and guest artists, curators, scholars, and experts.
- Reinforcing our commitment to artists around the world who are advancing social justice in their communities through the endowment of the Jane Lombard Prize for Art and Social Justice, the expansion of our Fellowship Program, and the cultivation of partnerships with organizations, often working in very different contexts and very different communities, but with shared values and hopes for the future.



Dean Erdmann, *And, Apollo: A Laboratory*, 2020. Installation view: Arnold and Sheila Aronson Galleries at the Sheila C. Johnson Design Center, January 16–February 11, 2020, the last exhibition before the pandemic closed the New School campus. Photo by Dario Lasagni, courtesy Vera List Center for Art and Politics.



Suzanne Kite, *Hél čhaŋkú kiŋ ħpáye (There lies the road)*, 2021. Installation view: PS122 Gallery, New York, December 3–12, 2021. Photo by Argenis Apolinario, courtesy Vera List Center for Art and Politics and PS122 Gallery.

ABOUT THE VERA LIST CENTER

The Vera List Center for Art and Politics at The New School is guided by the unwavering belief that artists have a unique ability to address issues that are urgent to communities around the world. We are:

- a vibrant locally, nationally, and internationally connected hub for art that advances equity, inclusion, and social justice;
- a forum for rigorous study, research, and teaching on the significance of art as a force for political empowerment; and
- a venue to support, present, and commission visionary projects.

Across all our work, we galvanize resources to support artists and nurture public recognition of the extraordinary role they play in society. We are particularly committed to supporting artists who:

- advance equity, inclusion, and social justice—often in a local context—through their artistic practices;
- struggle to find support because of the experimental, political, and/or research-intensive nature of their work; and
- are members of underrepresented communities within the art world.

All our activities are organized around biennial Focus Themes that probe issues of pressing concern to communities around the world. We contribute to a thriving arts ecosystem through:

- direct support for artists (prizes, fellowships, exhibitions, and other meaningful public presentations of artists' work);
- educational and public programming (credit-bearing university classes as well as non-credit bearing seminars and programs that are free and open to the public); and
- publications intended for a wide audience.

We never charge admission to our public programs and we partner often with organizations across New York City and elsewhere that serve diverse audiences who may not otherwise encounter the artists and artistic practices we support. Many of our programs are Livestreamed and most are available as video recordings through our website, making them accessible to audiences across the U.S. and around the world.

VISION, MISSION, AND VALUES

As part of our recent long-range planning process, the staff and board of the Vera List Center rearticulated its mission, vision, and values to ensure they are responsive to our contemporary context and aspirations for the future.

The Vera List Center is an artist-focused forum that imagines and supports politically engaged art, public scholarship, research, and community around the world.

Our Vision

A just and joyful future.

Our Mission

To nurture, connect, and be a resource to diverse communities everywhere by catalyzing generative inquiry, creative practice, collaboration, knowledge, and cultural production focused on the intersections of art and politics.

Our Values

- Art and Education as Public Good
- Political Empowerment and Solidarity
- Independence, Courage, and Joy
- Equity, Inclusion, and Social Justice
- Relationality and Reciprocity

Board	Staff		
James Keith (JK) Brown <i>Chair</i>	Tabor Banquer <i>Director of Strategy and Advancement (As of January 2022)</i>	Tania Aparicio <i>Graduate Student Fellow 2020–2022, New School for Social Research</i>	Marianne Hughes <i>Database Management Student Assistant 2021–2022, Parsons School of Design</i>
Megan E. Noh, Esq <i>Vice Chair</i>		Maryna Arabei <i>Graduate Student Assistant 2020–2021, Schools of Public Engagement</i>	Nelly Kobanenko <i>Graduate Student Assistant 2021, Schools of Public Engagement</i>
Norman L. Kleeblatt <i>Secretary</i>	Re’al Christian <i>Assistant Director of Editorial Initiatives</i>		Kevin Martinez <i>Student Assistant 2020, Eugene Lang College of Liberal Arts</i>
Mariana Amatullo*		Joshua van Biema <i>Summer Curatorial Intern 2020, Yale</i>	Ash Moniz <i>Graduate Student Assistant 2021–2022, Parsons School of Design</i>
Frances F. L. Beatty	Carin Kuoni <i>Senior Director/Chief Curator, VLC; Assistant Professor, Visual Studies, The New School</i>	Sofia D’Amico <i>Summer Curatorial Fellow 2021, Bard Curatorial Program</i>	
Linda Earle		Gabriela López Dena <i>Curatorial Associate 2018–2020, Parsons School of Design</i>	Molly Ragan <i>Graduate Student Assistant 2021–2022, Parsons School of Design</i>
Marilyn Greene	Camila Palomino <i>Curatorial Assistant</i>		Gabriela Ramos <i>Justice Capital Initiative Student Fellow 2021, John Jay College</i>
Susan Hapgood	Eriola Pira <i>Curator</i>	Aryana Elizabeth Ghazi Hessami <i>Graduate Student Fellow, Art and Social Justice 2021–2022, New School for Social Research</i>	
Pia Infante	Adrienne Umeh <i>Assistant Director of Operations</i>	Angelica Hom <i>Evaluation and Reporting Senior Student Assistant Specialist 2022, Parsons School of Design</i>	
Carin Kuoni*	Wen Zhuang <i>Assistant Director of Editorial Initiatives 2020–2021</i>		
Jane Lombard			
Louis Massiah			
Susan Meiselas			
Alan Michelson			
Naeem Mohaiemen			
Mendi + Keith Obadike			
Nancy Delman Portnoy			
Silvia Rocciolo			
Mary R. Watson*			
<i>*ex officio</i>	Students		
	Heran Abate <i>Curatorial Assistant 2019–2021, Schools of Public Engagement</i>		

The Vera List Center is part of a thriving, global ecosystem of artists, organizations, and individuals with intersecting values, missions, and visions for a better world. We gratefully acknowledge our partners whose collaboration in the past two years challenged, delighted, and inspired us, amplifying our impact and helping us to generate meaningful programs for the benefit of our shared publics:

	CEC ArtsLink New York	New York City Economic Development Corporation New York
	Center for Book Arts New York	
	Center for Imagination in the Borderlands Arizona State University Tempe, AZ	Prince Claus Fund Amsterdam, The Netherlands
		PS122 Gallery New York
	Centre of Visual Art, University of Melbourne, Australia	Submerge Detroit, MI
Abrons Arts Center New York	Conflictorium Ahmedabad, India	The Clemente Soto Vélez Cultural & Educational Center New York
AICA-USA New York	Creative Time New York	
Amherst College Press Amherst, MA	El Museo del Barrio New York	Union Settlement New York
BAK–basis voor actuele kunst Utrecht, Belgium	Escuela de Oficios San Juan, PR	Weeksville Heritage Center New York
Bemis Center for Contemporary Arts Omaha, NE	UnionDocs New York	
The Black School New Orleans, LA	Henry Street Settlement New York	
Bluestockings Cooperative New York	High Line Art New York	
Brooklyn Army Terminal, New York	Invisible Borders Trans–African Photographers Organization Lagos, Nigeria	
Castello di Rivoli Torino, Italy	Nepal Picture Library Kathmandu, Nepal	

FUNDERS

Our donors—including our board, other individuals, and institutions—provide the financial support that allows us to probe pressing issues of our time and curate and support new roles for the arts and artists in advancing social justice. We gratefully acknowledge the following donors whose support over the past two years has helped make our work possible:

Institutions

Boris Lurie Art Foundation
 Danielson Foundation
 Dayton Foundation
 Ford Foundation
 Italian Council
 Kettering Fund
 Marian Goodman Gallery
 Mellon Foundation
 Native Arts and Cultures Foundation
 Sigrid Rausing Trust
 The Andy Warhol Foundation for the Visual Arts

Individuals

**Denotes current and former board members;*
***denotes staff*

Mariana Amatullo*
 John Bacon
 Tabor Banquer**
 Frances F.L. Beatty*
 JK Brown* and Eric Diefenbach
 Gabriella De Ferrari*
 Beth Rudin DeWoody
 Linda Earle*
 Ronald* and Frayda Feldman
 Marilyn Greene*
 Francis J. Greenburger
 Agnes Gund*
 Hans Haacke
 Rohesia Hamilton Metcalfe
 Susan Hapgood*
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 Jane Lombard*

Richard Lombard and Nathalie Roy
 Micaela Martegani
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 Naeem Mohaiemen*
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 Mendi + Keith Obadike*
 Nancy Delman Portnoy*
 Laura Raicovich
 Chris Robbins
 Silvia Rocciolo*
 Ingrid Schaffner*
 Rich Sheaffer
 Aleksandra Wagner
 Jonathan Weinberg
 Tamara White

FINANCIAL SNAPSHOT

The Vera List Center for Art and Politics is part of The New School. The university provides a vibrant academic home for our programs and a community of world class scholars, as well as facilities and administrative services at no cost. Our founder, Vera G. List, established a modest endowment to support our work. More recently, our board member Jane Lombard established an endowment to support the Jane Lombard Prize for Art and Social Justice. Apart from these endowments—which together cover less than 25% of our total costs in a typical year—our staff and programs are funded entirely through donations. Information about giving opportunities may be found on pages 46–47, or you may contact Tabor Banquer, Director of Strategy and Advancement, at banquert@newschool.edu or 646.909.3564.

Our *As for Protocols* program cycle spanned the period of July 1, 2020, through June 30, 2022. During that period, our total organizational expenses were \$1,967,800.

Fundraising totals by source for the same period are listed below; in addition to outright gifts, these totals reflect pledges and multi-year gifts and grants in full:

Institutions:	\$1,044,045
VLC Board:	\$72,798
Other Individuals:	\$16,920
Unrealized Bequest Intentions:	\$280,000



- VLC Fellows
- ⬡ Partner Organizations
- ▲ Nominators for 2020–2022 Jane Lombard Prize
- Nominees for 2020–2022 Jane Lombard Prize

- 76 programs and five exhibitions
- 30 program partners and institutional collaborators
- 234 program presenters
- Five fellows out of 273 applications from 52 countries
- 14 student fellowships
- One prize recipient and four Jane Lombard Prize recipients out of 40 nominated projects
- Seven publications
- And over 20,000 attendees online and in-person



THE NEW SCHOOL

The New School is a university where scholars, artists, and designers come together to challenge convention and create positive change, making it a fitting academic home to the Vera List Center for Art and Politics and giving us an enriching context for our work.

Since its founding in 1919, The New School has redrawn and redefined the boundaries of intellectual and creative thought. The university's rigorous, multidimensional approach to education dissolves walls between disciplines and helps nurture progressive minds. The university also has a distinct and longstanding commitment to art as a vehicle for sociopolitical change, manifested in the university's art collection, established with support from Vera G. List and her husband Albert A. List. With leading-edge faculty and world-renowned alumni, The New School is home to students who will have an impact on the world and address the most pressing social issues of our time.

Dr. Dwight A. McBride became The New School's ninth President in April 2020. A leading scholar of race and literary studies, McBride has published award-winning books, essays, and articles and edited volumes that examine connections between race theory, black studies, and identity politics, including *James Baldwin Now; Impossible Witnesses: Truth Abolitionism, and Slave Testimony; Black Like Us: A Century of Lesbian, Gay, and Bisexual African American Fiction; and A Melvin Dixon Critical Reader*. In April 2021, McBride shared a vision for The New School's future that he called the Framework for Fearless Progress, a phrasing that reflects both the university's legacy of questioning the status quo and our aspirations to become an even better version of ourselves.

Dr. Renée T. White became Provost and Executive Vice President for Academic Affairs of The New School in August 2021. White is the editor of four books, including the

acclaimed *Spoils of War: Women of Color, Cultures, and Revolutions* and *Afrofuturism in Black Panther: Gender, Identity, and the Re-Making of Blackness*, and is the author of *Putting Risk in Perspective: Black Teenage Lives in the Era of AIDS*. She has served as editor of the *Journal of HIV/AIDS Prevention in Children and Youth* and as editorial advisor to the *Journal of HIV/AIDS and Social Services*. As a sociologist, White's current research is in the areas of the impact of public discourse on social policy concerning reproductive rights, representations of Blackness in popular culture, and applications of black feminist theory to higher education leadership.

Dr. Mary R. Watson was appointed Executive Dean of the Schools of Public Engagement in July 2014. In this capacity, she leads the founding division of The New School, advancing its innovative approaches to action-oriented, engaged learning in the world. Watson is a leader in worldwide university networks advancing change in higher education, including the 50+20 management education network and the Ashoka Changemaker campus initiative. She is co-founder of The New School's university-wide Social Innovation Initiative, The New Challenge student ideas competition, and The New School Collaboratory, a Rockefeller-funded initiative on university community partnerships. Watson's creative practice and scholarship on the rights of workers reflect her commitment to a more just and equitable world. She serves as an ex officio member of the Vera List Center Board.

VERA LIST CENTER ACADEMIC ADVISORY COUNCIL

Supported by grants from the Mellon and Ford Foundations, the inaugural Vera List Center Academic Advisory Council convened from Fall 2021 to Spring 2022. With representatives of all five New School colleges, the council identified strategic opportunities for amplifying the center's impact on teaching, learning, and supporting new forms of political engagement by artists and creative practitioners, and for partnering with New School faculty and students. The process entailed an extensive mapping of the academic field of art, politics, and ethics in the U.S. and beyond; creative reimaginations of curricular formats; and an exploration of strategic intersections among the center and New School programs with aligned missions, values, and resource needs—notably The New School Art Collection—with the goal of centering art and social justice at the university. The inaugural council members are:

Shana Agid
Dean, School of Art,
Media, and Technology
Parsons School
of Design

Rich Blint
Assistant Professor
of Literature
Eugene Lang College

Jaskiran Dhillon
Associate Professor
Global Studies and
Anthropology, Schools
of Public Engagement

Andrea Geyer
Associate Professor
New Genres, Parsons
School of Design

Carin Kuoni, Co-Chair
Senior Director/
Chief Curator, VLC
Schools of Public
Engagement
Assistant Professor
Visual Studies
The New School

Toya Lillard
Part-time Lecturer
College of the
Performing Arts

Jessica Masters
Assistant Director
Curricular Affairs
Provost's Office

Shannon Mattern
Professor, Department
of Anthropology
New School for
Social Research

Ricardo Montez
Associate Professor of
Performance Studies
Schools of Public
Engagement

Radhika Subramaniam
Associate Professor of
Visual Culture, Parsons
School of Design

Jeannine Tang, Co-Chair
Assistant Professor
of Art History and
Visual Studies
Eugene Lang College

Deva Woodyly
Associate Professor of
Politics, New School
for Social Research

SUPPORT OUR WORK!

The Vera List Center for Art and Politics could not exist without external funding from donors like you. We never charge admission to our programs, and all programs are open to the public and documented on our website.

We are the only institution dedicated exclusively to advancing research, scholarship, and public discourse on contemporary issues at the intersection of art and politics.

For 30 years, we have been guided by the unwavering belief that artists have a unique ability to imagine new forms of political empowerment and address issues that are urgent to communities around the world.

Across all our work, we galvanize resources to support artists and nurture public recognition of the extraordinary role they play in society.



Limited edition, fine arts prints from the Vera List Anniversary Print Portfolio commissioned in recognition of the exceptional legacy of philanthropist Vera List. With original works by artists Dan Graham, Sarah Morris, Matt Mullican, Paul Ramírez Jonas, and Fred Wilson, 2012, Vera List Center for Art and Politics. For further information, visit artspace.com.

We are particularly committed to supporting artists who:

- struggle to find support because of the experimental, political, and/or research-intensive nature of their work;
- advance equity, inclusion, and social justice—often in a local context—through their artistic practices; and
- are members of underrepresented communities within the art world.

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Giving Circles

Vera's List: Named in honor of our founder, Vera's List is a dynamic group of individuals who support the VLC with annual gifts at various levels up to \$999. Suggested gift levels are \$25, \$50, \$100, \$250, \$500, or \$750—but gifts at any level are sincerely appreciated. Small, monthly gifts also make a big difference! Vera's List members are acknowledged on our website and in select print and online materials.

Producers Council: A group of individuals whose leadership support ensures the success of the Vera List Center's dynamic two-year program cycles. Producers Council members commit to providing at least two years of support at one of the following levels: \$15,000+; \$10,000+; \$5,000+; \$2,500+; or \$1,000+. Producers Council members are acknowledged on our website and in select print and online materials. Those members at the \$15,000+ level are additionally recognized as the lead sponsors of our Fellowship Program and will be acknowledged on all print and online materials related to the fellowships as well as at in-person and online programs.

New Society: A group of individuals who have established a planned gift to secure a vibrant future for the VLC. A planned gift provides donors with the opportunity to create a legacy that aligns with both their financial and philanthropic goals. If you are interested in making a planned gift, please contact Tabor Banquer, Director of Strategy and Advancement, at banquert@newschool.edu or 646.909.3564.

Ways to Give

Online
newschool.edu/vlc/give

Check
Please make checks payable to The New School and indicate "Vera List Center" in the memo line. Checks should be mailed to:

The New School
Attn: Gift Accounting
55 West 13th Street
New York, NY 10011

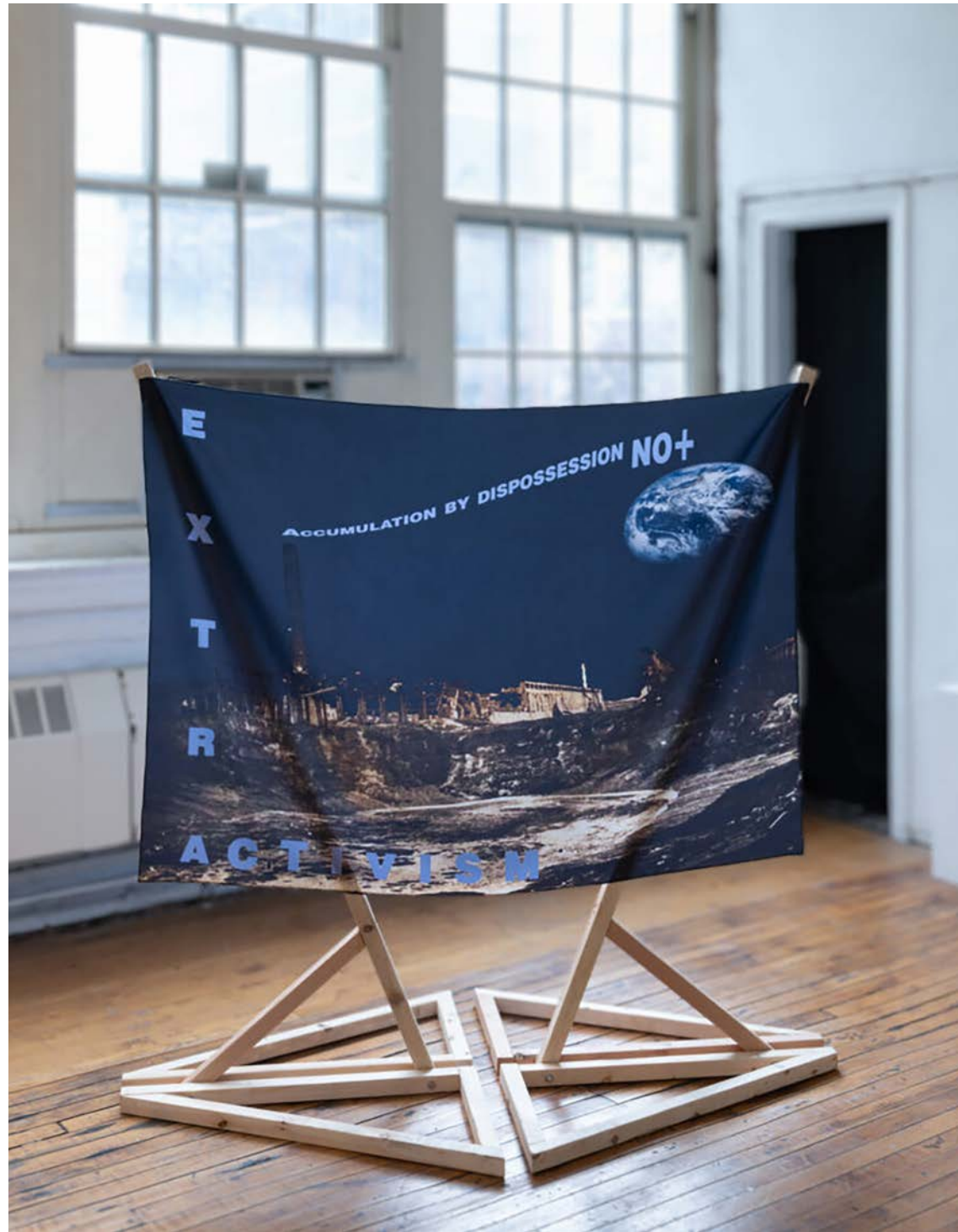
Limited Edition Art Portfolio
The Vera List Anniversary Print Portfolio was created in recognition of the exceptional legacy of philanthropist Vera G. List. It was the generosity of Vera and her husband Albert that enabled the founding of The New School's University Art Collection in 1960. But they also created the Vera List Art Project at Lincoln Center in 1962, MIT's List Arts Center in 1982, and the Vera List Center for Art and Politics at The New School in 1992, among other art initiatives. These institutions joined forces with ArtSpace and the VLC to commission original prints from five internationally renowned artists whom we admire.

- Dan Graham
- Sarah Morris
- Matt Mullican
- Paul Ramírez Jonas
- Fred Wilson

Treat yourself to a spectacular, limited-edition, fine arts print and support the Vera List Center!

For further information, visit www.artspace.com.

Other Giving Options
To make a gift by phone, or to discuss giving options including multi-year pledges, endowments, wire transfers, or gifts of stock and other non-cash assets, please contact Tabor Banquer, Director of Strategy and Advancement, at banquert@newschool.edu or 646.909.3564.



Etcétera, *NEO-EXTRA-ACTIVISM-Protocols for Buen Vivir*, 2022. Installation view: The Clemente Soto Vélaz Cultural & Educational Center, May 20–June 16, 2022. Photo by Lawrence Sumulong/Layer Studio, courtesy Vera List Center for Art and Politics.

Colophon & Credits

This biennial report documents the Vera List Center's 2020–2022 Focus Theme As for Protocols and the activities and events associated with it. We're presenting it to you in gratitude and celebration of thirty years of vital programming at the intersection of art and politics.

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Biennial Report 2020–2022:
As for Protocols

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