

No Justice

Without Love

April 4 – June 30, 2023

Curated by Daisy Desrosiers
Director and Chief Curator,
Gund Gallery at Kenyon College

Without love, our efforts to liberate ourselves and our world community from oppression and exploitation are doomed. As long as we refuse to address fully the place of love in struggles for liberation we will not be able to create a culture of conversion where there is a mass turning away from an ethic of domination.

—bell hooks

No Justice Without Love presents a selection of works by artists, activists, and allied donors who make up the Art for Justice Fund (A4J) community, and beyond. Borrowing its title from the For Freedoms billboard created by writer Jimmy Wu titled *There is No Justice Without Love*, the exhibition embraces bell hooks' theory of "Love as the Practice of Freedom." hooks situates love in its capacity to overcome domination, asserting that: *Without an ethic of love shaping the direction of our political vision and our radical aspirations, we are often seduced, in one way or the other, into continued allegiance to systems of domination—imperialism, sexism, racism, classism.* Through the orienting perspectives of the struggles for justice, liberation, and abolition, the exhibition emphasizes the contingency of transformational change upon a desire to work for and embrace one another in the midst of and to combat difference. Love is here introduced as a choice; to choose a justice that is rooted in love's ethos is to prioritize individual and collective healing and transformation as a means to abolish mass incarceration through cognizance and remediation.

No Justice Without Love exhibits the capacity of efforts made in collaboration by artistic practitioners, culture workers, and philanthropists to improve our society. Artistic expression is unique in its ability to produce visual, literary, and auditory renderings that expand, nuance, and complicate the mindsets that inform frameworks—A4J reiterates this notion of collaboration to support, share, and interpret the works that artists create. Through offering insight into the legacy of art making and advocacy that has existed before the Fund and contextualizing the work that occurred in its midst, the exhibition strives to generate anticipation around the work that is still to come.

1971

Faith Ringgold receives \$3,000 grant to create a mural for the Correctional Institution for Women on Rikers Island

Benny Andrews and the Black Emergency Cultural Coalition (BECC) begin Prison Arts Program at The Manhattan House of Detention, “The Tombs”

1972

BECC hosts exhibition of inmates’ art at The Tombs

Faith Ringgold displays *For the Women’s House*, 1972 at the Correctional Institution for Women on Rikers Island

1973

Smithsonian American Art Museum and James Harithas present *From Within*, featuring 50 paintings by artists incarcerated in the state maximum security prison at Auburn, New York

1976

Maggie Sherwood and The Floating Foundation of Photography present *Is It Really Me in Here*, featuring photographs taken by members of the Floating Foundation workshop at Bedford Hills Correctional Facility

Benny Andrews guest curates *Echoes: Prison, U.S.A.* at The Studio Museum in Harlem, an exhibition of artwork by incarcerated people

1997

Phyllis Kornfeld publishes *Cellblock Visions: Prison Art in America*

2009

Mural Arts Philadelphia launches The Guild, a paid apprenticeship for justice-impacted young people

2010

Michelle Alexander publishes *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*

2014

Nicole R. Fleetwood and Sarah Tobias organize “Marking Time: Prison Arts and Activism Conference” through the Institute for Research on Women, Rutgers, New Brunswick, with accompanying exhibition, *Prison Obscura*, and film program

Bryan Stevenson publishes *Just Mercy: A Story of Justice and Redemption*

2016

The Robert Rauschenberg Foundation announces the winners of its 2016 Artist as Activist Fellowship, a two-year program that funded US-based artists and artist collectives whose work addresses critical social issues, including mass incarceration

Ava DuVernay releases *13th*

2017

Agnes Gund sells Roy Lichtenstein’s *Masterpiece* and donates \$100 million of the proceeds to launch the Art for Justice Fund

Mural Arts Philadelphia starts Reimagining Reentry Fellowship for artists impacted by the justice system

Russell Craig and Jesse Krimes co-found Right of Return USA, offering annual \$20,000 fellowships to six formerly incarcerated artists

2018

Aperture and Nicole R. Fleetwood present *Prison Nation* exhibition and accompanying issue

The Legacy Museum opens in Montgomery, AL to provide a comprehensive history of the United States focusing on its legacy of slavery

2019

Mark Bradford donates proceeds from the sale of limited-edition print series *Life Size* to the Art for Justice Fund

2020

Lisson Gallery and Stanley Whitney donate proceeds of sales from *Stanley Whitney: No to Prison Life* to the Art for Justice Fund

Marking Time: Art in the Age of Mass Incarceration opens at MoMA PS1, exploring the work of artists within US prisons and the centrality of incarceration to contemporary art and culture (travels to Abroms-Engel Institute

for the Visual Arts, 2021; Brown University, 2022)

Nick Cave and Bob Faust donate proceeds from the sale of the limited-edition print *Head Dressed* (2019) to the Art for Justice Fund

2021

Julie Mehretu donates proceeds from the sale of *Dissident Score* (2019–21) to the Art for Justice Fund

Arizona State University Art Museum presents *Undoing Time: Art and the Histories of Incarceration*

Mural Arts Philadelphia launches Women’s Reentry Program, a paid arts and wellness-focused program for returning women and their families

2022

Jared Owens curates *Anthem-X* at Malin Gallery, featuring 42 artists whose practice has a foundation in social commentary and activism

2023

The Art for Justice Fund will sunset in June as planned after investing more than \$125 M to support 200+ outstanding artists and arts and advocacy organizations, and inspiring new opportunities in both the art world and advocacy community to continue to disrupt the narrative and end mass incarceration in America

Paul Rucker



Proliferation,
2009
Video, 11:12
Courtesy of the
Artist

This piece sets original music performed by Rucker against an animation piece to map the proliferation of the United States' prison system. Each note of the composition is marked by a green, yellow, orange, or red dot, each one marking a prison built in the U.S. The green dots represent those built from 1778–1900, the yellow from 1901–1940, the orange from 1941–1980, and the red from 1981–2005. That each dot comes together over the course of the piece to form a map of the United States of America signifies how rapidly and thoroughly prisons have become embedded into the structure of America.

Faith Ringgold



United States of Attica,
1972
Offset poster
21 3/4 × 27 1/2 inches
Courtesy of ACA Galleries

Throughout Ringgold's practice, her works have oscillated between displaying explicit accounts and subtle hints of the violent and oppressing conditions of American society towards women and Black people, mimicking their macro and micro aggressions. *United States of Attica* presents numerous instances of violence that have occurred throughout America's history, including massacres, riots, assassination, and wars. Both Ringgold works in this exhibition portray events of violence saturating the American landscape and acts denouncing this violence being met with further violence.

Sable Elyse Smith



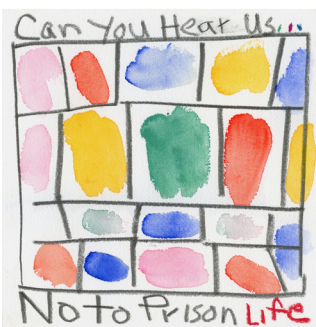
Coloring Book 78, 2021
Screen printing ink,
oil pastel, and oil stick
on paper
60 × 50 inches
Courtesy of Bugeon Lee
Collection

A persisting component of the American justice system is its attempt to normalize that which is in direct opposition to the values of liberty and freedom inherent to our republic. By addressing a found coloring book featuring a “Judge Friendly” that intends to orient children to desired interactions within the court system, Smith depicts the contradictory nature of a system and environment that imprisons and separates while making superficial efforts to console and distract. In this piece, the flimsy lexicon and portrayal of comfort are coupled with Smith's opaque shading to thinly veil the fear, anxiety, and confusion that are intrinsic to court houses, detention centers, and prisons.

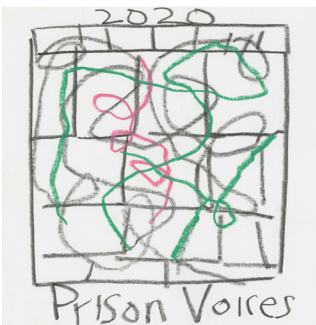
Stanley Whitney



No Prison Life, 2020
Crayon on paper



Can You Hear Us...No to Prison Life, 2020
Watercolor and graphite on paper



2020 Prison Voices, 2020
Crayon and graphite on paper

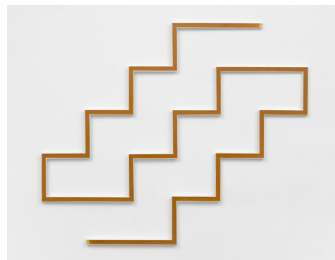


I will say it again...NO to Prison Life, 2020
Watercolor and graphite on paper

All works: 10¼ × 10¼ inches
Courtesy of the Artist

This series of works on paper is an expression of Whitney's distinct color theory abstractions that are paired with stark claims rejecting life lived in prisons. The works exist as utterances of protest that gather momentum around refusing a system that sustains a lifestyle of imprisonment, denial, and dehumanization for a staggering number of people in American society.

Sherrill Roland



168.803, 2021
Steel, enamel, Kool-Aid, acrylic medium, epoxy resin
41 × 49 × ½ inches
Courtesy of Tanya Bonakdar Gallery

Derived from the act of tracing the space between cinder blocks—a motion that is almost therapeutic in its monotony—the form of this piece follows the structure of blocks used to construct a prison cell. Roland materializes the trace of the trace to amplify a movement that reiterates space to become a formation that dominates space. *168.803* transfers the essence of confinement beyond its architectural boundaries to subvert its power.

Maria Gaspar



Unblinking Eyes, Awaiting, 2023
Archival pigment prints on Dibond
Overall: 19 ft 6 in × 10 feet
Courtesy of the Artist

This fragmented iteration of *Unblinking Eyes, Awaiting* evokes the overbearing presence of the Cook County Jail in Chicago while demonstrating the jail's fluid and versatile capacity to infiltrate countless aspects of the lives and environments within, surrounding, and beyond its walls. Gaspar deconstructs the façade of the north-end wall of the jail but maintains its scale to display the near impossibility of dismantling its impact without demolishing its structure.

Julie Mehretu



Rubber Gloves (O.C.), 2018
Ink and acrylic on canvas
96 × 72 inches
Courtesy of the Artist and
Marian Goodman Gallery,
New York

This painting makes reference to the song “Rubber Gloves” by jazz musician Ornette Coleman. Mehretu’s abstraction blurs and syncopates, which resonates with the genre of free jazz that Coleman notably ushered. While the end of Coleman’s “Rubber Gloves” comes to a hard stop, Mehretu’s piece elongates it to a fade out, in a commemoration that has been influenced by one figure to further influence many. The piece speaks to the magnitude of artistry persisting beyond corporality, drawing attention to the impact of justice work that persists despite systemic obstacles and limitations.

Faith Ringgold



Letter from Birmingham City Jail, 2007
Series of eight color screenprints
17¾ × 13¾ inches each
Courtesy of ACA Galleries

- 1 A letter From Martin Luther King
“*While confined here in Birmingham City Jail*”
- 2 Four Little Girls Bombed in a Church
“*I am in Birmingham because injustice is here*”
- 3 For Whites Only
“*Funtown is closed to colored children*”
- 4 Brown Versus Board of Education 1954
“*White Mothers... on Television screaming Nigger; Nigger, Nigger!*”
- 5 The Right to Vote
“*There are counties without a single Negro registered to vote*”
- 6 Police Brutality Viewed Thru Stained Glass Windows
“*Who worships here? Who is Their God?*”
- 7 Slavery
“*For more than two centuries our foreparents labored in this country without wages*”
- 8 Montgomery Bus Boycott
“*My feets is tired but my soul is rested*”

Letter from Birmingham City Jail illustrates the letter Dr. Martin Luther King Jr. wrote in response to white religious leaders issuing a public statement that the nonviolent demonstrations against segregation were “unwise and untimely,” while he was held at the jail in 1963. These works depict how discrimination, racism, and bias have become embedded into American life and have been perpetuated as global, imperial violence. In imaging these harmful conditions and their harmful impacts, Ringgold demands accountability as the first step towards reconciliation.

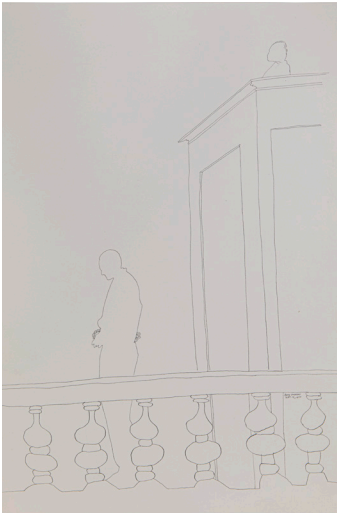
Benny Andrews



Poverty (Study #1-A for War), 1974
Oil on linen with painted fabric collage with rope
100 × 48 inches

At the end of Benny Andrews' first art class taught at the Manhattan House of Detention, he said to the participants, "Well, that's this one, it's been great, and even more important, it's been mutual." The class, held in September 1971, marked the beginning of the Black Emergency Cultural Coalition's (BECC) art programs across the nation in prisons, detention centers, and juvenile centers, and in collaboration with people who were currently or formerly incarcerated.

Depicted in these drawings and painting is the mutual nature of reform and abolition, which must stem from collaborative efforts made by those directly impacted, those in close proximity to the impacted, and those with the authority to alter the impact. Andrews' work often portrayed his commitment to confronting problems burdening Black people in the United States through interventions such as programming and protests. *Poverty (Study #1-A for War)*, *Just Thinkin'*, and *Above and Below* demonstrate the intimate condition of self-reflection in the midst of adversity.

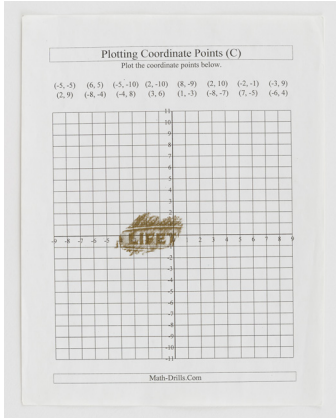


Above and Below, 1975
Pen and ink on paper
17¾ × 11¾ inches

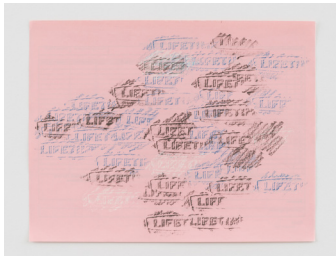


Just Thinkin', 1972
Pen and ink on paper
11⅝ × 9 inches

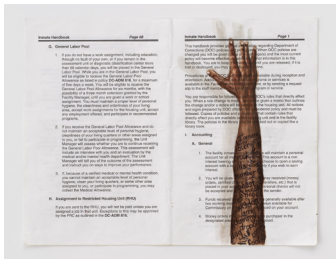
James Yaya Hough



Untitled, 2008–2016
Paper, colored pencil
11 × 8½ inches



Untitled, 2008–2016
Paper, colored pencil
8½ × 11 inches



Not Yet Titled, n.d.
Paper, ink, pencil,
watercolor
8½ × 11 inches



Untitled, 2013
Paper, ink, pencil,
watercolor
8½ × 11 inches

Courtesy of the Artist and JTT, New York

Belonging to Hough's *Invisible Life* series, these works on paper offer a unique insight into the emotional effects of incarceration on an individual. Most of the works were created on documents issued by the Commonwealth of Pennsylvania's Department of Corrections and the Graterford Prison, including Inmate Telephone Authorization Forms, Authorized Visitors Lists, and Official Inmate Grievances. Though Hough's drawings are situated within a larger context of imprisonment as it relates to dehumanization and enslavement, he maintains a visual expression that is as intimate as it is provocative. The precise nature of the pen and pencil speak to the intricacy of works that at times incorporate watercolors to soften the rigid system to which Hough often refers—both elements evoke the artist's hand and indicate the gentleness and resilience of the humanity that demands change.

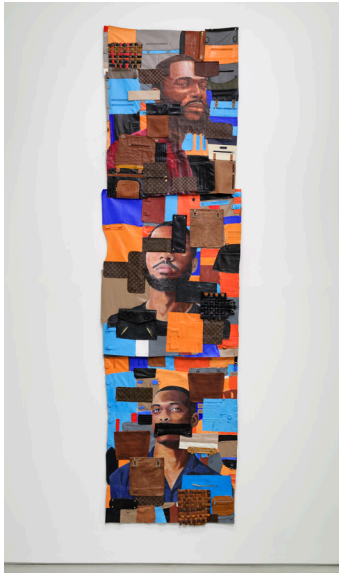
Titus Kaphar



From a Tropical Space,
2019
Oil on canvas
90 × 70 inches
Courtesy of The Museum
of Modern Art, New York.
Gift of Agnes Gund in
honor of Catherine Gund,
2020

This painting is a rich expression of the precarious nature of life and loss that captures the unease and fear that have tainted Black women's experience of motherhood as a consequence of mass incarceration and police brutality. While the saturated pastel colors might suggest a happy before to a tragic after, the feeling of anxiety that emanates from the women depicts the apprehension that seems to constantly, even when subtly, saturate their lives. Though the children and their essence are completely absent from the canvas, their trace remains. Kaphar portrays a scene that has been, while evoking fear for a scene that could be, leaving us haunted by figures we have not seen, but somehow know.

Russell Craig



Cognitive Thinking, 2023
Mixed media
15 × 5 feet
Courtesy of the Artist

Cognitive Thinking is a commemoration through collaboration. Through Mural Arts Philadelphia, Craig has worked with each of the men he has imaged here, who have since passed away. The leather handbags signify the Black and Brown skin of those who make up the majority of the United States' incarcerated population, while dominating colors of orange, blue, and gray reference the uniforms issued to incarcerated people. The source material used to construct the piece inextricably links the men to the carceral system while alluding to how incarceration obscures their image and restricts their access to sight, hearing, and speech. Within this dichotomy that seeks to deprive their humanity, Craig's portrayal of the men, painted with care and in close proximity, reaffirms and bears witness to it.

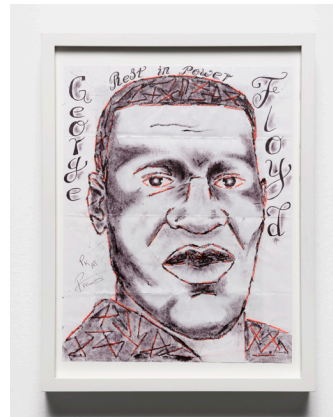
Samora Pinderhughes, Daniel Pfeffer, Lucas Monroe, Michael Barrett, and Carlos Cardona



Ithaca (Hold That Weight), 2021
Single channel digital video, 4:24
Courtesy of the Artist

Based on the real-life story of Lucas Monroe and his friend Michael Barrett, *Ithaca (Hold That Weight)* explores the process of formerly incarcerated people piecing together life following release from prison. Intimate everyday scenes from the life of Lucas Monroe are accompanied by a song and these, together, capture the essence of being reconnected, rebuilding life, and finding joy for returning citizens. The film embodies the spirit of *The Healing Project*, a constellation of works, of which the film is a part, that seek to encourage vulnerability and healing to counter violence and oppression.

Peter Mukuria (aka Pitt Panther)



With Love for George Floyd, 2022
Paper, pencil, string
13 ¼ × 10 inches



Tree of Life in Winter, 2022
Paper, pencil, string
10 × 13 ¼ inches

Courtesy of the Artist and Samora Pinderhughes

These drawings address the power that derives from continuity. The sentiment of resting in power that is haloed above George Floyd's portrait in *With Love for George Floyd* utters the transcendence of legacy. As our environments are intrinsic to our well-being, *Tree of Life in Winter* displays how the decision to remain facing forward, regardless of circumstances, engenders growth.

Titus Kaphar + Reginald Dwayne Betts



Untitled (Redaction), 2019
Selection of 6 from a portfolio of 50 etching and silkscreen prints on paper, in sapele, sapele pommele, and MDF box, finished with hardwax oil
30 × 22 inches each
Courtesy of the Artists

The layers of these prints, made in collaboration between Betts and Kaphar, mirror the layers of erasure, misrepresentation, and objectification inflicted upon those within the carceral system. Yet, these layers—crafted by the depiction, account, and redaction of Kaphar’s portraiture and Betts’ poetry—also call for a close examination that demands we decipher a system in order to account for and reconcile its harm.

Mary Enoch Elizabeth Baxter



A Gifted Child, 2023
Metallic giclée
48 × 36 inches
Courtesy of the Artist

Just as tracing generational lineage through keepsakes and oral histories is an important component of heritage keeping, practicing self-reflection through tracing personal history encourages the confrontation and comfort that engender healing. This work gathers materials from Baxter’s childhood onwards to situate her life trajectories within her circumstances, while simultaneously refusing her experiences’ complete capacity to contextualize her. *A Gifted Child* demonstrates that while we are products of our environment, our internal process of carrying, letting go, holding close, and addressing within these spaces is the gift of our humanity.

Jesse Krimes



Marion, 2021
Antique quilt, used clothing collected from incarcerated people, assorted textiles
88 × 72 inches
Courtesy of the Artist

Marion depicts a setting to which an incarcerated person longs to return. The space is simultaneously fantastical as it is domestic, in a juxtaposition that envisions the conditions of freedom that are deemed practically attainable with those that feel radically idealized. Krimes crafts both visualizations together to suggest how they are bound to each other by efforts to attain liberation. In constructing an image that combines textiles that clothe and cover as a quilt, the piece evokes the intimate nature of a craft that is used to nurture and protect those its creation envelops.

Szu-Han Ho



MIGRANT SONGS, 2019
Choral performance video, 1:02:53
Courtesy of the Artist

An experimental visual and sound performance, *MIGRANT SONGS* uses stories of migrants living in Tiwa Territory (Albuquerque, NM) from various parts of the world and sounds of migration to reflect on how mobility, distance, and disconnect impact our sense of home. Through incorporating bird songs, elements of water’s rhythm, and choral crescendos and swells, the piece evokes fluidity and freedom even as it considers the peace and tensions associated with movement. The fragmented and layered components of the piece come together through an underlying unity that evokes a universal sense of yearning to move freely.

jackie sumell



Abolitionist's Apothecart,
2021
Social Practice
Dimensions variable
Courtesy of the Artist

Through situating plants and herbs within artistic practice, sumell orients perspectives around the liberatory nature of our natural environment. Plants become a model for abolition through their individual healing components working in tandem with their harmonious occupancy of the land. The Abolitionist Tea Party that will activate the installation throughout the duration of the exhibition through public programs seek to encourage a learning about and engagement with abolition that is grounded in tangible and holistic practices. In an effort to imagine a landscape without prisons, sumell points to landscapes that grow and thrive in opposition to control and oppression by way of freedom.

The Writing on the Wall



The Writing on the Wall,
2019–ongoing
Site specific photo
vinyl installation
Courtesy of the Artists

The Writing on the Wall is a shape-shifting collaboration between professor and activist Dr. Baz Dreisinger, artist Hank Willis Thomas, and a growing list of design and production partners including Openbox, MASS Design and Chemistry Creative. An artwork made from essays, poems, letters, stories, diagrams and notes written by people in prison around the world, it is a potent visual intervention. The work sources content from essays, poems, letters, stories, diagrams and notes written by incarcerated and formerly incarcerated people imprisoned in 50 countries around the world to produce a display that amplifies the voices of incarcerated people, emphasizes the agency of correspondence, and situates writing as an act of witnessing.

Go to: twotw.org

Jared Owens



FBOP (Federal Bauhaus of Prisons), 2022
Wood, aluminum, acrylic,
foam, burlap pig feed sack,
soil from prison yard at
F.C.I. Fairton
48 × 122 × 2 ½ inches
Courtesy of the Artist

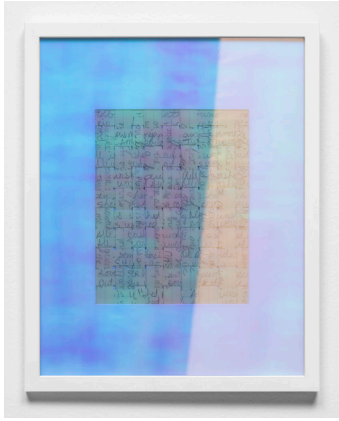
FBOP depicts an aerial view of a prison complex. The plan has been partially constructed from soil at a federal Correctional institution, as well as a burlap pig feed sack, materials that allude to how the prison system is nurtured from the ground up to grow and strengthen. Its abstracted form signifies the maze-like structure of correctional institutions that perpetuate a vicious cycle of entrapment. Through referencing the Bauhaus architectural style that emerged in Germany following World War I and drawing from its embrace of simple geometric forms, Owens sets the style's attempt at finding harmony between form and function to serve society against its, at times, domineering presence. Through complicating form and function, this work addresses the ease with which sound intentions can be misused and mishandled in the wrong hands.

Call and Response

This assortment of works speaks to the vast magnitude of the Art for Justice community. Cultural practitioners who were supported by the Fund and those who are invested in its mission were asked to submit a response that encompasses how the Art for Justice Fund has affected, expanded, or further enabled their practice. These submissions take the form of letters, artworks, videos, and audio that attest to the multifaceted nature of work that is committed to justice. Gathered on a website that serves as an archive of the voices of A4J, which will continue to exist long after this exhibition closes, these testaments speak to the persistence, dedication, and innovation that support the collective nature of advocacy and denote art as a catalyst for deep change.

Go to the website to view the entire archive:
A4J-callandresponse.com

Marcus Manganni



A LOVE BELOW,
2015–2023
Dichroic vinyl, letter to self
from prison
14 ½ × 11 ⅝ × 1 ½ inches
Courtesy of the Artist

In this piece, Manganni creates strips from a letter he wrote to himself and weaves them together to offer a new written and visualized meaning. The letter is now illegible by the standard of its original form, but this new formation presents a different kind of visual legibility—one that is rooted in transcendence, exploration, and chance.

The People's Paper Co-op



in collaboration with Kill Joy and PPC Fellows: Faith Bartley, Nashae Cooper, Tinika Hogan, Ivy Johnson, Janaya Pulliam
My Power Within, 2021
Screen print on handmade paper created from criminal records
17 × 11 inches
Courtesy of The People's Paper Co-op



in collaboration with Nicole Marroquin and PPC Fellows: Aesha Barnett, Faith Bartley, Latyra Blake, Jamila Harris, Veronica Rex, Lisa Shorter
I Am A Queen Not A Prisoner, 2020
Screen print on handmade paper created from criminal records
17 × 11 inches
Courtesy of The People's Paper Co-op

The People's Paper Co-op creates in collaboration with formerly incarcerated women who use a variety of art forms to amplify their stories, dreams, and visions for a more just and free world. These prints utilize both verbal and visual affirmations that speak to the capacity, influence, and perseverance of women who have been impacted by the justice system. Through reappropriating the records that condemned their livelihood by adorning them in validation, these works address the possibility of moving in prosperity in the wake of hardship.

Halim A. Flowers



Fit For Punishment
(4 of 7), 2021
Mixed media on canvas
39 ³/₈ × 29 ¹/₂ × 1 ⁵/₈ inches
Courtesy of the Artist

This piece blends Flowers' interest in art and fashion to depict how individuals become adorned by the labels given to them and those they choose to give themselves. Flowers subverts the term "superpredator" that was harmfully attributed to Black and Brown men and youth in the 1980s and 1990s by using it in proximity to Louis Vuitton's branding as a means to complicate what politics and the media versus high fashion have designated as "in vogue" for their own personal and financial agendas.

Battery Park City Authority



James Yaya Hough
Study for Justice Reflected
(center panel), 2021
Ink on paper
12 × 9 inches
Courtesy of Battery Park
City Authority

These studies were used in preparation for a public art installation in one of Battery Park City's waterfront plazas. The piece manifested as a triptych that depicts despair and hope, and envisions their balance through justice and freedom. Hough visualizes the inextricable link between pain and joy while emphasizing the conditions for joy—in the form of liberation—to prevail.

Gilberto Rivera



Untitled, 2023
Ink, marker, and paint on
cotton canvas jacket
34 ¹/₂ × 30 × 4 inches
Courtesy of the Artist

This jacket is reminiscent of a yearbook or guestbook in that multiple people have come together to mark a moment of their shared history. Rivera has offered those impacted by the Art for Justice Fund space to reflect on their individual experiences with the Fund and to express gratitude for the community the Fund has brought together and amplified. Many of the sentiments speak to the force of love embedded within A4J.

Henry Frank



Get Down, 2022
Acrylic
18 ¹/₂ × 22 × 1 inches
Courtesy of the Artist

Each element of this painting is striking on its own—from a scene of policemen beating a man, to the visuals that extend out from the scene, to the exclamations that frame the scene—and yet their coalescence does not detract from their individual strength. Rather, the bold colors and designs depict the noise that instances of police brutality evoke, allowing the painting to remain as legible as the act.

Bayeté Ross Smith



Still from *How A White Mob Destroyed a City and Got Away With It*, from the *Red Summers* VR series, 2021

How Racist Propaganda Inspired Riots in America's Biggest Cities; Chicago and Washington D.C. 1919, from the *Red Summers* VR series, 2021
Oculus, 360 immersive video

An Omen for Violence To Come; East St. Louis and Houston 1917, from the *Red Summers* VR series, 2021
Oculus, 360 immersive video

Courtesy of the Artist

The works in the *Red Summers* series offer visualized accounts of moments of domestic terrorism fueled by racism and white supremacy in America from 1917 to 1921. These moments are brought together to address them in their continuity rather than as isolated events. Through presenting them in an immersive format, Smith enables viewers to find themselves in the tensions surrounding these historic instances of racially motivated violence while prompting their consideration in proximity to contemporary events.

Gallery visitors may use the VR headset to view a selection of videos from the series.

The *Red Summers* VR series includes 5 immersive videos which can be viewed here: redsummersvr.com

Faylita Hicks

A Liberation All My Own: A Poem for Art for Justice, 2023

Poem, adhesive vinyl on wall
Courtesy of the Artist

All I've ever wanted:

The hug and smile of a child buoyed
by their elder's dreams made real;

To be finally settled
in my grief;

The time and space
to unfurl, come undone;

The access to myself unencumbered
by the insecurity of a shelter-less road;

To fill four glowing walls
with pens, papers, books, and words;

To fill all the hours in between our righteous missives
with music, laughter, and dance;

To be trusted with my vision
and the patience it takes in practice;

To learn and be learned
in the fight for our lives;

To open a fridge
full;

To rest in a bed
warm;

To have a single dime
to my name;

To have my name
be held;

To watch the sun drown
every room in this house with its wonder;

To experience a liberation
all my own.

While strides towards liberation are often recognized as moments notable for their collective strength and impact, a movement owes its reach to the liberation that transpires on the personal level. Hicks' poem encapsulates how being generous, indulgent, and considerate towards ourselves is a freedom that transforms and transports us. Liberation in the form of self-care, through acts of manifestation and appreciation, releases an individual from that which burdens them, which guides them towards releasing us from that which burdens us.

Viewable from East 42nd Street on the west facade of the Ford Foundation Center for Social Justice building:

For Freedoms



Jimmy Wu
*There is No
Justice Without
Love*, 2022
Photograph by
Jeff Scroggins.

In collaboration with Orange Barrel Media.
From For Freedoms *Another Justice: By Any Medium
Necessary* Denver, CO
Courtesy of the Artist and For Freedoms



Dr. KnuckleHead
*Healing Justice
is Love and
Liberation*, 2022
Photograph by
Mike Butler.

From For Freedoms *Another Justice: By Any Medium
Necessary* Miami, FL
Courtesy of the Artist and For Freedoms

The images placed in the windows along the west facade of the Ford Foundation building from 42nd Street are collaborations between artists and the organization For Freedoms that were originally presented as billboards displayed in various locations across the United States. Each work is a call to action that speaks to the persistent empathy and solidarity necessary to unequivocally ensure justice for all people residing in America.

Solidarity is not the same as support. To experience solidarity, we must have a community of interests, shared beliefs, and goals around which to unite... Support can be occasional. It can be given and just as easily withdrawn.

—bell hooks, “Sisterhood: Political Solidarity between Women,” 1986

No Justice Without Love
Curated by Daisy Desrosiers, Director and
Chief Curator Gund Gallery at Kenyon College
April 4 – June 30, 2023

Ford Foundation Gallery
320 East 43rd Street
New York, NY 10017
www.fordfoundation.org/gallery

The gallery would like to extend a very special thanks
to our many partners and collaborators:
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About the Curator

Daisy Desrosiers is an interdisciplinary art historian and the current director and chief curator of Kenyon College's Gund Gallery. Previously, she was a co-curator of the first MOCA Toronto Triennale, GTA21, and also served as the inaugural director of Artist Programs at the Lunder Institute for American Art at the Colby College Museum of Art. Earlier in her career, she was the inaugural Nicholas Fox Weber curatorial fellow with the Glucksman Museum in Cork, Ireland and a curatorial fellow at Brooklyn-based nonprofit, Art in General. This year she is also part of the Center of Curatorial Leadership (CCL) cohort of 2023. She contributed to the 2021 New Museum Triennial publication and *As We Rise* (Aperture, 2021). Desrosiers is currently working on a monographic publication about artist Tau Lewis with the National Gallery of Canada.

About the Ford Foundation Gallery

Opened in March 2019 at the Ford Foundation Center for Social Justice in New York City, the Ford Foundation Gallery aims to shine a light on artwork that wrestles with difficult questions, calls out injustice and points the way toward a fair and just future. Our hope is for this to be a responsive and adaptive space, one that serves the public in its openness to experimentation, contemplation and conversation. Located near the United Nations, the space is situated to draw visitors from around the world—and address questions that cross borders and speak to the universal struggle for human dignity.

About the Ford Foundation

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