

*Bleeding Canvas* was a slip of the tongue. I was teaching my students about the period of time in the Kansas territory known as “Bleeding Kansas,” the bloody clash between pro-slavery and anti-slavery combatants. Instead of saying “Bleeding Kansas,” I said “bleeding canvas.” This has happened three times in three years of teaching U.S. history.

What glitch was this? Why canvas? I don’t even use canvas that much in my work as an artist. I started to treat the slip as a point, a locale to get to, or a spot from where to start, or a place to rest (or wrest). Where is this Bleeding Canvas territory?

I thought about my experiences as a learner, teacher, artist, worker, and consumer. I thought about missteps that reinforce my position. I thought about my finances. I thought about maldistribution. I thought about big wealth. I thought about our Gilded Age. I thought about going on strike. I thought about owners. I thought about workers. I thought about taxes. I thought about time spent. I thought about my job. I thought about my students. I thought about *what does it look like to look at me in front of you*. I thought about primary sources (evidence). I thought about John Brown and his *transaction*. I thought about how to be an ally. I thought about corrected behavior. I thought about active participants vs. passive consumers. I thought about being mal-adjusted. I thought about free reading. I thought about free listening. I thought about fast, free delivery. I thought about video streaming.

D’Ette Nogle (b. 1974, La Mirada, CA) received her MFA from the University of California, Los Angeles. She currently has a solo exhibition on view with Hannah Hoffman, LA. Previous solo exhibitions include Reserve Ames, Los Angeles, CA (2016); Egg, Chicago, IL (2015); The Finley, Los Angeles (2015); Clifton Benevento, New York, NY (2014); and L.A.C.E, Los Angeles, CA (2001). Recent group shows include Gallery Share hosted by Hannah Hoffman, Kristina Kite Gallery, and Park View, Los Angeles, CA; Hurts to Laugh, Various Small Fires, Los Angeles, CA (2018); A Change of Heart, Hannah Hoffman, Los Angeles, CA (2017); EGG, Essex Street, New York, NY (2015) amongst many others. Her work has been featured in Made in L.A. at The Hammer Museum and Sonsbeek 9 in the Netherlands.

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