

TOMASHI JACKSON

The Land Claim

Tomashi Jackson's intricately layered and boldly composed large-scale paintings rigorously examine the nature of form and meaning. Visually captivating, these works provoke an urgent discourse around historical narratives of labor, collective memory, educational access, transportation, and land rights experienced by communities of color.

For *The Land Claim*, Jackson investigated the histories of Indigenous, Black, and Latinx communities on Long Island's East End. She employed a research methodology grounded in recorded interviews and archival material; a process that she first experimented with in 2011 during her graduate thesis work at the School of Architecture & Planning at the Massachusetts Institute of Technology. She visited the Hamptons in January 2020 to meet with members of these communities and continued the conversations virtually during the COVID-19 pandemic. The transcribed discussions and historical images—assembled and analyzed by a team of collaborators—served as source material for a series of paintings, a publication, and an archive. According to the artist, each of these components make up the artwork.

Jackson created the large-scale paintings while in residence at The Watermill Center as an Inga Maren Otto Fellow in early summer 2021. The paintings' surfaces are embedded with locally sourced fabrics, potato bags, ground wampum shell from a Shinnecock wampum carver, and soil from the grounds of the Parrish Art Museum, which were once used as potato fields. Jackson constructs juxtaposing compositions by hand-painting images in halftone lines onto the surface of each canvas and overlaying them with images printed on transparent vinyl strips. The protruding wood frames, reminiscent of storefront awnings, allow colors and silhouettes to be cast onto the walls beneath.

These layered works incorporate abstraction and representation, translucence and opaqueness. Their dynamic compositions reflect how the themes which emerged from her research—such as the integral role of women in family life, the sacredness of land, and generational experiences of labor—are intricately interwoven and reproduced throughout history.

Corinne Erni
*Senior Curator of ArtsReach
and Special Projects*

Wall texts, continued

The Parrish Art Museum is situated on the traditional and ancestral territory of the Shinnecock people, who have stewarded this land through the generations. We strive to honor our relationship with the Shinnecock people and acknowledge the continued displacement and genocide of Indigenous peoples during the period of colonization and beyond.

Tomashi Jackson (b. 1980) explores the sacredness of land, generational experiences of labor, and the role of women in communities of color on Long Island's East End in *The Land Claim*. The exhibition gives voice to several of the many underrecognized narratives of this land. After a year-long research process that included in-depth conversations with members of Indigenous, Black, and Latinx communities in this area, Jackson created a multipart exhibition of new works. It begins with a sound installation at the Museum's outside entrance and continues with a translucent window print and painting in the Norman and Liliane Peck/Peter Jay Sharp Foundation Lobby, a series of six paintings in the Robert

Lehman Foundation Gallery, and an interactive Study Room in the Susan M. Weber Gallery. Jackson titled the exhibition *The Land Claim* after a conversation with a member of the Shinnecock Indian Nation, who brought her to understand that the story of the Hamptons is inextricably connected to land appropriation.

Tomashi Jackson often describes her practice as centered around meaningful generosity. In this spirit, the Study Room offers an immersion into the creative process and research methodology that informs *The Land Claim*. Visitors are invited to contribute their own family stories, experiences, and images to the multilayered histories of this area.

Jackson worked closely with artist and educator Martha Schnee, research scholar K. Anthony Jones, and the Parrish Art Museum's curatorial fellow Lauren Ruiz to facilitate oral interviews and gather images from members of the area's Indigenous, Black, and Latinx communities. The result is a compilation of archival photographs from families, historical societies, libraries, and the press; resource material from local community organizations; and a series of drawings and notes made during the interviews by Schnee.

The Parrish Art Museum is immensely grateful to Donnamarie Barnes, Bonnie Cannon, Steven Molina Contreras, Jeremy Dennis, Kelly Dennis, Georgette Grier-Key, Minerva Perez, Tela Loretta Troge, and Richard "Juni" Wingfield for their generosity in sharing their stories.

Tomashi Jackson
The Three Sisters

In 2017, I asked Parrish Art Museum curator Corinne Erni what was happening among communities of color in the East End of Long Island. She told me about how the Latinx community often faced discrimination through frequent traffic stops that led to Immigration Customs Enforcement (ICE) detention and ultimately family separation. Even as there is an unquenchable thirst for their labor. I visited Southampton in January 2020 as a working artist to begin learning about the lived experiences of Black, Indigenous, and Latinx people of the East End. I met with five community members in person (Bonnie Cannon, Kelly Dennis, Georgette Grier-Key, Minerva Perez, Richard Wingfield), as well as staff members at the Parrish and the Watermill Center. My initial questions were focused on issues of transportation, livelihood migration, and labor. Soon after, the COVID-19 pandemic prevented me from returning to the East End for more than a year.

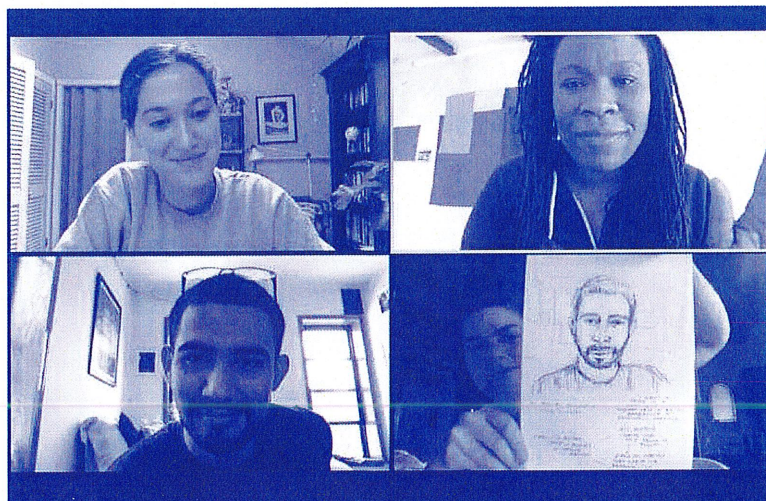
While sheltering in place in Massachusetts I worked with a team of Harvard graduate and professional students at the Radcliffe Institute for Advanced Study. Though we remained in physical isolation, we discovered ways to continue our project that focused on topics surrounding educational equity after the *Brown v. Board of Education II* Supreme Court decision of 1955. Our methodology centered on meaningful generosity and the creation of multiple accessible archives from recorded and transcribed conversations. This information served as my source material to produce new visual artworks, a publication, a body of interview drawings and notes, a selection of archival images, a music playlist, and designs for ongoing museum programming and curricular materials for displaced learners. We identified the publication as an important tangible outcome that, during our yearlong process of collection and analysis, we came to regard as the work itself, the work of prioritizing under recognized narratives in public spaces.

This practice of creating research-driven multimedia works inspired by video-recorded and transcribed interviews began in 2011 with my graduate thesis work at the School of Architecture and Planning at the Massachusetts Institute of Technology. While interrogating the realities of infrastructure and labor in the built environment, I asked my mother, Aver M. Burroughs, questions about our family's history of informal domestic labor in Texas and California, and this led to the creation of projects informed by our recorded interactions. The methodology reemerged out of necessity with fresh life and purpose in 2020 as we employed it for the *Brown II* project at Harvard Radcliffe and then in preparation for my exhibition at the Parrish called *The Land Claim*, where it has transformed again.

Over a number of months, I've worked closely with artist and Parrish curatorial fellow Lauren Ruiz and with artist and educator Martha Schnee to facilitate nine videoconference interviews with people of the Indigenous, Black, and Latin American communities on the East End.

Excerpts from upcoming exhibition catalogue

2.
The last interview for *The Land Claim*, May 26, 2021. (Clockwise from top left) Lauren Ruiz, Tomashi Jackson, Martha Schnee, and Steven Molina Contreras. Courtesy Tomashi Jackson.



We returned to some of the community members I met in early 2020 and included four additional interviewees for a total of nine recordings. During each conversation Martha drew portraits of our discussants as all three of us took notes. Joined by research scholar K. Anthony Jones, we later returned to the archive of Martha's drawings to guide us in processing and analyzing information for this manuscript. In studying the drawings and notes we found an echo of common emphasis among these distinct and interrelated communities. Every one of them spoke about their communities being held together by the work of women, the sacredness of the land, and meaningful generational experiences of labor. This narrative pattern forms the structure for the following interview excerpts called "The Three Sisters."

The Three Sisters refers to the North American Indigenous farming intercropping method of planting corn, squash, and beans together in mounds in which each life form helps the others to grow and thrive as they have for centuries. Matriarchy, sacred relationships with the land, and the meaning of labor have arisen from this effort as similarly interrelated and intertwined among the three distinct communities centered in this inquiry. These interview excerpts and the related collection of archival photographs inform the seven new paintings in the *Land Claim* exhibition. For this project, there is no one without the other. The encompassing work explores illuminating, understanding, and affirming the shapes of things, and the intersecting nature of lives in historic realms of public and private spaces. This would have not been possible without the extraordinary contributions of the participants and the research team, to whom I am immensely grateful.



4. Richard "Juni" Wingfield with what remains of a garden on Hillcrest Avenue in Southampton, NY, 2021. Courtesy Lauren Ruiz.

5. Puerto Rican immigrants working on a potato farm ca.1950. Courtesy the Migration Division Collection at the Archives of the Puerto Rican Diaspora, Center for Puerto Rican Studies, Hunter College, City University of New York



Excerpts from essay by Corinne Erni

What's Going On in the Hamptons?

Water Mill, New York, January 31, 2020

Jackson visited the Hamptons only a few weeks before the country entered the COVID-19 pandemic lockdown. When we first began discussing a project for the Parrish, she asked me, "What's going on in the Hamptons among Indigenous, Black, and Latinx communities?" As always, understanding the patterns of experience for people of color in public space was important to her. I mentioned the infrastructural segregation of Long Island's East End—the lack of affordable housing and public transportation; displacement of Black and Indigenous communities for development; Immigration and Customs Enforcement checkpoints and raids to uncover undocumented immigrants from Latin America.

To assist in her immersion in the area, I arranged for meetings with advocates, historians, and members of Indigenous, Black, and Latinx communities, many of whom the Parrish partners with on a regular basis: OLA (Organización Latino-Americana) of Eastern Long Island, Eastville Community Historical Society of Sag Harbor, Bridgehampton Child Care & Recreational Center, and the Shinnecock Indian Nation in Southampton. The conversations were focused and intense and Jackson's copious handwritten notes would nourish her for months to come. During these conversations, she found common concerns of migration, labor, housing, and mobility among these communities. Despite the fact that these experiences are mostly hidden from visitors to the Hamptons, as Jackson points out, certain policies affect all of us as a society even when some of us are not consciously aware of their presence.

Summer of Loss

Water Mill, New York, August 7, 2020

Jackson's exhibition at the Parrish, originally scheduled for July 2020, was postponed because of the COVID-19 pandemic. To mark her presence at the Museum, which seemed necessary during a summer when the entire world erupted in protests after the murder of George Floyd, Jackson and I decided to project five of her video collages on the south façade of the Museum. One of the selections was Self Portrait: Tale of Two Michaels, which I had seen in 2017. It was a sad constancy that this work made in 2014, during what seemed to Jackson "an endless epidemic of blatantly racist violence against people of color without recourse," gained a renewed urgency as

Black people across the United States were being killed at a breathtaking rate and with unfathomable impunity.

Reminiscent of Jackson's early practice as a muralist and public artist, the video projections were visible from Montauk Highway as a drive-by and up-close experience, which meant also listening to their sound. The audio component remains important: the video collages employ sound as a vehicle for the complex emotion of mourning. Music and rhythm are a means to release emotions, their call and response reflecting the patterns of human communication. Two of the artist's recent exhibitions, *Forever My Lady*, at Night Gallery, Los Angeles, (fig. 8), and *Love Rollercoaster* at the Wexner, took their titles from rhythm-and-blues and funk love songs performed by Jodeci and the Ohio Players. Experiencing Jackson's rhythmic images on the Parrish façade and hearing the songs of her videos during a period when we were all grappling with painful losses while forbidden to be close together was immensely cathartic.

The Land Claim

Water Mill, New York, July 2021

Over the course of 2020, Jackson continued her research and dialogue with the people she had met earlier, and many others, in the Hamptons. They all contribute to the puzzle of the Hamptons' history. One conversation with a member of the Shinnecock Indian Nation brought her to understand that the story of the Hamptons is inextricably connected to land appropriation, and thus she has titled this exhibition *The Land Claim*. *Excerpts of the interviews are in the middle section of this publication, and full versions are available online.* Jackson was in residence at The Watermill Center as an Inga Maren Otto Fellow from May 12 to June 11, 2021, to complete her new work for this exhibition—paintings, window prints, and a sound installation. Perhaps it is not a coincidence that the untold histories of the Hamptons are revealed by an artist in a place like the Parrish that comes to life through the interaction of light, space, and the people of this place. And none could reveal them better than Tomashi Jackson.

Eric N. Mack

For The Land Claim: A Radical Archive

The possibility of art to commemorate loss is tremendously useful at this moment—a shrine for life and images that reconstitute memory. In observing the work of my friend Tomashi Jackson, I know the task, that art must have conviction. This task involves great patience and agility, to do justice to her layered work, becoming rewarding and jubilant in its effect. Ideas within the work address voter suppression in Ohio and Georgia; making visible the results of gentrification in New York; critical interpretations from *Interaction of Color* by Josef Albers; innovative methods of process painting from principles of modernism, as well as a legacy of murals from Los Angeles. All made evident in her last three solo exhibitions, *The Subliminal is Now* at Tilton Gallery in New York, *Forever My Lady* at Night Gallery in Los Angeles, (fig. 1), and *Love Rollercoaster* at the Wexner Center for the Arts in Columbus, Ohio.

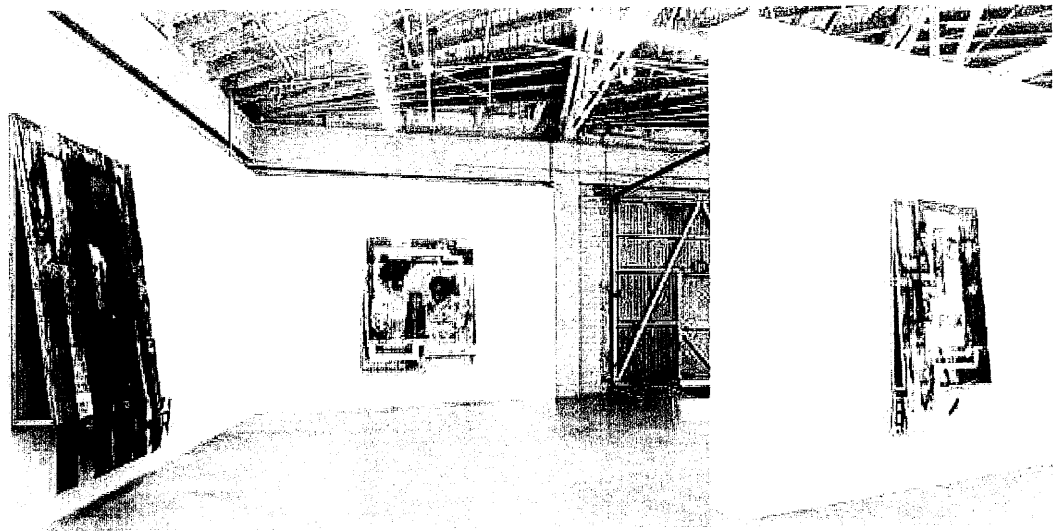


Fig. 1

Forever My Lady,
Installation view
at Night Gallery,
Los Angeles, 2020
Courtesy the artist
and Night Gallery,
Los Angeles

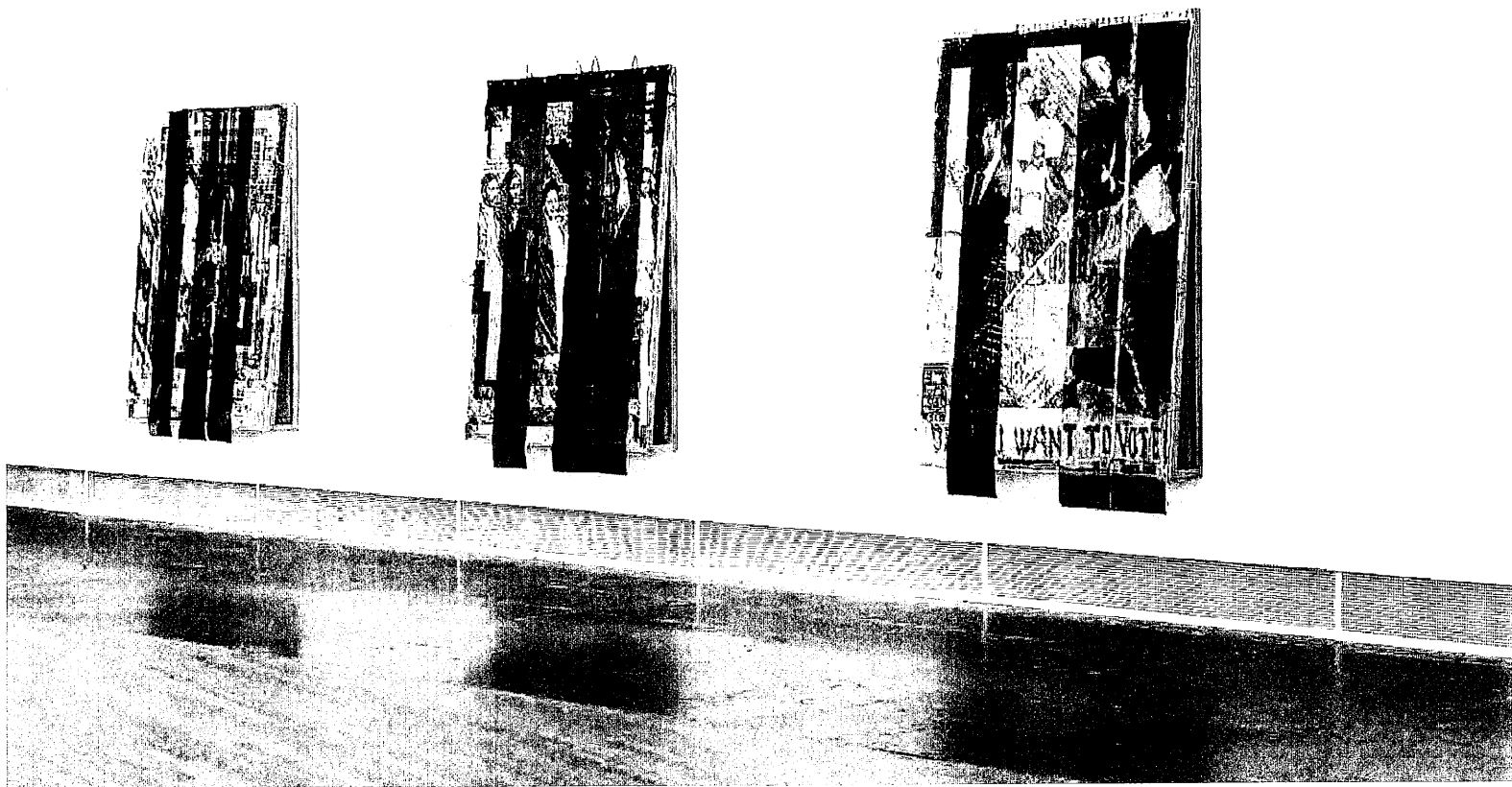
Fig. 2

Dajerria All Alone
(*Bolling v Sharpe*
(*District of Columbia*))
(*McKinney Pool Party*),
2016
Mixed media on cotton
and canvas
101 × 72½ inches
Courtesy the artist
and Tilton Gallery,
New York

My objective is to provide support for the vital abstraction in Jackson's practice, how her conceptions make tangible histories of humanism and civil rights bound to the American landscape. Her practice is grounded in research into public policy and anticipates entering the world with a legible address. I want to reroute literalisms that could compromise the practice's focus on chromatic dynamism—heat and cool, transparent and opaque properties emit varying degrees of light.

Dajerria All Alone (*Bolling v Sharpe* (*District of Columbia*)) (*McKinney Pool Party*), from 2016 (fig. 2), attaches to the wall with a wooden dowel that passes through the top of the textile. It leans on two nails hammered to the wall in integral support. The mostly quinacridone red canvas drapes, and such chromatic saturation has been absorbed to the surface. Fields of contrasting color remain, as the work billows to the floor, weighted at the bottom and fortified by a patchwork of textiles, which conceal plastic bags as soft, yet robust support. These fields of color read as concentric mazes in contrasting blue chroma.

There is a simple rectangle that enters a brown cloudlike presence that creates a rupture for the center connection of the maze—this is a pictorial rupture. The second concentric maze, below, expresses itself as a boundary where the chromatic blue is contained at its center and variants of red wind a kind of fortress. This boundary line extends



down a strip of fabric, as if depicting a corridor or hallway, acknowledging these spaces as a kind of expressive blueprint, a stand-in for architecture or aerial landscape.

Enter Dajerria Becton: a fifteen-year-old Black girl who was slammed to the ground, physically restrained, and violently detained by a white police officer, while in her bathing suit, at a pool party in McKinney, Texas—a predominantly white suburb of Dallas—in 2015. Indeed, Dajerria was alone and vulnerable, as the title of this work suggests. Her portrait is rendered on the painting's surface as an embellishment; she is overlaid where the concentric blue rectangle and red meet. Dajerria glances off the surface with shock and confusion, undoubtedly addressing the viewer: indeed, Jackson imposed her image transfer at the viewer's height. Dajerria is fractured within two fields of color. We know that her nightmare is not an isolated incident. The use of excessive force by the police has resulted in national tragedies with the deaths of Sandra Bland, George Floyd, Breonna Taylor, and numerous other Black citizens, deaths for which the police are seldom held accountable.

The structure of the work is congruent to a post-and-lintel scaffold, an ancient construction known for its utility and ease. Jackson's investment in foundational histories maps onto the current status of policy, with questions about perception and truth. Parenthetically cited is *Bolling v Sharpe*, referring to the impactful Supreme Court case centered on school desegregation in the nation's capital. A case like this one documents a desire for educational equity in American schools by acknowledging the practice of segregation as unconstitutional. *Bolling* documents a pivotal struggle for equity, especially considering the

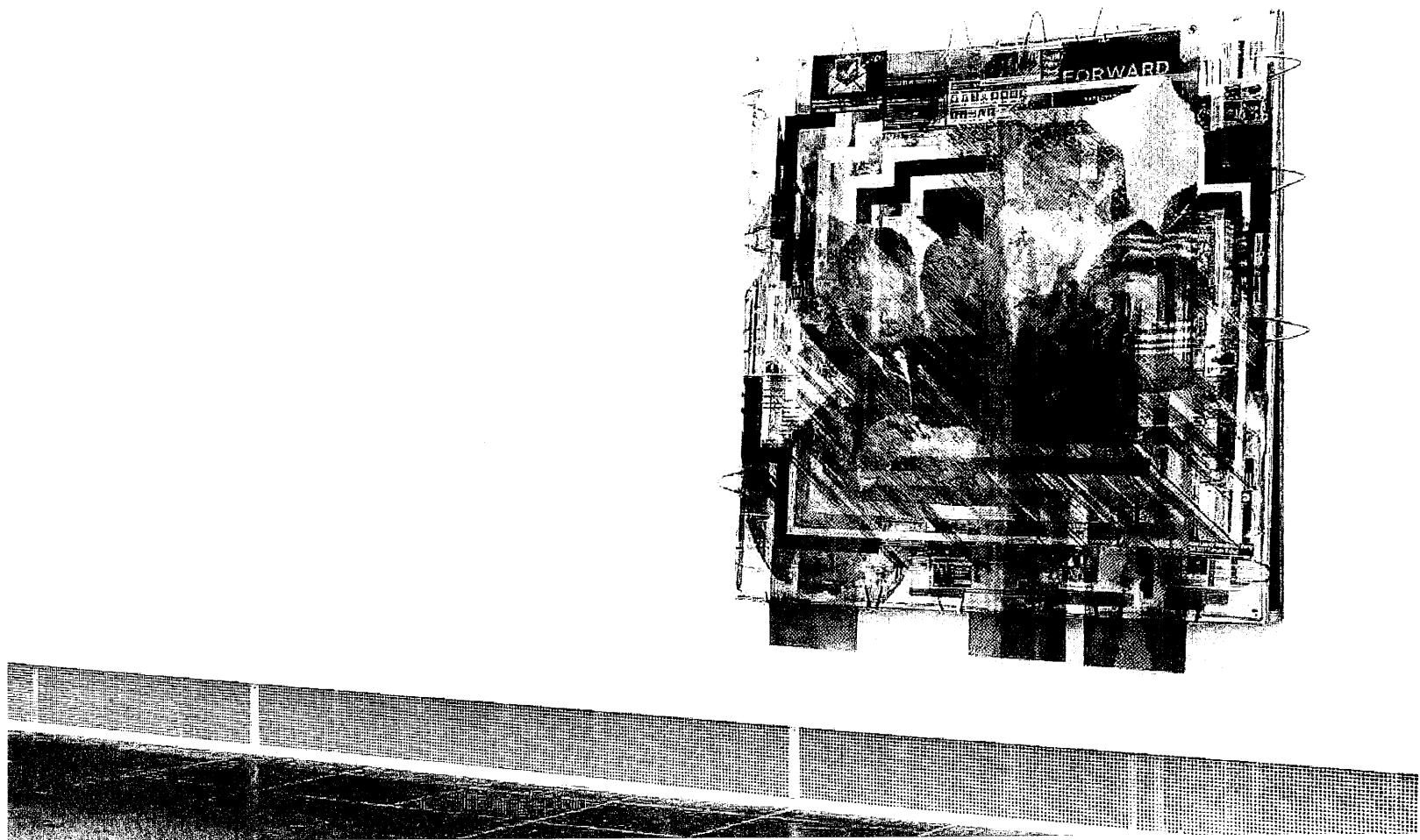


Fig. 3

Love Rollercoaster,
installation view
at the Wexner
Center for the Arts,
Columbus, OH, 2020

Courtesy the artist
and Tilton Gallery,
New York.

Commissioned by
the Wexner Center
for the Arts at The
Ohio State University

subject of this work, Dajerria Becton, a then fifteen-year-old high school student. Jackson's work responds formally through material investigations that literally ground the work. What draws me to her practice has always been the depth of her inquiry.

The urgency of the present wraps around the spaces and emerges from the walls as symbolic structures for home, domestic economies, and statehood. *Love Rollercoaster* at the Wexner Center for the Arts (fig. 3) included five new paintings centered on themes of voter disenfranchisement and suppression in Ohio's Black community. It uses the soundtrack of the Ohio Players' 1975 hit song "Love Rollercoaster" and multiple songs from the musicians' catalogue and interspersed with conversions with Black Ohioans.

A wood awning is the support for many works and allows for the surface to project from the wall. The awning cantilevers off the wall, reaching out above the floor. As Jackson's work attaches to the gallery wall, the depth of the painting juts out, pointing toward the viewer. *Ecology of Fear (Gillum for Governor of Florida) (Freedom Riders bus bombed by KKK)*, from 2020 (fig. 4), is currently on view at the Solomon R. Guggenheim Museum. This work was first shown at Night Gallery in Los Angeles in the exhibition titled after Jodeci's 1991 hit single, "Forever My Lady."

An election sign is lodged within a crease as if it had become a ballot and the painting itself doubled as a voting apparatus. In origin, this makes sense, as the materiality of the canvas is striped cotton from Greece. It is folded conceptually within the artwork as a reference to the birthplace of American democracy. The striped field yields at the center to horizontal stripes that meet vertical ones to cre-

ate an optically active space. Dark and light, and chromatic red/blue play with the radiance, the incandescent quality, of this work. What shines through is the multilayered media. The surface projects primarily blue; perceptively, Jackson creates these harmonies using simultaneous contrast using a mixture of other chromas.

The textured reality of the surface mixes acrylic paint and Pentelic marble dust from an ancient Greek quarry; this gives grit and resistance to the halftone line that makes up an image of President Lyndon B. Johnson signing the Voting Rights Act of 1965, which prohibits racial discrimination in voting. The halftone lines are made by hand and are a gestural and seismic tool, accumulating image through redaction and underscore. The line is continuous with the formal language of the stripes, and the Pentelic dust creates an ancient organic ground.

The waterproof marine plastic hangs off the canvas like vertical blinds. Ruptures serve as a contrary set of lines, as wayward as they are lyrical. The perimeter of the picture plane is mended with brown paper bags fortified by adhesives. The shopping bags are transient and of the masses, used by shop workers' hands and blue-collar consumers. These reminders of life are woven in, often with paint radiating around the border of the canvas in markings of integration and harmony. Jackson paints within the decorative stripes to identify depth in flatness. Formal strategies move the eye around the picture plane for the viewer to be captivated by a signal from the outside world—the historical world near and far.

The works from this series are open from the side, structurally exposed. The wooden profile of the structure is nearly prismatic; the space behind the work constructs chromatic projection and a container at large. The use of the awning serves as a vessel for lost memory of neighborhoods, fragile economies. It acknowledges that these too function in the framework of the built environment. In this series, everyday life is enmeshed within the surface of the painting in a process of corresponding with the quotidian. Affirmation of gridded space is woven to make a newly textured surface connected to the awning as support.

I have written a portion of this essay while sitting under a protective awning of aluminum and shaped plastic, a recent addition to a Harlem coffee shop's outdoor dining area, in response to COVID-19 protocols. The space has a constructed overhang, claiming the sidewalk as habitable, complete with a table and chairs for communal dining. The objective of such an area is open ventilation, to allow air to circulate, and reduce airborne transmission of disease. I mention these everyday constructions as they represent a real architectural negotiation of space seen in Jackson's work. Public policy is evident in Jackson's work. Consecutively, the forms are reiterated as readymade painting structures, enforcing vernacular architecture that physically takes root in the gallery space.

For her upcoming show *Tomashi Jackson: The Land Claim*, at the Parrish Art Museum on Long Island, Jackson has employed systems of research and questioning that yield a better understanding of the identity of the East End and its townspeople. The research allows for collaborative content in the ways of public address. Social justice and a refined language of abstraction that speaks visual practice into existence often sign together in an intricate latticework.

My questions are: How do these works change the exhibition space in being together? And what is the philosophy of the exhibition?

In *The Land Claim* the process of Jackson's practice and the collaged nature of the work draws from an archive of lively materiality, inspired by the surrounding community. This research has come from

Fig. 4

Ecology of Fear (Gillum for Governor of Florida) (Freedom Riders bus bombed by KKK), 2020

Archival prints on PVC marine vinyl, acrylic paint, American campaign materials, Greek ballot papers, Andrew Gillum campaign sign, paper bags, Greek canvas, Pentelic marble dust

91 × 100 × 12 inches

Courtesy the artist and Night Gallery, Los Angeles

Collection of Solomon R. Guggenheim Museum, New York



a series of interviews conducted on Zoom in 2020 with historians and community organizers such as Donnamarie Barnes, Georgette Grier-Key, Kelly Dennis, Bonnie Cannon, Jeremy Dennis, Minerva Perez and Richard “Juni” Wingfield—all citizens of Long Island’s East End. Each interview highlighted the dynamism of each community centering experiences of indigenous Shinnecock peoples, descendants of West African slaves by way of Barbados, European settlers, as well as a vibrant Latinx community. Drawings were made by the artist Martha Schnee of each discussant as Jackson directed the inquiries.

The thematics for *The Land Claim* divide into various concerns of the local community: housing, agriculture, transportation, and labor. Shelter Island, Sag Harbor, East Hampton, and Southampton are among the sites of inquiry. According to interviewee Georgette Grier-Key, executive director and chief curator of Eastville Community Historical Society of Sag Harbor, Sylvester Manor was one of thirteen manors built through a land grant from King George. The Manor served as a provisioning plantation to replenish resources for sugarcane harvested by enslaved Nigerian people in Barbados. An essential part of the triangular trade, the manor helped sustain production of sugarcane that ended up as refined sugar and molasses destined for Britain. The photographer and curator of Sylvester Manor, Donnamarie Barnes, expands on the site of migration for enslaved peoples brought to Shelter Island from Barbados after the plantations in the Caribbean closed. Barnes, a descendant of this migration, introduces the first Black published poet in North America, Jupiter Hammond, who was born into slavery at Lloyd Manor, the child of enslaved parents from Nigeria, by way of Barbados.

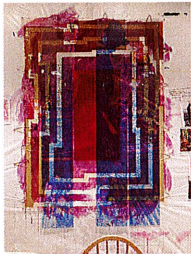
Shelter Island is ancestral land for the indigenous Shinnecock tribes and existed as a place where largely three cultures came together to live and work. The land has space for agriculture as well as burial. The memories are not just in the buildings: they are earthen and in the soil.

The process is orchestration, as a container for word of mouth, and the use of a growing archive. The works in the exhibition reflect the community surrounding the Parrish Art Museum. Jackson anticipates the viewership by including its members as part of the exhibition’s content, thereby claiming the museum as public space and allowing for that to be reflected in this expansive body of work.

Eric N. Mack (b. 1987, Columbia, Maryland) lives and works in New York City. A recipient of the 2021–2022 Rome Prize and the 2017 inaugural BALTIC Artists' Award, he has held residencies at the Rauschenberg Foundation and the Delfina Foundation, London. Institutional solo exhibitions include *In austerity, stripped from its support and worn as a sarong*, The Power Station, Dallas; *Dye Lens*, Scrap Metal Gallery, Toronto; and *Lemme walk across the room*, Brooklyn Museum (all 2019); *BALTIC Artists' Award 2017*, BALTIC Centre for Contemporary Art, Gateshead, England; and *Eric Mack: Vogue Fabrics*, Albright-Knox Art Gallery, Buffalo (2017). Major group exhibitions include the *Whitney Biennial 2019*, Whitney Museum of American Art, New York; *Grace Wales Bonner: A Time for New Dreams*, Serpentine Gallery, London (2018); *Ungestalt*, Kunsthalle Basel; *In the Abstract*, Massachusetts Museum of Contemporary Art; and *Blue Black*, Pulitzer Arts Foundation, St. Louis (all three 2017); *Making & Unmaking*, Camden Arts Centre, London (2016); and *Greater New York 2015*, MoMA PS1, Long Island City, New York. Mack's work is in the permanent collections of the Albright-Knox Art Gallery, Brooklyn Museum, Hood Museum of Art, Studio Museum in Harlem, and Whitney Museum of American Art. He received his BFA from The Cooper Union and his MFA from Yale University.

TILTON

GALLERY



Tomashi Jackson

Among Fruits, 2021
Acrylic, Shinnecock wampum dust, and soil from a local potato field on canvas, cotton textiles, and paper bags with archival prints on PVC marine vinyl (TJ222)



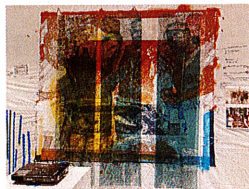
Tomashi Jackson

Among Gardens, 2021
Acrylic and soil from a local potato field on canvas, cotton textiles, and paper bags with archival prints on PVC marine vinyl (TJ223)



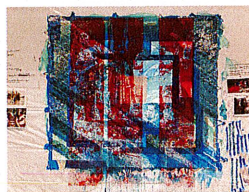
Tomashi Jackson

Among Harvests, 2021
Acrylic and soil from a local potato field on canvas, cotton textiles, and paper bags with archival prints on PVC marine vinyl (TJ224)



Tomashi Jackson

Among Heirs, 2021
Acrylic and Shinnecock wampum dust on canvas, cotton textiles, and paper bags with archival prints on PVC marine vinyl (TJ225)



Tomashi Jackson

Among Protectors (Hawthorn Road and The Pell Case), 2021
Acrylic and Shinnecock wampum dust on canvas, cotton textiles, and paper bags with archival prints on PVC marine vinyl (TJ226)



Tomashi Jackson

Among Sisters and Brothers, 2021
Acrylic and soil from a local potato field on canvas, cotton textiles, and paper bags with archival prints on PVC marine vinyl (TJ227)



Tomashi Jackson

The Three Sisters, 2021
Acrylic, Shinnecock wampum dust, and soil from a local potato field on canvas, cotton textiles, and paper bags with archival prints on PVC marine vinyl (TJ228)