

**MARK VERABIOFF
FORSAKEN STATES**

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PRISS MORAL CORRECTNESS SUSPICIOUS SNUFF QUALITY CULTURE

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M. LEBLANC CHICAGO SEPTEMBER 19 - NOVEMBER 10 2020

The Specter of What's to Come: Mark Verabioff's FORSAKEN STATES

by Jane Ursula Harris

Subverting right wing conspiracy theories, pop culture memes, and cultural hierarchies of high versus low, Mark Verabioff's latest exhibition, *FORSAKEN STATES*, is the perfect foil for our deeply troubled times. In the three large-scale collage paintings and floor decal on view, the artist's signature mix of appropriated text and imagery concocts an absurdist, equivocal vision of America where "gouty Karens and Kens", hunky models, white trash antiheroines, and queer patricians hold sway.

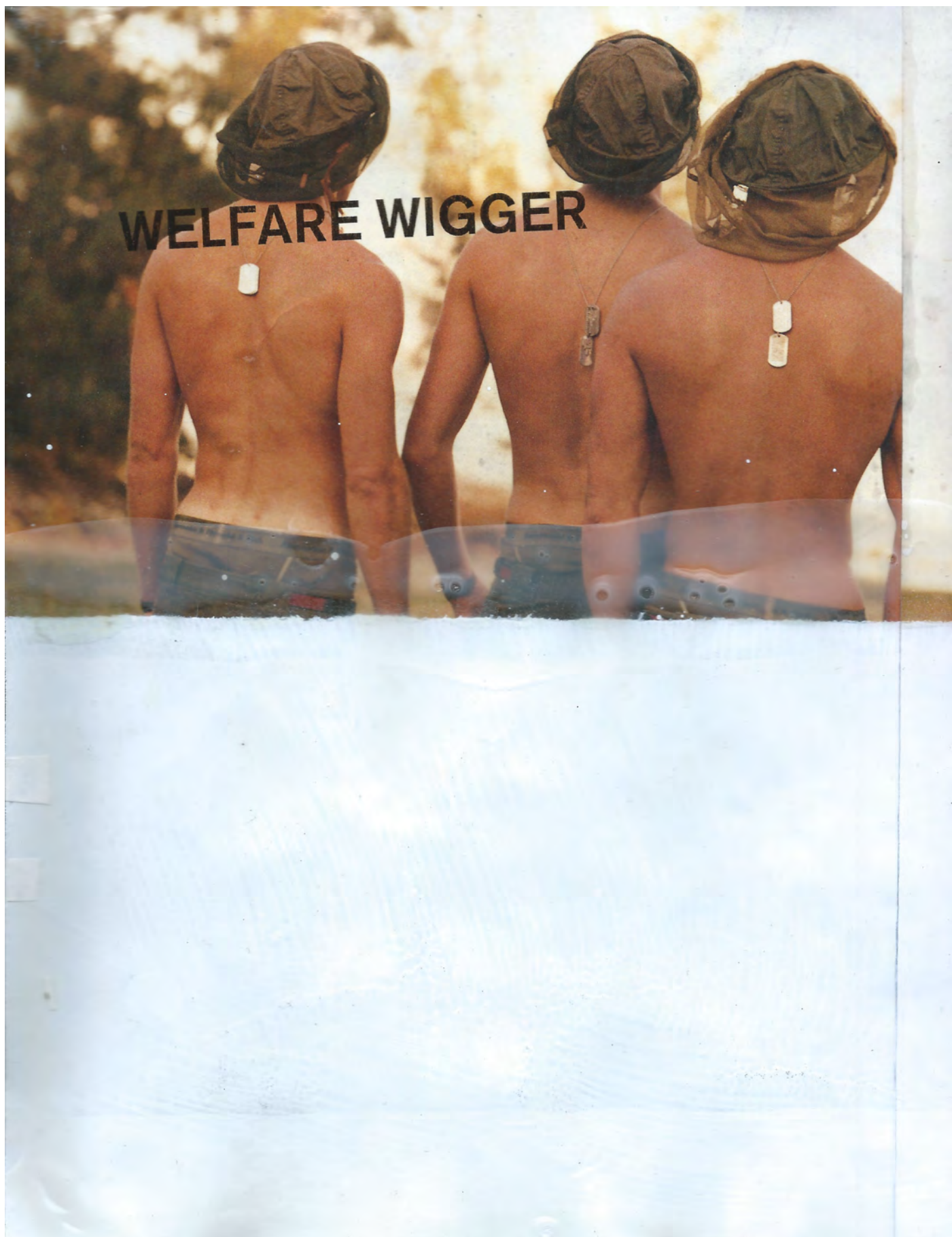
Maude's Dilemma (Part I and Part II), 2020, for example, both bear the phrase LIBBERNAG, a blending of the words Libber and Nag, inspired by the television series, Mrs. America. The artist has long relished in lacing together provocative strings of slang words - populist, political, and academic alike - to create a word salad of insurgent nonsense. In this Trumpian age of Fake News such wordplay eerily mimics the dissembling nature of propaganda that continues to threaten our sense of democracy.

Verabioff though is not after some Baudrillardian critique of media, or aping of simulacra. Rather, like his isolated appropriation of Gore Vidal's comment, "Well, the Constitution has not yet been pregnant", stenciled alongside the canvas edge of Part I, the stripping of language from its narrative context - here, an abortion rights discussion on Da Ali G show - renders it paradoxically compelling and nonsensical. It's notable that *Maude's Dilemma* takes its name from an episode of the titular 1970s sitcom wherein Maude has an abortion (the first representation of an abortion) on prime time TV.

The artist's iconic page tears, ripped like headlines from fashion and art magazines, similarly hijack their glossy origins by weaponizing their glamour with dark wit. Long a staple in his work, most notably in his *ANTIFA* and *abercrombie AF* series (2018-2019), these repurposed ads serve a queer feminist agenda yet preclude easy readings. In recent years, they've migrated onto black canvases where they remain marred, annotated, and redacted with spray paint swirls, prison tears, gum lesions, strips of artist tape, and pools of acrylic medium. In *FORSAKEN STATES*, the artist adds to his gestural lexicon with the inclusion of political buttons à la "Gay Karen And Angry", which are emblazoned across Part II like a marching slogan.



ANTIFA, 2018
page tear, acrylic medium, HP-564, artist tape, black zig memory system,
12 x 9 in (30.48 x 22.86 cm)



abercrombie AF, 2019
page tear, PG-245, spray paint, artist tape, black zig memory system
10.75 x 8.5 in (27.31 x 21.59 cm)

Several of the page tears in Maude's Dilemma come from vintage sources. A photo of a man taken from the book, *Transformations: Crossdressers and Those Who Love Them* (1990) by Mariette Pathy is featured in Part I (adorned with the button "How Dare You Presume My Gender"); and a 1973 Blackgama furrier ad with Liza Minnelli under the brand's slogan, "What Becomes a Legend Most" holds court in Part II. Enlisted as actors-cum-soldiers in Verabioff's army of glamorous insurgents, these figures summon the political rhetoric of trans rights, and anti-fur campaigns, without finger-wagging indictments.

The 1970s-era image of Vidal whose face appears in the lower left corner of Part I, adjacent to his excerpted speech, does much the same. The white viscous smear of medium that runs off it to the right suggests a visual portmanteau of analog video wipes and hookup apps à la Grindr and Scruff. The layers of cut-up white tape that cover his mouth also have multivalent associations, conjuring bandages and gags, and despite being applied pre-COVID, the masks that have become the pandemic's defining - and most contentious - symbol.

Verabioff's decision to couple Vidal's image with a Saint Laurent ad of two male models in American flag-patterned shorts offers another kind of portmanteau. Printed from an Instagram account, replete with handle (@gayhorror666) and cursor, the beefcake duo are positioned directly across from him. An actual flag, their eyes grafted with outsized prison tears. The latter invests their patriotic stylings with the specter of murder, a menacing association enhanced by the sandwiching of the models between a blood-red rectangle and a portrait of Prince Andrew from his Navy days. The royal's honorable past and his recent disgrace in the aftermath of the Harvey Weinstein scandal seem to vie for posterity here; which version will history remember best?

Verabioff's mashup of references in Maude's Dilemma, both within and between images, finds its apotheosis in the fictional character Darlene, from the television show, *The Ozarks*. Represented by the largest page tear in the series, she anchors the "left" corner of Part II, taking the position of Vidal in Part I. Known for her wily redneck persona, at a crucial point in the show she unexpectedly morphs into an ally, protecting her female nemesis, Ruth, by shooting off a man's "pecker". Echoing the white buttons that surround her, which turn the popular Karen meme/slur on its head, Verabioff turns the antiheroine into a "sister" for the cause. Exactly what cause that is remains deliberately open-ended.

The giant floor decal, *PRISS MORAL CORRECTNESS SUSPICIOUS SNUFF QUALITY CULTURE*, 2020, echoes this refusal of coherence. Its title runs along the bottom edge of the work like a dialogue of friendly fire below a shirtless muscular man in blue jeans who leans against a Harley Davidson customized with an American flag. *Action Pants IV* (2020), one of the artist's totem sculptures made of repurposed pair of Acne jeans sits on top of it. Spray painted black, its vertically knotted, wrapped, and rumpled form is artfully arranged onto a metal pole.

Dark and attenuated, its gothic silhouette hovers deliberately between abstraction and figuration. Upon closer look, one finds a set of dog-tags on a necklace dangled around it; one tag repeating the decal/title, the other bearing the most charged word in the show: QANON. Perhaps we're looking at one of the Fascist Bros that Verabioff identifies in other works, perhaps even a gay one. The artist though, with his penchant for re-appropriating slurs, suggests it could stand for Queer Anonymous instead.

As always, these slippages - like the work itself - find a surreptitious appeal in their resolute defiance of logic. As we face a future in which the very notion of truth may become as obsolete as our latest devices, such derailments become harbingers and folly alike. The refusal to make meaning cohere serves as a clarion call as well, confronting us with the specter of what's to come. In the end, Verabioff's *FORSAKEN STATES*, with its absurdist theater of resistance, asks us to become our own insurgents, questioning the world around us, and the world within, even if we can't make sense of either.

-Jane Ursula Harris, September 2020



Maude's Dilemma (Part I), 2020
 page tears, acrylic on canvas, HP-564, rubberized undercoating,
 spray paint, artist tape, vinyl, buttons, gum, black zig memory system
 84 x 64 in (213.36 x 162.56 cm)

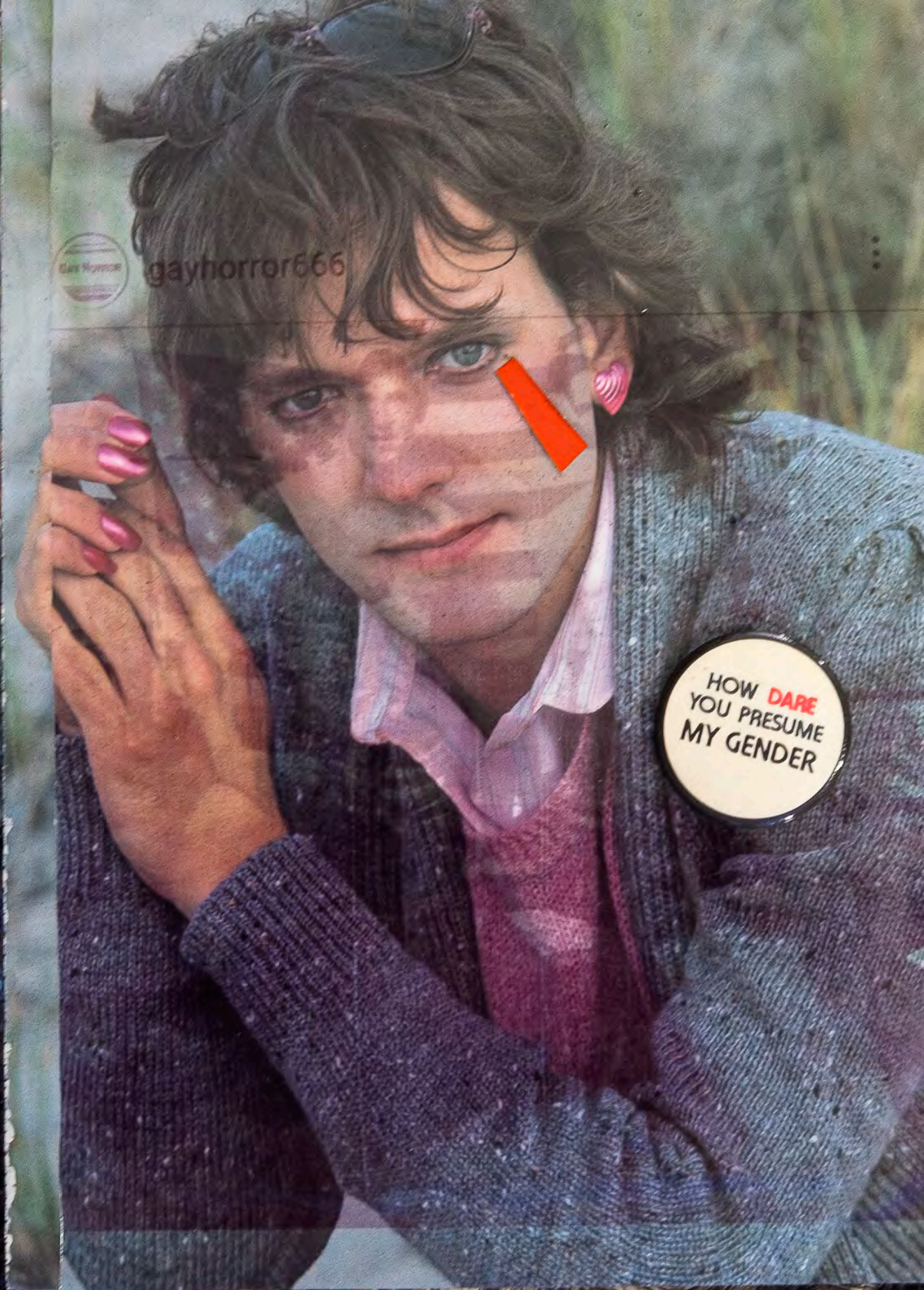


HOW **DARE**
YOU PRESUME
MY GENDER



gayhorror666





Gay Men

gayhorror666

HOW **DARE**
YOU PRESUME
MY GENDER



Maude's Dilemma (Part II), 2020
 page tears, acrylic on canvas, HP-564, rubberized undercoating,
 spray paint, artist tape, vinyl, buttons, gum, black zig memory system
 84 x 64 in (213.36 x 162.56 cm)

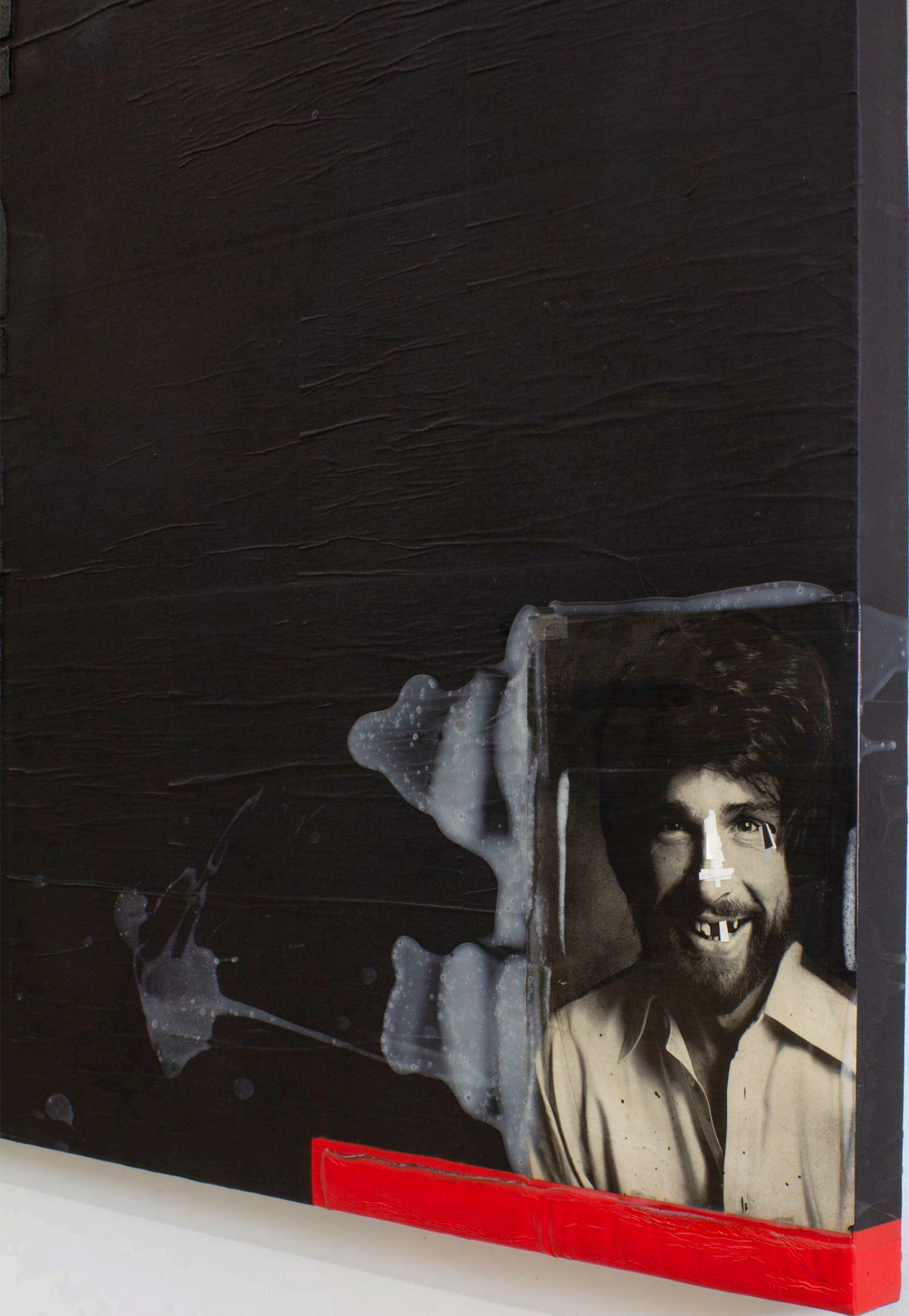


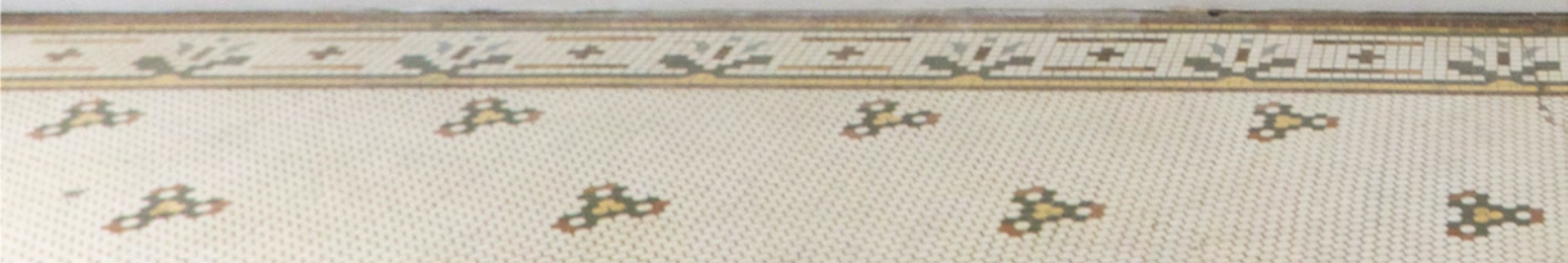


What becomes a Legend most?

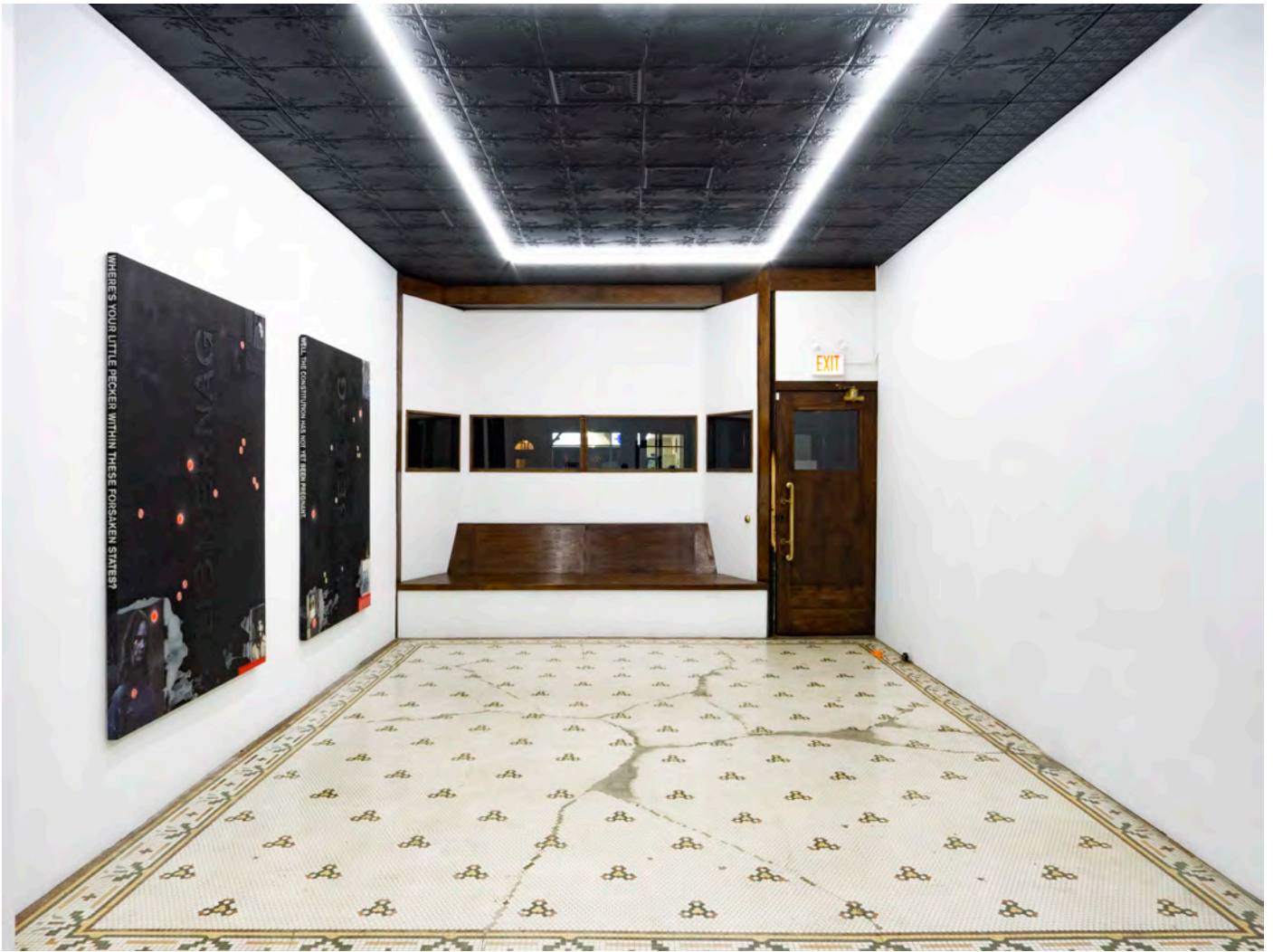
QANQ







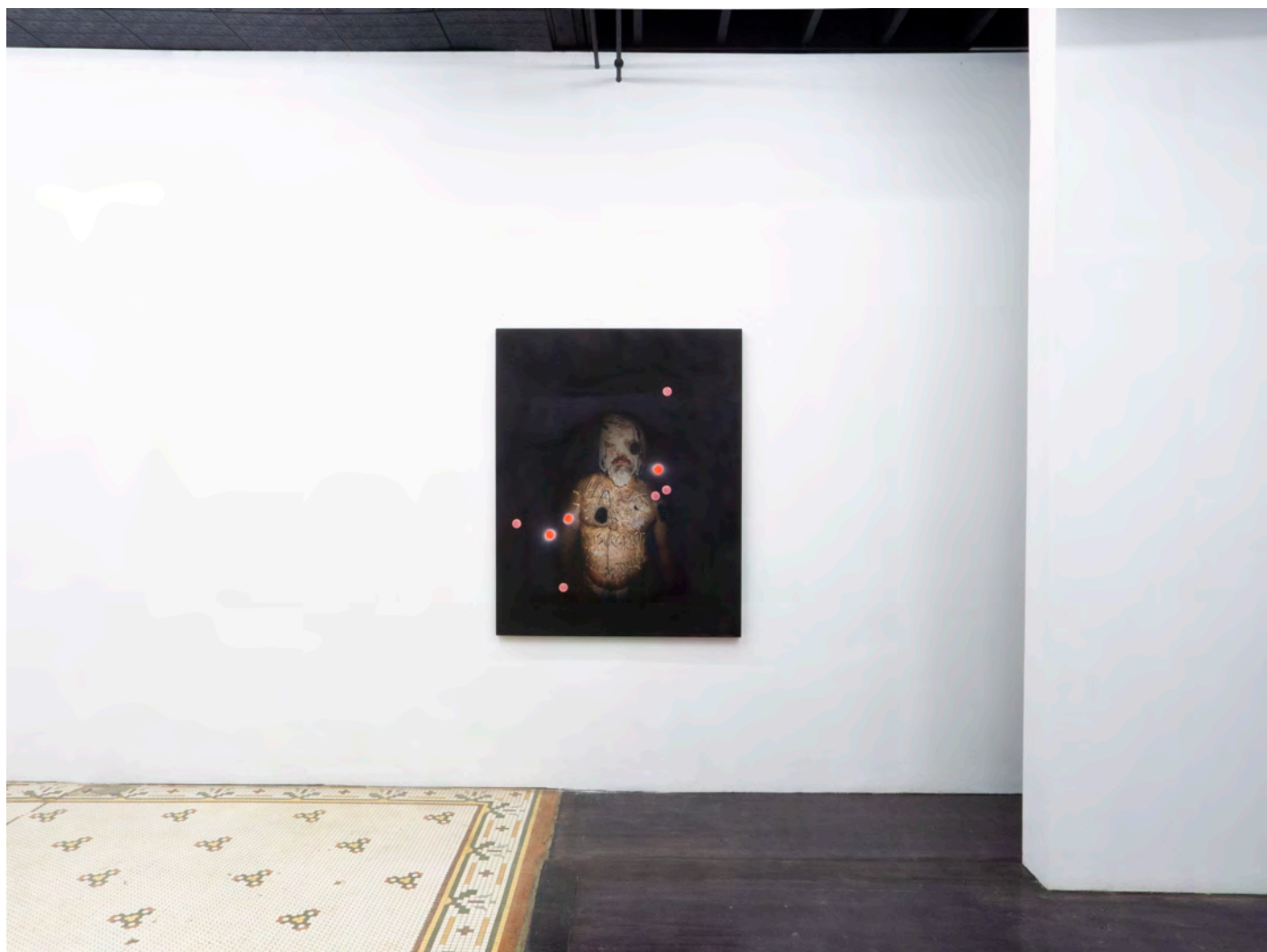




Detail images: *Maude's Dilemma (Part II)*, 2020

Installation view left to right: *Maude's Dilemma (Part II)*, 2020,
Maude's Dilemma (Part I), 2020

Installation view: *Maude's Dilemma (Part II)*, 2020, *Maude's Dilemma (Part I)*, 2020



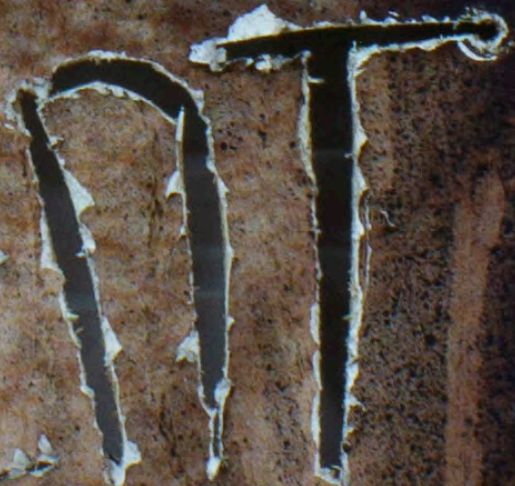
Installation view: *LOAN-DILF-INSURGENT*, 2015/2020



LOAN-DILF-INSURGENT, 2015/2020
C-print mounted onto wood panel, acrylic, spray paint,
rubberized undercoating, artist tape, buttons, gum
60 x 48 in (152.4 x 121.92 cm)

THE ESSENTIAL MOIBING OF KAREN.





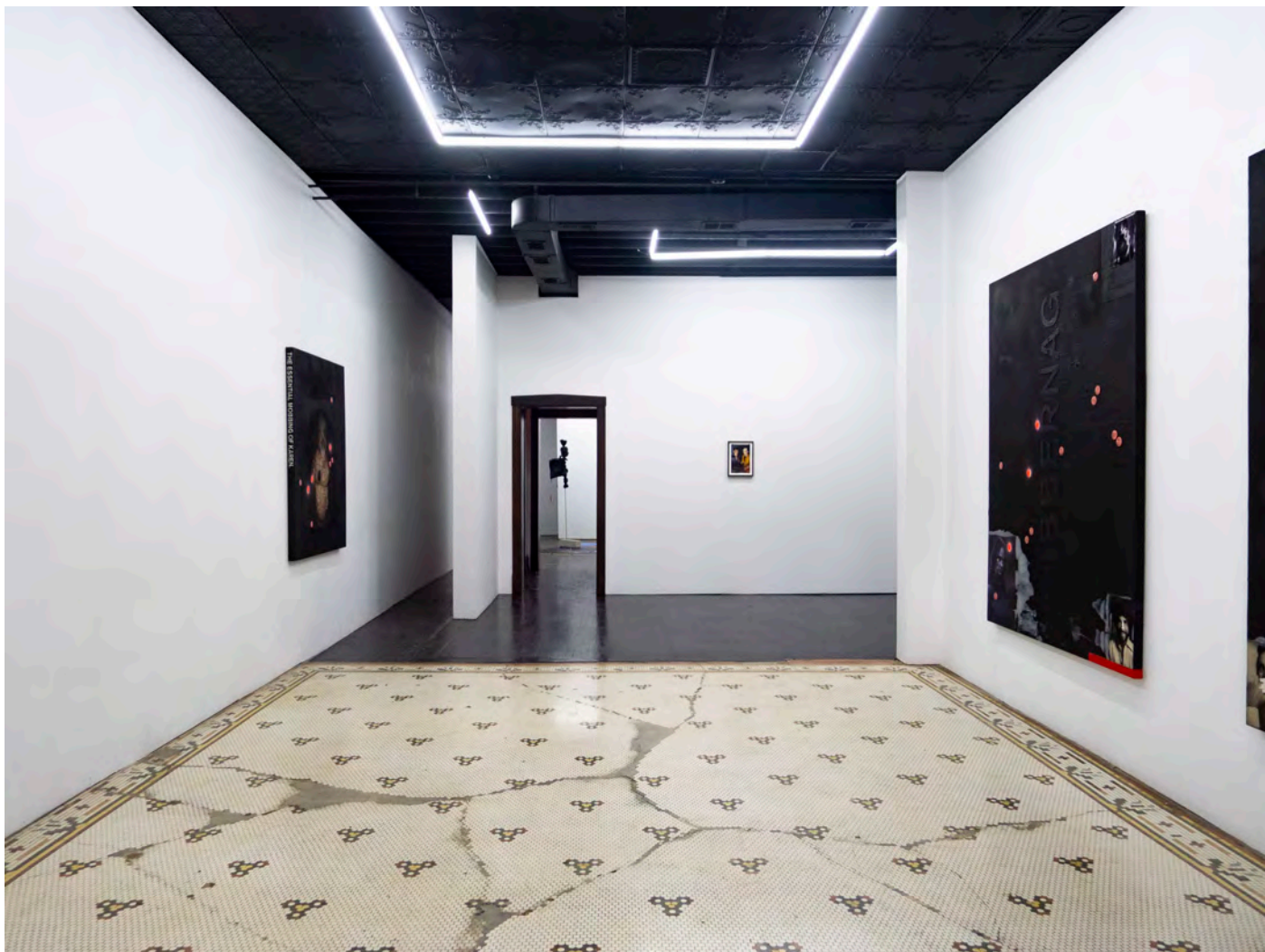


Detail images: *LOAN-DILF-INSURGENT*, 2015/2020

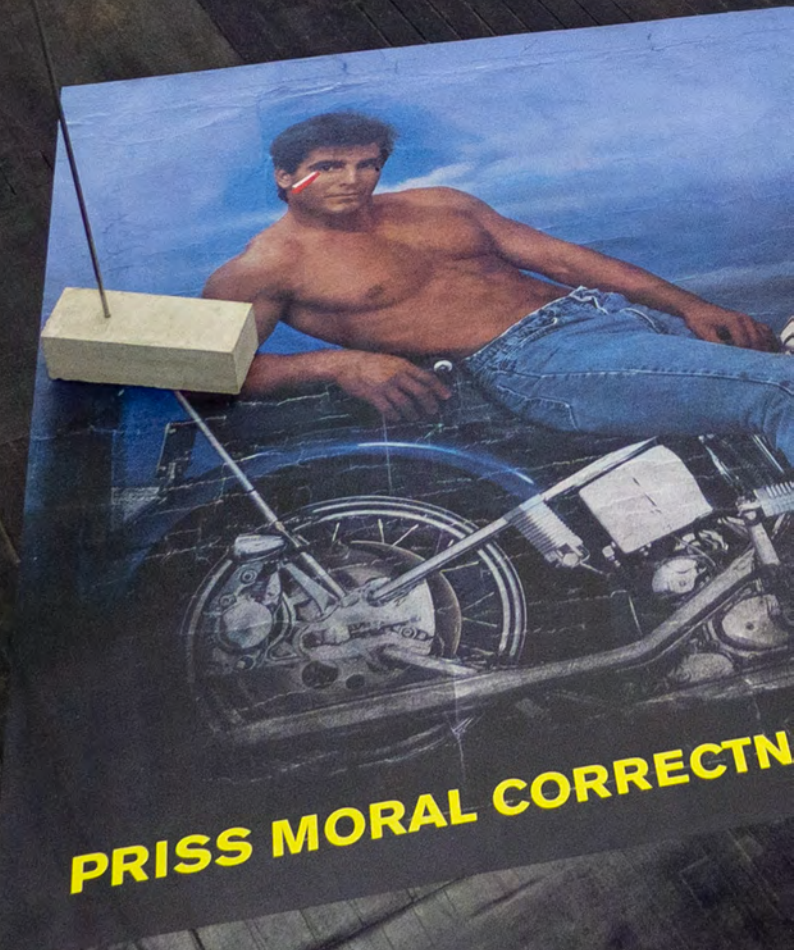
Installation view left to right: *QANON*, 2020, and *Maude's Dilemma (Part II)*, 2020,
Maude's Dilemma (Part I), 2020



QANON, 2020
page tear, acrylic medium, HP-564, artist tape,
vinyl, spray paint, black zig memory system
13 x 9 in (33.02 x 22.86 cm)



Installation view left to right: *LOAN-DILF-INSURGENT*, 2015/2020, *Action Pants IV*, 2020, *QANON*, 2020, and *Maude's Dilemma (Part II)*, 2020





LESS SUSPICIOUS SNUFF QUALITY CULTURE

PRISS MORAL CORRECTNESS SUSPICIOUS SNUFF QUALITY CULTURE, 2020
custom vinyl
96 x 144 in (243.84 x 365.76 cm)



Action Pants IV, 2020
artist worn Acne jeans, spray paint, rubberized undercoating,
concrete, aluminum, custom dog tags
81 x 8 x 26 in (205.74 x 20.32 x 66.04 cm)



FIELD BROWN
COMBAT
NO. 100-100
SERIAL

FIELD BROWN
COMBAT
NO. 100-100
SERIAL

FIELD BROWN
COMBAT
NO. 100-100
SERIAL

PRISS MORAL
CORRECTNESS
SUSPICIOUS
SMUFF QUALITY
CULTURE

OR MOM



THE ESSENTIAL
HOBBING OF
KAREN.

THE ESSENTIAL
HOBBING OF
KAREN.

WELL, THE
CONSTITUTION
HAS NOT YET
BEEN PREGNANT

WHERE'S YOUR
LITTLE PECKER
WITHIN THESE
FORSAKEN STATES
?

Mark Verabioff

Born in Kingston, Ontario, Canada, 1963

Lives and works in Los Angeles, CA

Education:

Nova Scotia College of Art and Design

The Banff Centre for the Arts

Solo Exhibitions, Performances and Screenings:

2020

M. LeBlanc, Chicago, *FORSAKEN STATES*

2019

team (bungalow), Los Angeles, *Poolside Drive-by*

M. LeBlanc, Chicago, *Mark Verabioff: Seminal Videotapes 1984-1992*

Art Cologne, Cologne, *abercrombie AF* (presented by M. LeBlanc, Chicago)

2018

team (gallery, inc), New York, *TEARS*

2017

The Pit, Los Angeles, *Civil Piss War*

2016

Private Places, Portland, *Fascist/Gerd/Private*

2014

356 S. Mission Rd., Los Angeles, *Mark Verabioff: Seminal Videotapes 1984-1992*

2013

Night Gallery, Los Angeles, *BREAKDOWN*

2012

Night Gallery, Los Angeles, *CRACK ATTACK*

ACP (Artist Curated Projects), Los Angeles, *Mark Verabioff: Page Tears*

2010

LAND (Los Angeles Nomadic Division), Los Angeles, *Secret Spill: 2010*

DAN GRAHAM, Los Angeles, *mark verabioff abled woman train wreck hard fuck hairy la*

2009

Eighth Veil, Los Angeles, *OUTWARD MODEL* (performance with Flora Wiegmann)

Contemporary Arts Forum, Santa Barbara, *Forum Lounge: Mark Verabioff* (performance with Flora Wiegmann)

2008

Angstrom Gallery, Los Angeles, *OVERAWE*

2007

Mandrake, Los Angeles, *mark verabioff oinks faculty insurgent phyllis allen 570-6 for model pleasure III*

2002

Clifford Smith Gallery, Boston, *mark verabioff helen keller and another abled woman*

2000

San Francisco Museum of Modern Art, San Francisco, *DART-ACTION-INSURGENCY*

1997

Knitting Factory Video Lounge, New York, *Mark Verabioff: Selected Works*

1995

The LURE, New York, *porkvideostall*

1992

Video In, Vancouver, *Wantfull Judgement*

1985

Anna Leonowens Gallery, Halifax, *de-constructing sexual spectacle quality control performance desire of SKIN*

Two-Person Exhibitions, Performances:

2019

team (bungalow), Los Angeles, *BURY THE BODY: Amanda Ross-Ho, Mark Verabioff*

2015

Ditch Projects, Springfield, *UNZIPPED: Mark Verabioff, Bobbi Woods*

Selected Group Exhibitions, Performances and Screenings:

2021

O-Town House, Los Angeles, *Pathologically Social*

2020

Wil Aballe Art Projects at Stephen Bulger Gallery, Toronto, *Quid Tum? (What Next?)*

de boer gallery, Los Angeles, *THE SPREAD*

www.Passing-Time.org (organized by Neville Wakefield)

QUEENS LA, Los Angeles, *Disposable Boyfriends*
www.epoch.gallery, *Afterlife*
Fierman, New York, *Circus of Books: BLOWOUT*
M. LeBlanc, Chicago, 2020

2019
Anonymous Gallery, 18 Rue Dussoubs, 75002 Paris, *100 Sculptures*
team (gallery, inc), New York, *Scenes of the American Landscape*
Fierman, New York, *Circus of Books*
The Pit, Los Angeles, *Flat Files Show*

2018
Roberts Projects, Los Angeles, *Tragedy Plus Time*
M. LeBlanc, Chicago, *Annunciations: Michel Auder, Darja Bajagić, Rosalind Nashashibi, Mark Verabioff*

2016
Hammer Museum, Los Angeles, *Made In L.A. 2016: a, the, though, only* (curated by Aram Moshayedi, Hamza Walker)
Arturo Bandini, Los Angeles, *Brancusi 2.0*
LAND (Los Angeles Nomadic Division), Los Angeles, *Rob Pruitt's Flea Market*
Phil Gallery, Los Angeles, *GERD (The Failed Promise of Enigma)*

2015
Arturo Bandini, Los Angeles, *Tomb Raider*

2014
Martos Gallery, New York, Another, *Once Again, Many Times More* (curated by Walead Beshty, Kelley Walker)
356 S. Mission Rd., Los Angeles, *Another Cats Show* (organized by Laura Owens)

2012
J. Paul Getty Museum, Los Angeles, Pacific Standard Time Performance Art and Public Art Festival, *BLACKBOX* (invited by Liz Glynn)
Night Gallery, Los Angeles, *Spare Me*
Charlie James Gallery, Los Angeles, *A Romantic Measure*_____

2010
François Ghebaly Gallery, Los Angeles, *Perform! Now!*
LAND (Los Angeles Nomadic Division), Los Angeles, *The Secret (Still) Knows*
David Castillo Gallery, Miami, *Chained to a Creature of a Different Kingdom*
LAND (Los Angeles Nomadic Division), Austin, *The Secret Knows*

Contemporary Arts Forum, Santa Barbara, *FAST-FORWARD: A Screening of Contemporary American Video Art*

2009

China Art Objects Galleries, Los Angeles, *Extra Extra*

2007

Sert Gallery at the Carpenter Center for the Visual Arts, Cambridge, *Existencia: Modes of the Body: Teresa Margolles Mark Verabioff Lawrence Weiner* (curated by Dmitry Mironenko)

LACE (Los Angeles Contemporary Exhibitions), Los Angeles, *ARTSLUT VIDEO*

2006

New Langton Arts, SF Camerawork, San Francisco, *the backroom L.A.* (curated by Magali Arriola, Kate Fowle, Renaud Proch)

Lizabeth Oliveria Gallery, Los Angeles, CA, *Brave New World*

2005

Artists Space, New York, NY, *Log Cabin*

2004

e-flux, New York, NY; Fondazione Giuliani per l'arte contemporanea, Rome, Italy; The Mücsarnok, Budapest, Hungary; Fundação Calouste Gulbenkian, Lisbon, Portugal; Salón Nacional de Artista, El Salóns, Cali, Colombia; 9e Biennale de Lyon, Lyon, France; Extra City, Antwerp, Belgium; KW Institute for Contemporary Art, Berlin, Germany; Portikus, Frankfurt am Main, Germany; The Moore Space, Miami, FL, *e-flux Video Rental* (selected by Lauri Firstenberg)

1997

Mount Saint Vincent University Art Gallery, Halifax, *Queer Looking Queer Acting: Lesbian and Gay Vernacular* (curated by Robin Metcalfe, Jim McSwain)

1995

Centro Cultural Ricardo Rojas, Buenos Aires, *Maricons: Un Comunicado de América del Norte* (curated by Bill Arning)

1993

Andrea Rosen Gallery, New York, *Sign-Up Performances*

Centre Regional d'Art Contemporain, Nantes, *Tattoo Collection*

1992

Andrea Rosen Gallery, New York, *Tattoo Collection*

Akademie der Künste, Berlin, *42. Internationale Filmfestspiele Berlin*

White Columns, New York, *Performance (behind the curtain)*

Wonder Bar, New York, *East Village Video*

1990

Andrea Rosen Gallery, New York, *Video Library*

1989

Collective for Living Cinema, New York, *How Do I Look?* (curated by Bill Horrigan, Martha Gever)

Center for Contemporary Art, Ujazdowski Castle, Warsaw; The Mücsarnok, Budapest;
Canada House, London, *Aurora Borealis: Canadian Video Art*

1988

The Kitchen, New York, *New-Erotic Video*

The New Museum of Contemporary Art, New York, *Nitelife: Three Evenings of Experimental Performance* (curated by William Olander, Russell Ferguson)

Artists Space, New York, *Other Versions (Perversions)* (curated by Dan Walworth)

Directors Guild of America, West Hollywood, *6th Annual Los Angeles International Gay & Lesbian Film & Video Festival*

1987

Pitt International Galleries, Vancouver, *Visual Evidence* (curated by Sara Diamond, Karen Knights)

American Film Institute, Los Angeles, *Only Human: Sex, Gender, and Other Misrepresentations* (curated by Bill Horrigan, B. Ruby Rich)

London Filmmakers Co-op, London; The 10th Tyneside Festival, Newcastle-Upon-Tyne;
Canada House, London; The National Film Theatre, London, *Underground Canada* (curated by Richard Fung)

1986

Videonale.2, Bonn

Walter Phillips Gallery, Banff, *Poetic Signals* (curated by Daina Augaitis, Manon Blanchette)

Cinéma Québécois, Montreal, *15th Festival International du Nouveau Cinéma et de la Vidéo Montréal*

1985

Museum Ludwig, Cologne, *Video Kanada* (curated by Jeanette Reinhardt)

SAW Gallery, Ottawa, Canada, *Exhibition of Canadian Video Art*

Artists' Centre d' Artistes (galerie 101), Ottawa, Canada, *Images of Sexuality*

1984

AIR Gallery, London, *British/Canadian Video Exchange* (curated by Jane Wright, Jeremy Welsh)

A Space, Toronto, Canada, *Wendy Geller Jan Peacock Mark Verabioff*

1983

Centre for Art Tapes, Halifax, *Screening/Performance*

Selected Bibliography:

2020

Harris, Jane Ursula, "The Specter of What's to Come: Mark Verabioff's FORSAKEN STATES" **M. LeBlanc**, Chicago, September.

Moffett, Evan, "Circus of Books and the Lost Pleasures of Print Pornography" **Frieze**, May 8.

2019

Hayden, Christie, "Mark Verabioff at team (bungalow)" **Contemporary Art Review LA**, January 30.

Tilley, John Martin, "Poolside Drive-by" **Office Magazine**, January 31.

Verabioff, Mark "The Blackglama Insurgents" **F Magazine: CELEBRITY**, Issue 8, April/May.

2018

ARTNews.com, "Pictures at an Exhibition: 'Annunciations' at M. LeBlanc", Chicago, August 3, 2018.

Neuman, Barry, "A Talk About 'TEARS' At team (gallery, inc) with Mark Verabioff" **Whitehot Magazine**, February.

Yerebakan, O.C., "New York – Mark Verabioff: TEARS At team (gallery, inc) Through March 3rd, 2018" **Art Observed**, January 28th.

Tilley, John Martin, "Pronunciation Optional: TEARS at team (gallery, inc)" **Office Magazine**, January 11.

2017

O'Connell, Brian; O'Dwyer, Deirdre; "Artist Project: Rakish Light Make-Readies" **X-TRA Contemporary Art Quarterly**, Fall, Volume 20, Number 1.

2016

Berardini, Andrew, "a, the, though, only, Made In L.A. 2016" **artagenda.com**, July 22.

Buckley, Anne, "A Mediation on Contemporary Art: Made In L.A.: a, the, though, only" **Los Angeles Review of Books**, August 3.

Costa, Jamie, "Field Notes: Made In L.A." **theculturelist.org**, June 17.

Czerwinski, Sarah, "Desirables: Made In L.A." **csq.com**

Delphine, "Feminist Reminiscence: A Retrospective of Female Artists Surrounding Contemporary Artist's Mark Verabioff's: Marxism and Art: Beware of Fascist Broism" <https://lavantegardiste.wordpress.com>, September 4.

Griffin, Jonathan, "Made In L.A.: a, the, though, only" **Frieze**, no.181, September.

Martens, Anne, "Labor of Love: Made In L.A." **artillerymag.com**, September 6.

Slenske, Michael, "Made In L.A.: Hammer Museum's 2016 biennial explores history and myth" **Wallpaper**, June 27.

Stromberg, Matt, "The Weird, Wondrous, and Worldly Art Visions of LA" **Hyperallergic.com**, August 19.

Vankin, Deborah, "What is an L.A. Artist? Hammer Museum answers with its 'Made In L.A.' biennial lineup" **The Los Angeles Times**, January 19.

Verabioff, Mark, "Artist Project: Mark Verabioff" **Canadian Art**, Summer.

2012

Aguilar, Carlyn, "ALAC" **Notes On Looking.com**, February 2.

Tuck, Geoff, "A Romantic Measure_____ - a second accounting" **Notes On Looking.com**, August 1.

Tuck, Geoff, "Out-rocking the big dogs" **Notes On Looking.com**, January 12.

Verabioff, Mark, "Margaret Trudeau" Night Papers II, p.8, **Night Gallery**, Los Angeles.

2010

Korek, Bettina, "Perform Now Festival: Interview with Francois Ghebaly" **Huffingtonpost.com**, July 29.

Wise, Lloyd, "Keepers' of the Fame" **Artforum.com**, February 8.

2009

Berardini, Andrew, "Roamin' Holiday" **Artforum.com**, December 24.

Berardini, Andrew, "Black Market" **Artforum.com**, July 18.

2008

Miller, Earl, "Global Canadians" **C magazine**, pp.12–20, cover, Fall, Issue 99.

2007

Berardini, Andrew, "Rise & Sprawl" **Artforum.com**, September.

2006

Aranda, Julieta; Vidokle, Anton, "e-flux video rental (EVR) Catalogue" Volume 1, electronic flux corporation, New York, NY, **Revolver Books**, Frankfurt am Main, Germany.

Firstenberg, Lauri, "the backroom" **Frieze**, Issue 96, p.159, January – February.

Knight, Christopher, "Around The Galleries: Brave New World" **The Los Angeles Times**, p.E27, July 21.

Montreuil, Gregory, "Cabin Fever" **Gay City News**, Volume 4, #8.

Waugh, Thomas, "The romance of transgression in Canada: queering sexualities, nations, cinemas" **McGill-Queen's University Press** (MQUP).

Welchman, John C., Editor, "Institutional Critique and after" **JRP/Rinigier**.

2005

Cotter, Holland, "Log Cabin" **The New York Times**, p.39, January 28.

Public Collections:

Hammer Museum, Los Angeles

The Oakland Museum of California, Oakland

Eileen Harris Norton Foundation, Santa Monica

LACA (Los Angeles Contemporary Archive), Los Angeles

Public Video Collections:

LUX Collection, London

Centre For Art Tapes, Halifax

NSCAD University, Halifax

VIVO Media Centre, Vancouver

V/tape, Toronto

Museum of Contemporary Art Metelkova | +MSUM, Ljubljana

Selected Awards:

Relief Fund for L.A. County Visual Artists, The Getty Foundation

Pollock-Krasner Foundation Grant

Canada Council for the Arts

Jane Ursula Harris is a Brooklyn-based writer who has contributed to *Art in America*, *Bookforum*, *BOMB*, *Cultured Magazine*, *Frieze*, *The Paris Review*, *Flash Art*, *The Believer*, and *GARAGE*, among other publications. Her essays appear in catalogues including Carnegie Mellon's *Jacolby Satterwhite: Spirits Roaming on the Earth*; Participant Inc.'s *NegroGothic: M. Lamar*; Hatje Cantz's *Examples to Follow: Expeditions in Aesthetics and Sustainability*; Kerber Verlag's *Marc Lüders: The East Side Gallery*; Phaidon's *Vitamin D: New Perspectives in Drawing*, Phaidon's *Vitamin P: New Perspectives in Painting*; Universe-Rizzoli's *Curve: The Female Nude Now*; and Twin Palms' *Anthony Goicolea*. Harris curates on a freelance basis, and is an art history faculty member at the School of Visual Arts. She is a 2020 recipient of the inaugural *Cultured Magazine/Parker Pens* writer's grant.

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