

JOAN

Keioui Keijaun Thomas, *No Longer Strange Fruit*

May 13 – July 15, 2023

CHECKLIST

clockwise from left

Entry space

Red Bone, 2022

30 gallon paper lawn and leaf bag, red and yellow tape, red fast food baskets, signage, black latex gloves, American flag
dimensions variable

Warning (posted hopscotch), 2023

cardboard sourced locally, signage
125 x 48 in.

America: On the Backs of Glory, 2022

black latex gloves
120 x 130 in.

Back hallway wall

Videos

Life Lessons: How to be a Man, 10 parts, 2012

1. *Part 1: How to Drink A Beer Like A Man* (excerpt), 2012
video, sound, 1:01 min.
2. *Part 2: How to Walk Like A Man* (excerpt), 2012
video, sound, 0:43 min.

Vitrine 1 prints from:

1. *The Poetics of Trespassing*, SPILL Festival of Performance, Ipswich, UK, 2014
2. *Disposable Labor and Coffee Pissing* in collaboration with Manuel Vason, Rapid Pulse International Performance Arts Festival, Chicago, 2014. Photo by Manuel Vason
3. Study for *The Poetics of Trespassing. Part 1. Absent Whiteness*, Chicago, 2013

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4. Study for *The Poetics of Trespassing. Part 2. Looking While Seeing Through*, Mana Contemporary, Chicago, 2014
5. Study for *My Last American Dollar*, CautroH, New York, 2015
6. *Partitions of Separation and Passing*, Human Resources, Los Angeles, 2015. Photo by Hector Martinez
7. Study for *Roaming: The Poetics of Trespassing*, Out of Site Festival, Chicago, 2014
8. *Black Wood*, DRAWN,]Performance Space[, Folkestone, Kent, UK, 2016
9. Study for *My Last American Dollar*, Pause & Affect residency, Folkestone, Kent, UK, 2019
10. *My Last American Dollar*, Knockdown Center, New York, 2018
11. *Partitions of Separation and Passing*, Human Resources, Los Angeles, 2015. Photo by Hector Martinez

Vitrine 2 prints from:

1. *Distance is not Separation*, Rapid Pulse International Performance Festival, Chicago, 2016
2. *Distance is not Separation*, Broad Museum, Los Angeles, 2017
3. *Distance is not Separation*, Encuentro 2016, Santiago, Chile, 2016
4. *Distance is not Separation*, TBA:16 Festival, Portland Institute for Contemporary Art, Portland, 2016
5. *My Last American Dollar*,]Performance Space[, Folkestone, Kent, UK, 2019
6. *My Last American Dollar*, MoCA Skopje, North Macedonia, 2020
7. *My Last American Dollar Underground*, Mexico City, venue unknown, 2016
8. *My Last American Dollar*, Knockdown Center, New York, 2018
9. *Distance is not Separation*, HOMOCULT 2.0 at Centro Cultural del México Contemporáneo, Mexico City, 2016. Photo by Antonio Zaragosa
10. *My Last American Dollar*, Human Resources, Los Angeles, 2018
11. *My Last American Dollar*, URAQT Festival, Chicago, 2018
12. *Distance is not Separation*, ACRE, Chicago, 2017
13. *My Last American Dollar*, Fierce Festival, Birmingham, UK, 2019
14. *My Last American Dollar*, MoCA Skopje, North Macedonia, 2020

*Laminated infographic of the Brooks, a transatlantic slave ship (1788)

***I Ain't Sweet No More* note, July 8, 2016, 1:21 AM

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Videos

left

1. Study for *My Last American Dollar, Round 2: Black Angeles in the Infield: Dripping Faggot Sweat*, Ox-Bow, Saugatuck, Michigan, 2018
video, sound, 3:05 min.
2. Study for *My Last American Dollar* for Folkestone, Kent, UK, 2019
video, sound, 2:13 min.
3. *My Last American Dollar*, performance documentation at]Performance Space[, Folkestone, Kent, UK, 2019 (excerpt)
video, sound, 5:00 min.

right

Distance is not Separation, performance documentation at Encuentro 2016, Santiago, Chile, 2016
video, sound, 44:15 min.

Built wall installation space

Video and installation

My Last American Dollar, Middle Passage: After the Party, 2018-20, 2023 iteration

Red light, blue plastic disposable cups, foil party confetti, brown paper bags painted in multi colors, green yarn, white and red tape, yellow-red-blue-black plastic buckets, black party streamers, pony bead ropes, blue balloons blown with artist's breath, archival prints, plywood panels

Videos looped in single-projection (in playing order):

1. *NEO ZONG SHIPS*, 2018
text as audio, 5:28 min.
2021 iteration: *NEO ZONG SHIPS* (2018) as close-captioned video, hot-red projected backdrop, 1 loop with voice/audio, 1 loop without voice/audio.
2. *BLACK BODIES*, 2018
text as audio, 4:40 min.
2021 iteration: *BLACK BODIES* (2018) as close-captioned projected video, hot-red, all loops with voice/audio.

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3. *In the Reflection of Ancient Tides*, 2018

video, 5:14 min. and audio/text, duration 5:14 min. (separate channels)

2021 iteration: video and audio of *In the Reflection of Ancient Tides* (2018) in one channel, audio and video together, closed-captions, hot-red projected backdrop, 1 loop with voice/audio, 1 loop without voice/audio.

Black Body Bag, 2022

30 gallon paper lawn and leaf bag, red tape, yellow fast food baskets, black latex gloves, American flag, signage
dimensions variable

Golden, 2022

30 gallon paper lawn and leaf bag, gold paint, brown wig tint, gold foil fringe, signage
dimensions variable

Yellow Bone, 2022

30 gallon paper lawn and leaf bag, black and yellow tape, red reflective tape, green fast food baskets, red latex gloves, signage
dimensions variable

Installation on wall behind *My Last American Dollar*

Black Wood, 2016, 2023

cacao butter vaseline, 1 bag of generic white all-purpose flour
84 x 288 in.

Center of space

Sculpture, assembled on site

Hair Line Towers: Hang Me Out to Dry, 2016-18, 2021, 2023

2 bags of generic sugar, red nail polish, wooden clothespins painted with red nail polish, yellow tissue paper, 4 concrete cinder blocks, 8 red bricks, 2 small recycled cardboard boxes, 18" dark blue hair bundles, yellow braiding hair, red twin-bead ponytail ties, yellow-blue-pink-green-orange-purple butterfly hair clips, 2 bottles of Heineken beer, 2 rolls of plastic packaging tape, 6 clear plastic cups, honey, Elmer's glue, royal-blue yarn, 3 yellow plastic buckets, 3 bars of green soap, brown paper bags.

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Right of Hair Line Towers

Video installations

The Poetics of Trespassing. Part 1. Absent Whiteness, Part 2. Looking While Seeing Through, Part 3. Sweet Like Honey, Black Like Syrup, 2014-16

1. *Part 1, Absent Whiteness, 2014*
video, silent, 4:36 min.
2. *Part 2. Looking While Seeing Through, 2014*
video, silent, 4:36 min.
3. *Part 3. Sweet Like Honey, Black Like Syrup, 2014*
video, silent, 4:36 min.

All parts filmed by Nicolas Bermeo and edited by Christopher Sonny Martinez.

2023 iteration: three-channel video installation: 3 CRT monitors, 3 wooden pedestals wrapped in cardboard sourced locally, purple insulation for material.

Right of The Poetics of Trespassing video installation

Sculpture, assembled on site

The Poetics of Trespassing. Part 1, Absent Whiteness, 2014-16, 2023

wooden chair, 2 wooden boards painted with black chalk paint, chalk, 4 half-cinder blocks, hammer, 4 yellow envelopes, honey, maple syrup, 3 plastic cups, 1 wooden rod, white magic eraser, industrial broomhead, 1 bag of generic masa flour, 8 plaster balls, 2 paper towels covered in plaster.

Opposite of title wall

Video installation

Come Hell or High Femmes: Act 1. She From Flurda, but Some Call Ha Florida, 2022

video, sound, 19:08 min.

cardboard sourced locally

***Archival pony bead ropes throughout exhibition from *My Last American Dollar*.

Thank you to LACE (Los Angeles Contemporary Exhibitions), the Armory Center for the Arts, and Aimee Goguen for loaning equipment.