

**Dionne Lee**  
**Site Unfolding**

February 1 - March 16, 2024

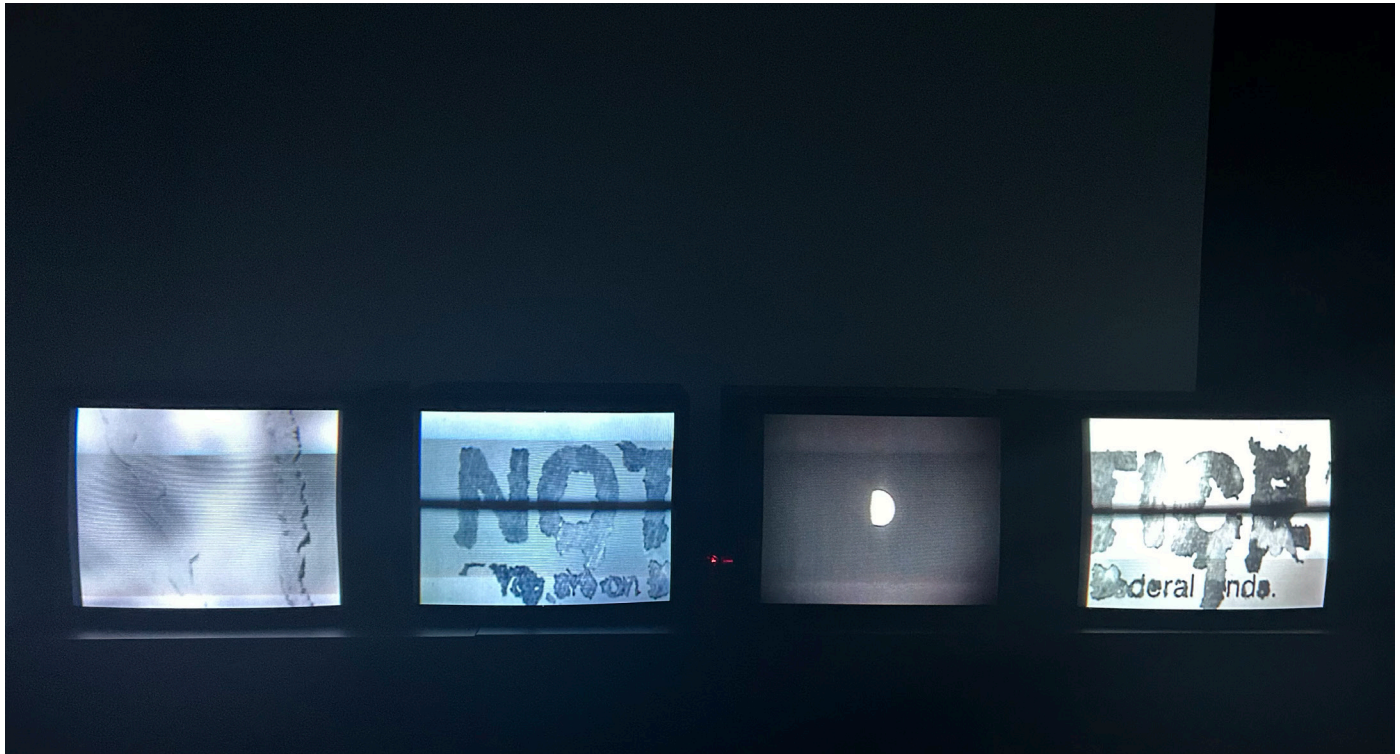
Opening Reception: February 1, 2024, 6-8pm

*Site Unfolding* (2023), a multi-channel video installation by Dionne Lee, uses images and constructions from the natural world to identify narratives that are ingrained without attribution for the underpinning of history and its timeline, the absence of an origin story being central to the visual calculus of the image. The specific sites referenced in *Site Unfolding* are left unnamed as a nod to the broadness of the landscape that makes up the United States and its intermingled and complex associations to the larger topics of ownership, of belonging and of visitorship, of direct human impact and impression upon the land, and of the co-opted heritage inspired by location.

For *Site Unfolding*, a multi-channel video installation, Lee has included audio taken from the ground, both from natural processes such as the movement of water and wind, but also from human intervention such as the sound of a piece of metal being dragged across the packed, dry earth. An excerpt from *Observations on the Ground*, a poem written by Mary Ruefle, is broken apart and repeated by Lee in various ways throughout the video.

With special thanks to the Museum of the Moving Image, New York.

Dionne Lee (b. 1988, New York, NY) lives and works in Columbus, OH and received an MFA at California College of the Arts in San Francisco in 2017. Lee's work has been exhibited at the Museum of Modern Art, New York, US, New Orleans Museum of Art, Museum of Fine Arts Houston, US, The Princeton University Art Museum, US, Contemporary Art Gallery of Vancouver, CA, Aperture Foundation, New York, US, International Center of Photography, New York, US, Light Work, New York, and Florida State University's Museum of Fine Arts. Recent exhibitions include Barbican Art Gallery, London, UK, Penumbra Foundation, New York City, Tara Downs, New York City, The Locker Plant / Chinati Foundation, Marfa, TX, Et al. San Francisco, CA, / (Slash), San Francisco, CA, FotoFest Biennial 2022: If I Had a Hammer, Houston, TX, P. Bibeau, New York City, and Center For Fine Art Photography at the Gregory Allicar Museum of Art, Fort Collins, CO. In 2016 Lee was awarded the Barclay Simpson Award and a Graduate Fellowship at Anderson Ranch Arts Center. In 2019 Lee was an artist in residence at the Center for Photography at Woodstock. Lee was an Artist-in-Residence at the Chinati Foundation, Unseen California, and Land Arts of the American West between 2022-2023.



Dionne Lee

*Site Unfolding*, 2023

Multi-channel video installation (includes four sourced  
Dotronix CRT monitors, four Andor 1 Raspberry pi media  
players, four USB thumb drives, 1 USB keyboard, custom  
plinth, 1 pair of Bose speakers)

Edition 1/3

**I Wonder if Waves Feel a Sense of Kinship According to How They Were Formed: A Cento**  
by Saretta Morgan

Rising out of the drowned Kingdom  
Into which all oceans disappear  
Shifting their stripped bones  
[What might be] yucca plants or a dried creek  
Land incised by a wall becomes a beach

The rain the river the rat the snake  
Also the wall's containment  
A scarlet snake wound  
In the tissue between the floodplains  
Red-colored blossoms green-colored blossoms

If a river spoke English it might say:

(Spilling over their scalp)

The chain cholla fruit then fall  
Taking the shape of their longing  
To lose  
To lose government

To live toward the direction of the ocean  
Where in times of crises the tributaries  
Long scarves of ocean  
Bear and be whatever darkness [or leaping]  
Will say it not roughly

This sound breaks the wave of  
An island folded in half  
Watch the slow green-blue dunes lift open  
Eyes threading the vein  
The sand calls out for

The song, if translated might feel like this:

(Taking the shape of their longing)

Soy tu cuerpo y estoy sobre la mesa donde  
Se encausa la corriente del mundo  
A river is a body  
No two droughts are alike

Written for the occasion of *Site Unfolding*, a solo exhibition by Dionne Lee. With lines from Eduardo C. Corral, *Slow Lightning*; Natalie Diaz, *Postcolonial Love Poem*; Dolores Dorantes, *El Rio*; Saretta Morgan, *Alt-Nature*; Roger Reeves, *Best Barbarian*; Brandon Shimoda, *Hydra Medusa*; Javier Zamora, *Unaccompanied*; and Ofelia Zepeda, *Ocean Power*.

Saretta Morgan is a poet whose recent work addresses intimacies and ecologies that form in the shadows of U.S. militarism. She is the author of *Alt-Nature* (Coffee House Press, 2024), *Feeling Upon Arrival* (Ugly Duckling Presse, 2018), and *room for a counter interior* (Portable Press @ Yo-Yo Labs, 2017). Learn more at [sarettamorgan.com](http://sarettamorgan.com).