

Another Justice: US is Them brings together twelve artists from the For Freedoms collective to create new works for the Parrish Art Museum. In the galleries, outdoors in the Museum's meadow, and as digital billboards on the Shinnecock Monuments on Sunrise Highway, the artists ask us to reconsider what justice can be in a time of imbalance. Each artwork is an immersion into that artist's calibration towards justice.

Thomas and Olujimi take an expansive approach to this calibration, reconstructing iconic symbols such as the U.S. flag, prison uniforms, and portraits of presidential assassins. Buckman, Council, and Minaya apply an intimate lens, contrasting personal histories of labor, gender-based violence, and exoticization with brilliant colors, vibrant textiles, and dynamic patterns. Kim adds an element of movement, speaking to visitors using notations to convey the motions of American Sign Language in an immersive mural. Gottesman asks how we reconcile the impact of the past, obscuring photographs of Indigenous appropriation, while Malik continues this prompt outdoors, inviting ideas from viewers on how to collectively travel towards a more just world in a human-scale origami boat.

Expanding beyond the Museum walls, digital billboards by Indigenous artists Dennis, Gibson, Miranda-Rivadeneira, and Watt on the nearby Shinnecock Monuments engage with the Land Back Movement and invite travelers to consider their own relationship to the land upon which we reside.

For Freedoms was founded in 2016 by Hank Willis Thomas, Eric Gottesman, Michelle Woo, and Wyatt Gallery to model and increase creative civic engagement, discourse, and direct action.

Another Justice: US is Them is organized by Corinne Erni, Senior Curator of ArtsReach and Special Projects, with support from Brianna Hernández, Curatorial Fellow, and co-curated by Hank Willis Thomas and Carly Fischer.

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CHRISTINE SUN KIM

Christine Sun Kim's *Oh My Oh Me* is a site-specific wall painting with repeating notations that indicate "me" (with a finger) and "my" (with the palm of a hand) in American Sign Language (ASL). The two words are signed with the same motion but require a different handshape. The notations include motion lines as seen in comics; the bursts indicate the action of a finger or a palm hitting the chest, or in this case the surface of the Museum's walls. For Kim, the immersive nature of this mural is essential. The viewer is surrounded by the experience and action of ASL. This contemplation of self (my; me) comes from the artist's discovery of the term "narrative plentitude" coined by Pulitzer-Prize winning author Viet Thanh Nguyen.

ERIC GOTTESMAN

Influenced by the debate around the future of Confederate monuments, Eric Gottesman interrogates, through researching archival photographs, what can be done with images of white people appropriating Indigeneity. In *Stolen Properties I and II*, Gottesman uses literal stolen fences to obscure historical reenactments of the Tercentenary Celebration and the Pound Ridge Massacre in Greenwich, CT, where white citizens dressed up as Native Siwanoy people. In *Beneath the Surface*, the wall protrudes to cover a cyanotype depicting William Merritt Chase's son "dressed up as an Indian." Including himself in this interrogation, the photograph being consumed by the artist's daughter is of his own "Cowboys and Indians" themed 6th birthday party in 1982. Gottesman points to the need to examine the narratives which make up our personal and public histories, to reckon with our complicity in existing mythologies that justify stolen land, and to use our agency to build new futures.

HANK WILLIS THOMAS

Trained as a photographer, Hank Willis Thomas has always focused on framing and context in his work. Here, he combines archival images with new or rarely used technical processes. For *Remember Me (Amérique Forms in Space)* he uses the portrait of a Black American soldier featured on the same archival postcard from which he replicated the handwriting in the neon work *Remember Me*, installed on the Museum façade, and overlays it with a Lichtenstein-esque Pop Art U.S. flag. Viewers are prompted to shift their position or use a tool to see the work in its entirety. In both form and content, the work reveals the multiple ways to look at a given historical moment or subject. By activating this retroreflective work with a flash photograph, the viewer reveals the latent image, thereby stepping into the role of image-maker.

HANK WILLIS THOMAS

These new works by Hank Willis Thomas investigate the fabric of our nation—literally and figuratively—beginning with Thomas' deconstruction of the fabrics of U.S. flags and prison uniforms. In drawing attention to the similarities in these materials, the artist reckons with the deep irony in the United States being represented by "the stars and bars" while having the highest prison population in the world. The work addresses an enduring, uniquely American question: "Can bars represent liberty while so many people are confined behind them?"

Once deconstructed, the artist uses these textiles to form abstract designs and labyrinths of text, resulting in quilts that imbue their fabrics with new meaning. Referencing that the prison system is an extension of antebellum slavery, profiting from the exploitation of labor and the trading of Black bodies, Thomas embeds his own language within these charged materials, highlighting the significance across time and space of ideas such as "freedom."

JOIRI MINAYA

A key element of Joiri Minaya's practice is the reclaiming of agency through landscape. In these digital photographic collages stemming from her *Containers* performances (2017), she samples patterns from found fabrics and wallpapers which feature motifs depicting tropical and North American landscapes and pairs them with female figures. "These women wear bodysuits adorned with tropical imagery, drawing attention to the contested connections between nature and femininity, idealized bodies, and the exoticization of the Caribbean female body," stated Jade Powers, Curator of Contemporary Art, Harn Museum of Arts. Based on the instant when the performer takes off the bodysuit, a moment of shedding expectation, the act of removal here is one of liberation from the stereotypes and idealization of both the female body and landscape contained within.

KAMBUI OLUJIMI

Kambui Olujimi's *Redshift* is a series of monochromatic portraits of Americans who have attempted (some successfully) to assassinate presidents of the United States. Just as a "redshift" in physics describes the difference between the observed and the actual, *Redshift* examines how our culture of denying facts and rewriting history confirms the mythology of whiteness and distorts patterns of violence in our country's history. Shootings by white assailants are seen as atypical, but they follow an undeniable pattern. We see this in the Unite the Right rally attacks in Charlottesville, the attempted kidnapping of Governor Gretchen Whitmer, and the riots to overturn the presidential election on January 6th, 2021. By the artist's observation, the people who attack our government and ideals are often white and American; the threats come from within our borders. Olujimi believes that by not acknowledging this history and culture, we in fact perpetuate it. Here the artist presents a call to confront this "redshift" today and break these patterns in the future.

MUNA MALIK

Once hollow, Muna Malik's outdoor sculpture, *Blessing of the Boats*, is now filled with origami paper boats folded by visitors after responding to the prompt: "We have an opportunity to set sail towards a new future—what society would you build and how do we get there?" This meditation and the boat itself evoke travel across the globe as well as travel towards a more just world that we might all build together. That future requires us to reconcile the forced relocation of people in the past (the transatlantic slave trade), the present (migrant crises), and the future (climate refugees). How can the imagination of artists help to transgress our borders, real and imagined, so that we may all carry each other to safety? On view in the meadow.



PAMELA COUNCIL

Eastern Long Island native Pamela Council's sculptures are dedicated to their personal, familial, and global histories. They celebrate survival and offer relief. *Let Go Byes Be Go Byes// We Never Dreamt of Labor* is built from factory conveyor belts and coated in brilliant car paint, seducing us to engage with this otherwise utilitarian object of labor. The conveyors point to manual labor while their arching forms upon the museum's wall recall minimalist sculpture.

Council's *Relief* works are mosaic assemblages of prosthetic silicone tiles that carry relief designs sampling classic court sneaker outsoles, maps, and cultural artifacts. Using the Reebok factory texture library as a starting point, Council creates relief sculptures while seeking respite from a decades-long journey of being a sneakerhead that began as a child in the Hamptons in the 90s and ended with a summer spent working in Vietnamese footwear factories.

ZOË BUCKMAN

Zoë Buckman's embroidered works deal with interpersonal violence against women and the necessity for joy as an antidote to trauma. The intimacy and delicacy of her practice mirrors the domestic nature of the relationships she examines. Just as joy and horror live alongside one another in daily life, Buckman brings together unexpected pairings. Portraits and flowers are stitched alongside introspective quotes and delicate embroidery adorns boxing gloves. Embroidery itself is a deceptively violent undertaking, only as the artist pokes the needle through fabric and ruptures the surface can prismatic designs emerge. These new works are especially colorful and detailed, indicating intensive and solitary labor that makes possible the sense of exuberant joy and femme solidarity which bursts forth to painterly results.