

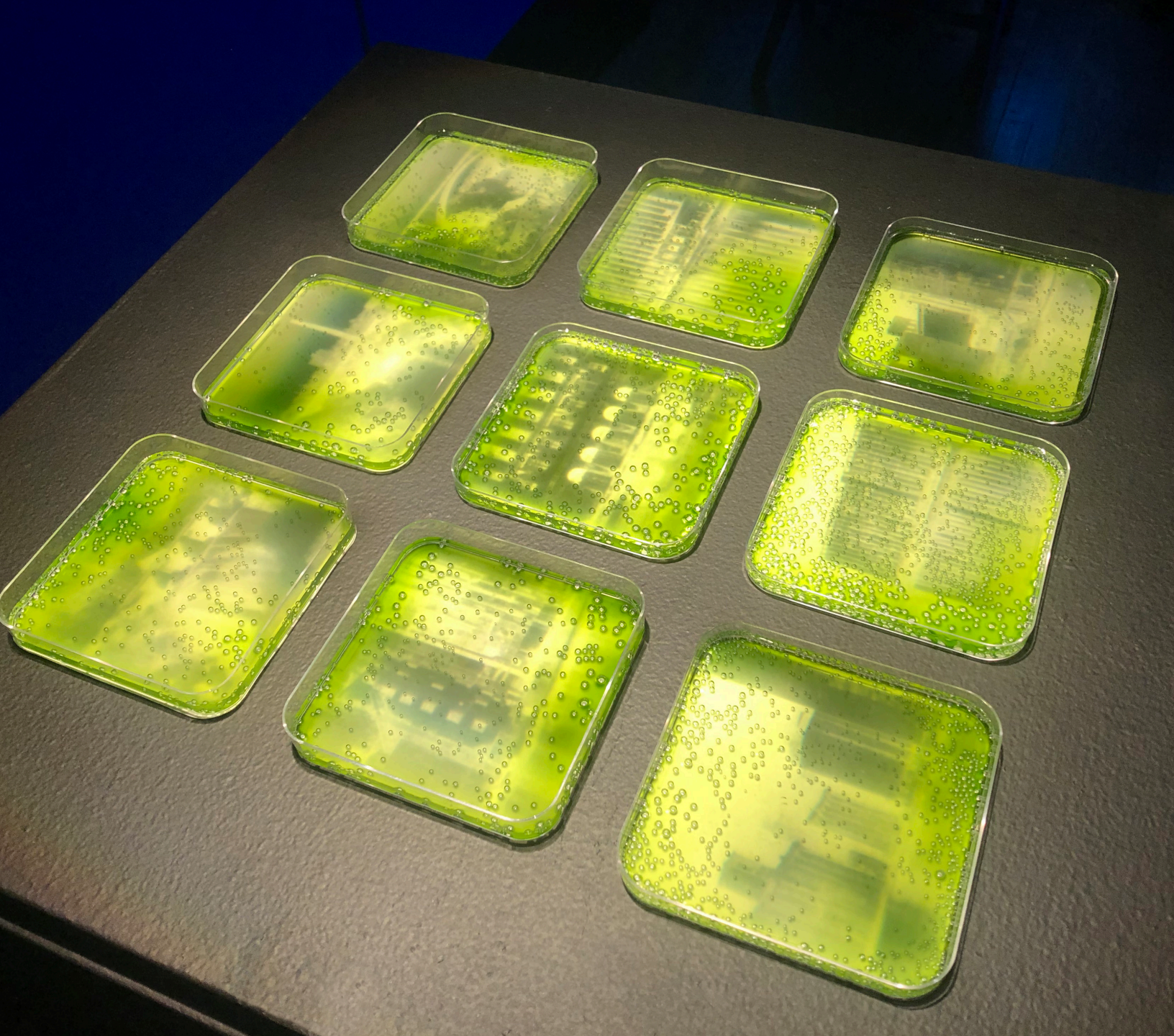


VISUAL STUDIES

WORK SHOP

Salon Review

Fall 2022



Contents

SEASONAL CONDITIONS REPORT

CONSIDERABLE CLOUDINESS from plague still hung mildly menacing over the wintery Spring 2022 Salon season at the Workshop. Artists-in-residence were less holed up in studios and their faces seen uncovered more than recent previous seasons, still a Corona of inauspiciousness haloed.

Prior to the season a deluge of handmade artists' books and cyanotype prints on found documents flooded the colder of our two Project Spaces a sampling of which are here in [From Raw Materials in Peace and War by Keliy Anderson-Staley on p. 6 and the back cover](#). Residents Maya Ciarochhi and India Johnson opened last season with an artist's talk and online performance lecture. [Masticated Book Behavior2 by India Johnson on p. 9](#) is an example of India's radical book criticism. An early residency manifested a Salon later in spring. [The Infernal Grove by Emily Vey Duke and Cooper Battersby on p. 26](#) is a hint of the enigmatic climate their addict-artist-intellectual study group for discourse on substance-use, brought to the microcinema and zoom rooms.

Large and needed systemic pressure from [Conversations: The Black Radical Tradition with Eze Stokes and Jalil Muntaqim on page 12](#) filled the microcinema at a February Salon. Further welcome pressure systems later that month from residents Jenn Poggi, Josh Meltzer, and Meredith Davenport— all exploring race, class, and education through forms of documentary studies— came with electrical and thunderous disturbances observed in

the microcinema documented here in [Video Art from the VSW Archives with Dr. Hamburger and shonen book on p. 18](#). Moving through the microcinema the following month was [Blacks and Blues on p. 22](#) prior to the eye-witness accounts of an unexpected wildfire recounted here in [Your Eyes are Spectral Machines: a Collective Criticism on p.15](#).

Bright online air illuminated a [bell hooks panel on p. 24](#) by Hernease Davis, Luticha Andre Doucette, and MK Mehloose while in Open Studios Salome Kokoladze showed new prints about the interdependence of animal and human culture. In an Open Studio we learned that photographs of Rochester waterways imprinted on algae is somehow possible made by [Işık Kaya and Tomas Georg Blank on p. 2](#). Similarly luminous animations by artist-in-residence Jodie Mack in dialogue with VSW's film collection ended the prior season with a finale so brilliant and cloudless that special glasses were required to witness it. Incandescent handiwork by artist-in-resident. See other luminous handiwork of [Jodie Mack on the front cover](#).

Forecasted activities starting with Open Archive and Open Studios on September 22 from 3-7pm are on [Salon Fall 2022 p. 4-5](#). Expect the purest luminosity we can shine this coming season. [Fall 2022 Workshops p. 28-29](#) show the current education atmosphere. This cultural climate is improved with your support. [Become a member, supporter, or donate to our publishing project In This Moment on p. 31](#).

[WE WISH TO ACKNOWLEDGE](#) the Salon and its Review are produced on the ancestral place of the Seneca nation of the Haudenosaunee Confederacy. This area is home today to many indigenous people.

Salon Fall 2022

in the VSW Microcinema and Project Spaces

September 22

3-7 pm - **OPEN ARCHIVE**

6-7 pm - **OPEN STUDIOS** with Riso Club of Rochester and resident artist Lydia Smith

October 13

6-7 pm - **OPEN STUDIO** with resident artist Priya Kambli

7-9 pm - **OUR VOICES PROJECT** Reclaiming My Afro-Caribbean Identity Through Truthtelling

October 26

6:30-8:30 pm - **PRESERVATION AS PRACTICE** Master Class on Film Preservation with Bill Brand

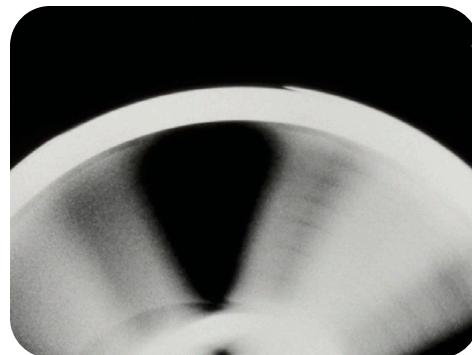
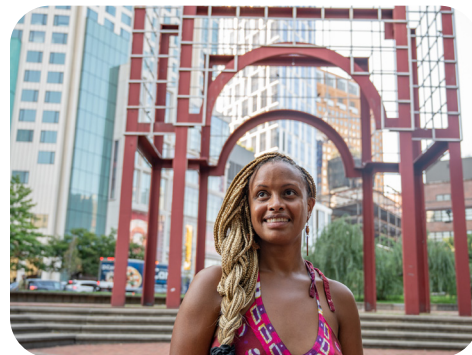
October 27

6-7 pm - **OPEN STUDIO** with resident artist Ahndraya Parlato

7-9 pm - **BILL BRAND** In Dialogue with the VSW Film collection

November 10

7-9 pm - **PICTURING NFTS** a Conversation with Hernease Davis and Daniel Temkin



A bi-monthly engagement in the VSW microcinema featuring film screenings, artist talks, performances, and conversations.

READ FULL DESCRIPTIONS AND GET TICKETS @ VSW.ORG

November 17

6-7 pm - **OPEN STUDIOS** with resident artists Dan Boardman, Aspen Mays and Odette England

7-9 pm - **COMMUNITY CURATOR, RAVI MANGLA** Propaganda in the Archive

December 1

7-9 pm - **IN THIS MOMENT: REVOLUTION RECKONING REPARATION** book launch and discussion moderated by Hernease Davis

December 8

6-7 pm - **OPEN STUDIO** with resident artist Raymond Thompson

7-9 pm - **A NIGHT OF AFROFUTURISM and *Dark Matter*** book launch with artist Granville Carroll and VSW Press

December 15

7-9 pm - **SPIRIT OF THE ARCHIVE** Lantern Slides from the VSW collection

\$10 Suggested Ticket

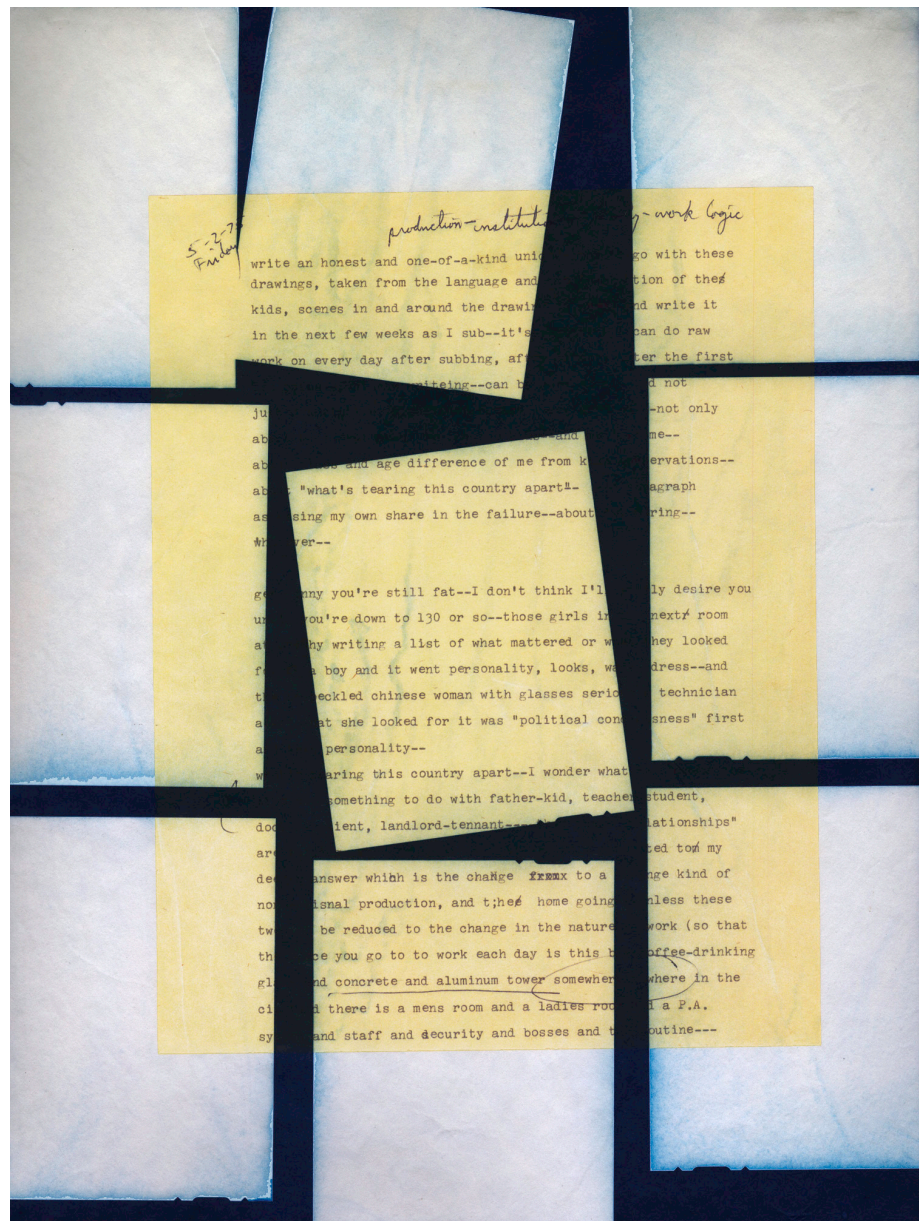
Free to VSW Members

Everyone is welcome with or without \$



from RAW MATERIALS
IN PEACE AND WAR
by KELIY ANDERSON STALEY





Watch India's
Thread Lecture and
an artist talk by
Maya Ciarochhi.



Paratext Crafts

examination of non-literary book legibility

Masticated Book Behavior2

by India Johnson

DURING LOCKDOWN IN 2020, the book conservator Gary Frost printed, bound, and mailed a series of brief essays about books.

I was honored to be a recipient of one such volume, entitled *Book Behavior2: The Lively Codex*. These photographs document the process of eating one of Gary's essays, chosen because of its subject matter: non-verbal reading.

WHILE NOT PARTICULARLY CRUNCHY OR CRISPY, this particular essay has a smooth, light 'melt-in-your-mouth' texture. While the body of the text was salty, the margins were significantly less tasty. Overall, portions of the essay that were masticated for longer became more flavorful. Eating the essay enhanced both the length and hapticity of the reading experience.

mentions material features and even anatomical mobility of the book. Can such physical, non-textual, features and qualities be legible and readable? (non-literary examples, both tactile and animated, in the excerpt are in **bold**).

The concept of paratext craft must reveal intentions and skills of book makers and users. There must be evidence of book making and using habits. There is also a surprising suggestion that paratext can be observed in ANY book. Can we find paratext in a bank book? Can it be discovered in the Historical Book Model

text tutorial.¹ It is so well composed and

are starting to read. Or had you already
e, on the spine or jacket, wondering perhaps
iently with the specialized didactic, impacted
perhaps met those words again, with less
st may have read more of the book's exterior,
name, a visual image perhaps relevant to the
maybe, blurbs. Did the summary say anything
the book, its **heft and creak**, the **stubble** on
a paperback. And then you opened it. Yet
the blank endpapers, glanced at the copyright
ry of Congress subject headings, its edition
rrived...Well, no, not here yet, because it is
ndex, looked to see if books or persons of
x, you may have **come across** the word
er, you have found other books and ideas that
engage you. A **turn** to the table of contents: a
don't go there. Better to **return** to the back,
nt for references to debates in literary history
research. At some point you came to this

text experience or "a kind of reading".
e of literary legible paratext features. In
ere is also mention of haptic navigations
hese features suggest paratext craft. Matt

CONVERSATIONS: THE BLACK RADICAL TRADITION



Watch this entire
conversation

SPARKED BY A DESIRE to improve the material conditions of African Americans in the United States, *Conversations: The Black Radical Tradition* (2021), directed by Edwian “Eze” Stokes, focuses on African Americans’ struggle for liberation against American imperialism in the United States in the 20th and 21st centuries. The film features first-hand accounts from compelling activists, foot soldiers, scholars, writers, and thinkers of Black resistance and community building movements. Jalil Muntaqim, one

of those featured in the film, is a veteran member of the Black Panther Party and the Black Liberation Army, and co-founder of the National Jericho Movement to Free All Political Prisoners. He was released from prison to parole on October 6, 2020 after being confined for almost five decades. On February 10, 2022, *Conversations* was screened in-person in the VSW microcinema and live-streamed via VSW’s Twitch followed by a conversation between Muntaqim and Stokes.

EZE STOKES: Jalil, this is the first time I’ve seen this film with you. So in the film, we start off setting the framework for what the Radical Tradition is, and through different history-makers and teachers we understand that it means different things to different people. We start from the anthology, then move into modern manifestations of what the Black Radical Tradition is. Then we move into the third chapter that meant a lot to me, the Frame of America, the making of political prisoners, because these are people like yourself who took the calling, who took the street heat and decided that they were going to do something, you know, good, bad, or indifferent, and have paid the dearest of prices. Some people, you yourself, paid dearly—fifty years. So, when you see a film like this, what emotions go through you? Because it ranges, you have people who are understanding. Then you have society who have said you serve your time and that’s it. Then you have people who, because of the type of crime committed, say we want nothing to do with any of these types of folks. So, what are your feelings when you see a film like this?

JALIL MUNTAQIM: Well, for the most part, I am encouraged. I am inspired by it. Truth telling is something that should inspire people and move them towards the action, right? What we saw here is a film of action, and people taking action, being committed, being dedicated. And that’s extremely important. We have been taught, by virtue of the system that we are now in, by white supremacy. The Black, brown, and indigenous people have not taught ourselves. We’ve been told who we are, rather that we ourselves identifying who it is that we are. We have been placed in socioeconomic conditions that, for the most part, are degrading to our human value. That’s the reason why Black Lives Matter came into existence as a threat, a trend, and an ideological basis from which we must inform people that we have value. That black people have value in this country. Why

would that have to become necessary? I remember back in 1968, there was a sanitation strike down in Memphis, just before Dr. King arrived...

ES: The day before, right...

JM: ...and the men in the sanitation strike were wearing black cards. Black cards on their bodies that said: I am a man. Why do they have to do that? Why would it be necessary to indicate to the people who were there at that time that they were men? Because the system of government degrades people, it dehumanizes. So, for me, this film resurrects the idea of resistance. Resistance to those who would dehumanize us. Another issue raised is the question of abolition. You heard the story, people talking about being abolitionists, abolishing mass incarceration for an example. We are in a city of the greatest abolitionists in our history, and so for me, I think that we need to take this idea of abolition to another level. Not only do we need to abolish the institutions, but we also need to abolish the idea of white supremacy. Anything that degrades, dehumanizes, and diminishes the value of black people needs to be abolished, period.

ES: This film doesn’t offer just one interpretation of what the black radical tradition is or how we’re supposed to eventually get to freedom. We have the armed struggle, people like yourself; we also have writers, we have poets. I’ve watched fifty or sixty hours of archival footage, and you look through all of this stuff and get to a point where you don’t romanticize. You get to where it is not a fairytale, but you don’t really feel that you can tangibly reach out and do this, because you’re reading about them through the history books or through newspaper clippings. I think that when you hear people’s stories, like Sonya Sanchez, how she talks about how it’s important that elders are brought into this conversation, you are

at an age now where people look to you for all types of inspiration. Your book was on eBay selling for \$200. Not to say that you've become a literary celebrity, but there has been an embrace by this next generation of activists, of people who are identifying as revolutionary. What is your message to them? Because they don't have to do what you did, you know, you sacrificed fifty years of your life and you're not necessarily out here saying that people need to be doing what Jalil Muntaqim did. But you are saying that people need to do something, right? So how do you balance that? How do understand it when you're talking to people?

JM: Let me speak to something more contemporary. In 2018, I was in locked in solitary confinement in the Southport Correctional Facility because I was teaching history in Attica. A program I started taught history from 1861 all the way up to 1966. Now, when we talk about 1966, we have to talk about the Black Panther Party because it's the biggest thing going on. October 1966 is when the Black Panther Party came into existence. When I began to talk about the Black Panther Party, they said, nope, gotta shut this thing down. I had young black guys in the class, many, most of them were Bloods, Crips—gang members. I'm teaching them their history and the administration said, nope, we're not gonna allow you to teach that. They put me in lockdown for four months. They do not want you to lose your criminal mentality. And so for me, it is important that we teach history. That's extremely important.

While I was in solitary confinement, I decided it was time for us to bring international jurors back to the United States. International jurors were here in 1981 after a campaign that organized US prisoners to petition the United Nations. We brought them in then to talk about the issues of political prison. So in 2018, I decided to

start bringing it back again. I wrote a proposal, sent it to my comrades in the community, and they looked at it and said we need to expand the idea. They said they were going to do what the great Paul Robeson and William Patterson attempted to do December 17th, 1951, two months after I was born. They decided to bring a petition to the United Nations: we charge genocide. So we decided we're gonna do this again cause the conditions that they fought against back in 1951 are the same conditions that confront our community today. And so, in October last year, October 25th, we had the international tribunal. It was held at the Malcolm X and Dr. Betty Shabazz Center in Harlem, and over the course of that hearing, nine international jurors determined that the United States has in fact been engaging in the practice of genocide. The first time in history, we accomplished what Paul Robeson and William Paterson were unable to accomplish. We got a guilty verdict of genocide against the United States. On the basis of that guilty verdict of genocide, we are changing the narrative, changing the narrative of our struggle in this country. There's no longer an issue of civil rights. It's a question of human rights. Malcolm X instructed us to do this. He said that if we take our struggle to the international community—which he was doing at the time he was murdered—that you would then become partnered with those organizations in nation-states to fight against imperialism, fight against white supremacy around the world. You are tying your struggle to the human rights struggle. So that's where we are today.

FURTHER READING:

WE STILL CHARGE GENOCIDE: <https://bit.ly/34hxOE9>
People's Senate Overview: <https://bit.ly/3GG1aJy>
<http://www.spiritofmandela.com/>
<https://www.tribunal2021.com/>



PERFORMING AT THE MARCH 31, 2022 SALON is artist and filmmaker Luis Macías (b. 1976, Barcelona, Spain). Announcements of the event declare he is known for expanded cinema works, collaborations with musicians, co-founding Crater-Lab where he teaches experimental cinema and the exploration of analog media. Descriptions say it will be on 16mm, 35mm slide, and digital projectors illustrating what Macías calls “spectral cinema” with analog film as a stimulant for the audience’s multi-sensory experience.

Spectators this evening include about thirty people together with artists and filmmakers Crystal Z Campbell (CZC), Nilson Carroll (NC), Mary Lewandowski (ML), and Tara Merenda Nelson (TMN). Nilson and Mary labor to produce the screening along with Tara, the event's curator. She describes her experience to artist and fellow curator Hernease Davis (HD) who was not in attendance. Tate Shaw was present at the performance and gathers here an interwoven collective response.

TMN: It started a few months ahead for me because he needed a lot of equipment, three slide projectors and two matching 16mm projectors with the lenses removed and

a certain wattage. He needed a platform built and he sent all the specs. It becomes clear that he is using film loops doubled up inside the projector as well as external shutters on the slide projectors. There was some dismantling happening that made me nervous but he was calm...

HD: This is before the actual event, him getting ready for it?

TMN: This is hours before anything takes place. He also had motors and had to bypass some electronics—that made me very nervous—and I think something died in the process that he had to replace. There is a technical difficulty as the minutes go by and we get closer to the start time but he gets it set up. The last thing I remember, when the lights are on, is that there are these film loops he had brought with him with no real images but a lot of burned frames and I say, “Oh, a burn film.” And he just looks at me with this smile in his eyes.

HD: What else is going on with that smile?

TMN: Tight lipped-ness. No answer. He keeps it shrouded in mystery.

CZC: My father used to drive nearly three hours, back and forth, to score lottery tickets across the Oklahoma border. Everything was illegal, then. Everything else was a promise, then. I may be delirious from a few days of forced rest from a bug in my stomach, or a summer flu, or from hours spent gazing at an old ceiling fan in motion that is loose on one side, or from salted water that has no nutritional value but will rake mucous from my throat. But I think I will win the lottery, too. I will drive from Buffalo, to Rochester, with a broken windshield in a not so average winter, and cross my fingers that this flimsy glass will keep out “what is out” and in “what is in.” But that’s an illusion, too. A fracture changes everything that appears safe, that appears whole, that appears real.

TMN: The night begins. It needs complete darkness—more complete than we usually have—and all lights must be extinguished and anything reflective must be covered, it has to be pitch dark. It’s hard to achieve that.

ML: I share with the rest of the audience the same pitch black room, the same stuttering light show... but between the scramble of Macías working, weaving between three projectors, from the very back of the room, a witness to Macías the artist-performer who conspires with his projectors behind the backs of the audience.

TMN: It begins with slide projector performances. The external shutters are in front of the slide projectors and he is performing the speed of the projector, and the speed of the shutters, as well as the sequencing of the slides. The effect—I think there were two or three at a time—makes it hard to get a sense of exactly what is going on, but on the screen a three-dimensional hole opens with these frayed edges, a sort of visceral dimensional space, like a like a worm hole of sorts. Something organic, it felt.

CZC: In the dark of the theater, I considered leaving a few times: there is still a pandemic, and I am quickly losing

faith in false screens and material filters. With each flicker, I wonder if this is the time to go and to ghost. The room went dark, entirely. I’m not sure for how long, but the darkness was ruptured by pulses of light on the screen.

TMN: It is a light space that comes through darkness and there is an image sometimes, although it is deeply abstracted and still quite dark. The experience is of trying to wrap your head around the visual dimensionality on the screen. You must pay attention with intention. It is a great experience to prepare us, to some degree, for what comes next.

ML: His final act: a half-hour performance that is an unfolding feat, an art-toiling and something happening. His obscured actions are a puzzle—what, *how* does he form the intermittent images on the wall, slow shifting abstractions, a glimpse of an image then blackness—Macías darting, hunched, the click-clack bursts of the projector engaging, disengaging, the knob-turning. Work.

NC: It was during "The Eyes Empty and the Pupils Burning of Rage and Desire" that I begin to smell smoke in the microcinema.

Molten film bubbles up, film Pangaea, without borders, Luis’ fire subsides, a ten-thousand-year pause, and then the earth in my eyes shifts again—more smoke, another fire.

ML: The first clue is the puff of smoke accumulating in the projector beam hanging over the crowd; then notice the quick, thin plumes of smoke rising in the dark, the burn of film frames making the crawling image as it is being made.

CZC: Everything is a screen where there is light. Plumes of shadowed smoke trickled before us and there was a notable and welcome absence of catastrophe.

NC: Time lurches, my father emerges from the screen, frail, in the burning celluloid, primordial earth shifting, a Rorschach

plane, a vision from unbelievably far away. I sink into it, get pushed out of it. This goes on for centuries, achingly.

TMN: I couldn’t tell you how long this lasted, it felt like hours to me but may have been twenty minutes. That worm hole becomes more of a galaxy. He had devised a system by which he could overlap the film in the gate so instead of one pane of film he had two, there were two layers and maybe even three in the gate, which you’re not supposed to do [laughing]. Also by overriding of the motor he was able to stop the film in the gate.

HD: About the time warp, how it felt like hours or it could’ve been twenty minutes, did any of that have to do with you being worried about the equipment?

TMN: Everything. I am standing next to his set up in the back, close to the projectors, and there is smoke pluming from them, actual like visible in the dark, from the light of the projectors, plumes of burning film, smoke just rising and rising.

ML: His Work is an aesthetic alchemy which is not charmed or immediate but which Macías struggles into being, grappling, the sweat of the sorcerer.

TMN: I can clearly see that as the performer he is just getting started and is deep into what is happening.

ML: The first stretch of the performance is test, experiment.

TMN: I become removed from the image that others in the room may be experiencing and become very hyper-conscious of the mechanism, especially the smoke, and the quality of air, and our projectors, and the darkness, and, oh shit, does the Microcinema have a fire exit? All kinds of boring questions occupy my mind.

ML: Brief abstractions flicker and crawl, a visual vocabulary of repetition without feeling. Macías is trying to see, perform-

ing the work which is: harness the smolders as they appear, tonight, taming images in time, combining them in a way that makes them come dimensionally alive and full, sparking.

CZC: The film seemed to be deciding on its own form, or perhaps, how to create a form that would be impossible to replicate or remember. I stayed.

TMN: Time becomes torturous because it keeps getting more smokey and the performance is—he is just in it. I mean he is IN IT.

NC: I start to believe it.

ML: A slight play of rotation, superposition of abstract moments that blossom on the blank wall as a shallow diorama of a Victorian forest scene, a frame you could lean out into. With each slight of Macías’ hand it learns, turns from movement—to animation—to a depth of the living real, in a long, hard-won passage, a skill play of magic demonstration.

TMN: Watching him is wonderful and scary and I think a lot of people at this point are looking in both directions. He is very connected to the image, and the device he made to create it so he is deeply within the experience. From my perspective, that is dangerous because I can’t get his attention, or I am thinking literally how do I stop this if I must?

NC: Perhaps toward its climax, I exclaim in my heart, holy shit, my eyes really are SPECTRAL MACHINES!!

TMN: I can’t tell you how much smoke there is. To me it becomes almost unbreathable and I’m thinking, oh no people are forced to sit here and breathe these toxic fumes. But he’s clearly not disturbed.

CZC: In the end, there was applause without explanation. Later, I learned it was the celluloid skin that was on fire. I didn’t win the lottery that night. But I did see film, alight.

EARLY VIDEO ART FROM THE VSW FILM/VIDEO ARCHIVE

With live performances by Dr. Hamburger
and shonen book

February 24, 2022

Program

1. Sandy's Dream
Portable Channel
Original Format: EIAJ-1 1/2" open
reel; 3:00. Color; sound. 1974
2. Sheep
Steve Kolpan
Original Format: EIAJ-1 1/2" open
reel; 6:00. B&W; sound. 1975
3. Selected Works 1975 - 1978
Ralph Hocking and Sherry Miller
Original Format: EIAJ-1 1/2" open
reel; 11:00. Color; sound. 1979
4. Paper Shoes
Walter Wright
Original Format: EIAJ-1 1/2" open
reel; 8:00. Color; sound. 1972
5. Temple (from Videocean)
Vibeke Sorensen
Original Format: EIAJ-1 1/2" open
reel; 4:30. Color; sound. 1975
6. Homemade TV:
The Electronic Image
Portable Channel, Woody + Steina
Vasulka
Original Format: EIAJ-1 1/2" open
reel; 27:00. Color; sound. 1975
7. shonen book real-time
glitch performance
8. Dr. Hamburger live performance

From "Sandy's Dream" (1974), Portable Channel

Walter Wright on early video art:

Musicians of course have their instrument and they play them and that's how it works. Visual artists, we always had to put it on film. That was the only alternative to making movies, moving images. [With video] it was nice, it was a visual instrument, an exciting thing, it was immediate. You got immediate feedback. You didn't have to wait for it to come back to the lab. Video was a very interesting medium, there was an immediacy to it. As Ralph [Hocking] said, 'You just turn it on and turn it off half an hour later.' You didn't need to think about pre-composing things, you could do things in real time. You interacted with people and the space in real time. [...] It was never our intention to be in an art gallery. It was really just a medium we were having a lot of fun exploring, and sharing. It wasn't designed in a traditional way, it didn't have a keyboard. You didn't fit in with anybody's definition of what should happen, you just made up your own way.

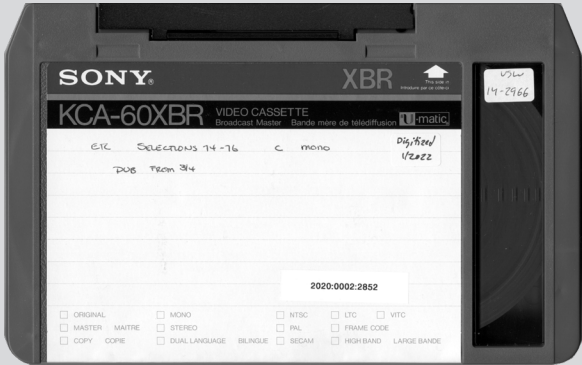


Watch the full Walter
Wright interview

Common Magnetic Video Formats
found in the USW Collection



EIAJ-1 1/2 inch open reel
Introduced in 1969
Used for in-studio and field
recording until the late 70s/
early 80s



3/4 inch U-matic
Introduced in 1971
Originally developed for industrial and
education uses. Widely used by artists and
community organizations in the 80s and 90s



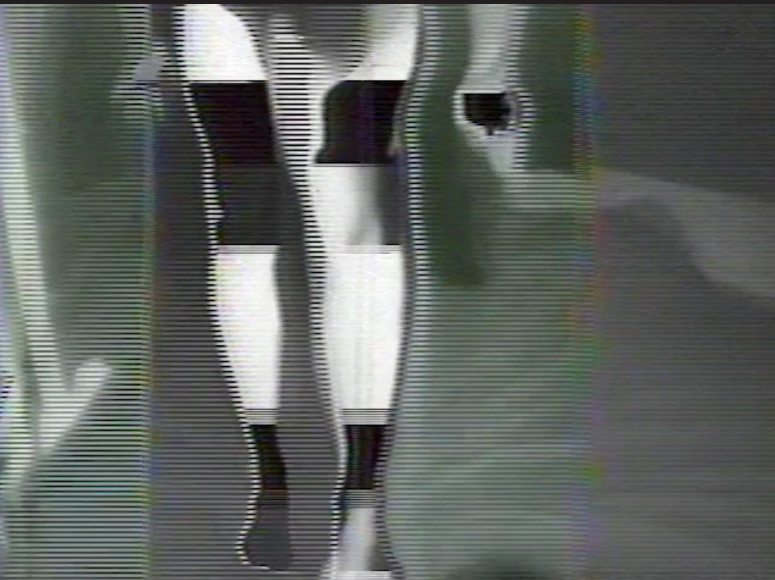
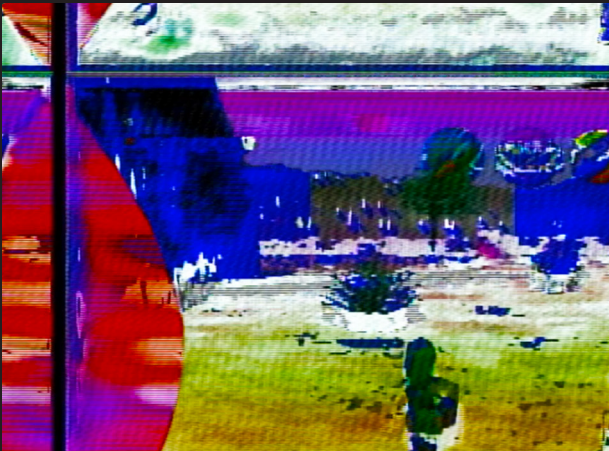
Betamax
Introduced in 1975
Designed for use in schools
and for consumer markets. Used
by artists throughout the 80s



VHS
Introduced in 1976
Developed for consumer use and still (rarely)
used today. Competed against Betamax and won



8mm (Video8 and Hi8)
Introduced in 1984
Developed for the consumer
and education markets. Hi8
camcorders were commercially
available into the 2000s



Clockwise from top left: shonen book; Ralph
Hocking/Sherry Miller; Walter Wright; Steina +
Woody Vasulka, Portable Channel

VISUAL STUDIES WORKSHOP
IN-PERSON and ONLINE

DOUG CURRY

★★★★ PRESENTS ★★★★★

MARCH
24
2022



7PM
TIL
?

BLACKS AND BLUES
IN THE VSW FILM/VIDEO COLLECTION

SON HOUSE
BLIND LEMON
JEFFERSON
LIGHTNIN'
HOPKINS
AND MORE !



★★★★★

Welcome to a very
special edition of
Blacks & Blues.

It has been nearly forty years since I took the helm of this radio program. Blacks & Blues airs locally on Friday nights at 9 pm, over 88.5 WRUR FM Rochester/ 90.1 WITH FM Ithaca, streaming at www.wrur.org and www.withradio.org. A separate version of the program airs on Saturday nights in Chicago at 90.9 WDCB FM, www.wdcb.org.

The very best of the
recorded, black blues
– and then some!

is the program's tagline. Tonight's 'live' discussion will illucidate that tagline and touch upon a variety of aspects of the blues, its origins and history, and its presentation in the modern world of popular music. The music and its lore will be displayed through audio recordings, videos, and poetry. Tonight's program will draw upon my personal resources, available online music and videos, and not least, the ample availability of materials at the Visual Studies Workshop."

– Doug Curry



BLACKS AND BLUES features songs,
performances, and footage from:

- Johnny "Guitar" Watson (Baden-Baden Concert, 1990)
- BB King – Live at The Apollo, "When Love Comes to Town" (1990)
- The International Sweethearts of Rhythm – "I Left My Man" (1940s)

- Wynonie Harris – "Mr. Blues is Coming To Town" (1950)
- Howlin' Wolf – "How Many More Years" (1959)
- Big Mama Thornton – "Hound Dog," "Down Home Shakedown" (1965)
- Blind Lemon Jefferson – "Teddy Bear Blues," "One Dime Blues" (1927)
- Ruth Brown – "Hey Mama, He Treats Your Daughter Mean" (1952)
- Carl Perkins – "Blue Suede Shoes" (1956)
- JB Lenoir – "Don't Touch My Head" (1957)
- Larry Darnell – "What More Do You Want Me To Do" (1955)
- Guitar Slim – "Sufferin' Mind" (1958)
- Alberta Hunter – "Blues at the Cookery" (VSW Film/Video Collection)
- The International Sweethearts of Rhythm – "Jump Children" (1940s)
- Muddy Waters – In Concert at the University of Oregon (1971)
- Interview with Scott Wallace (Rochester, NY) (2021)
- Joe Beard – "Drinking Old Taylor" (2008)
- Rockin' Robin and the Bucket of Blues – "Stoop Down" (Rochester, NY)
- WXXI – "Rochester Musician Joe Beard Opens Up About Friend and Blues Legend Son House" (2015)
- "Preachin' The Blues," Mark Brady (VSW Film/Video Collection, 1977)
- "The Blues According to Lightnin' Hopkins" (VSW Film/Video Collection)
- Bukka White – "Aberdeen Mississippi Blues," "Poor Boy"
- Ruth Brown & B.B.King – "Ain't Nobody's Business" (1993)

A Dialogue On bell hooks

Online Panel Discussion with Hernease

Davis, MK Mehloose, and Luticha Doucette

bell hooks (1952-2021) is one of history's most important cultural voices. A prolific author, groundbreaking feminist scholar and artist, bell hooks offered pointed social critiques that illuminated how the intersection of white supremacist, capitalist and patriarchal systems affect reality. Her legacy has a tremendous reach. This discussion focused on bell hooks, her life and her continued influence in the work of Rochester area artists and educators. Below is a short excerpt from the conversation.

Davis: Luticha do you have any thoughts or what are you thinking about?

Doucette: Lot of things. So, first of all, bell hooks versus the Beyhive has to be one of the best moments in internet history ever, right? Like, I'll just say, she was like, 'I said what I said, y'all.' You better come with something greater than what she's coming with. She was like, nah. That for me is what I love. Because as someone with a very tiny voice too, the way that she still like carries herself and whatnot, she's like: 'No, I said it.'

Yeah, I said it.' Right?

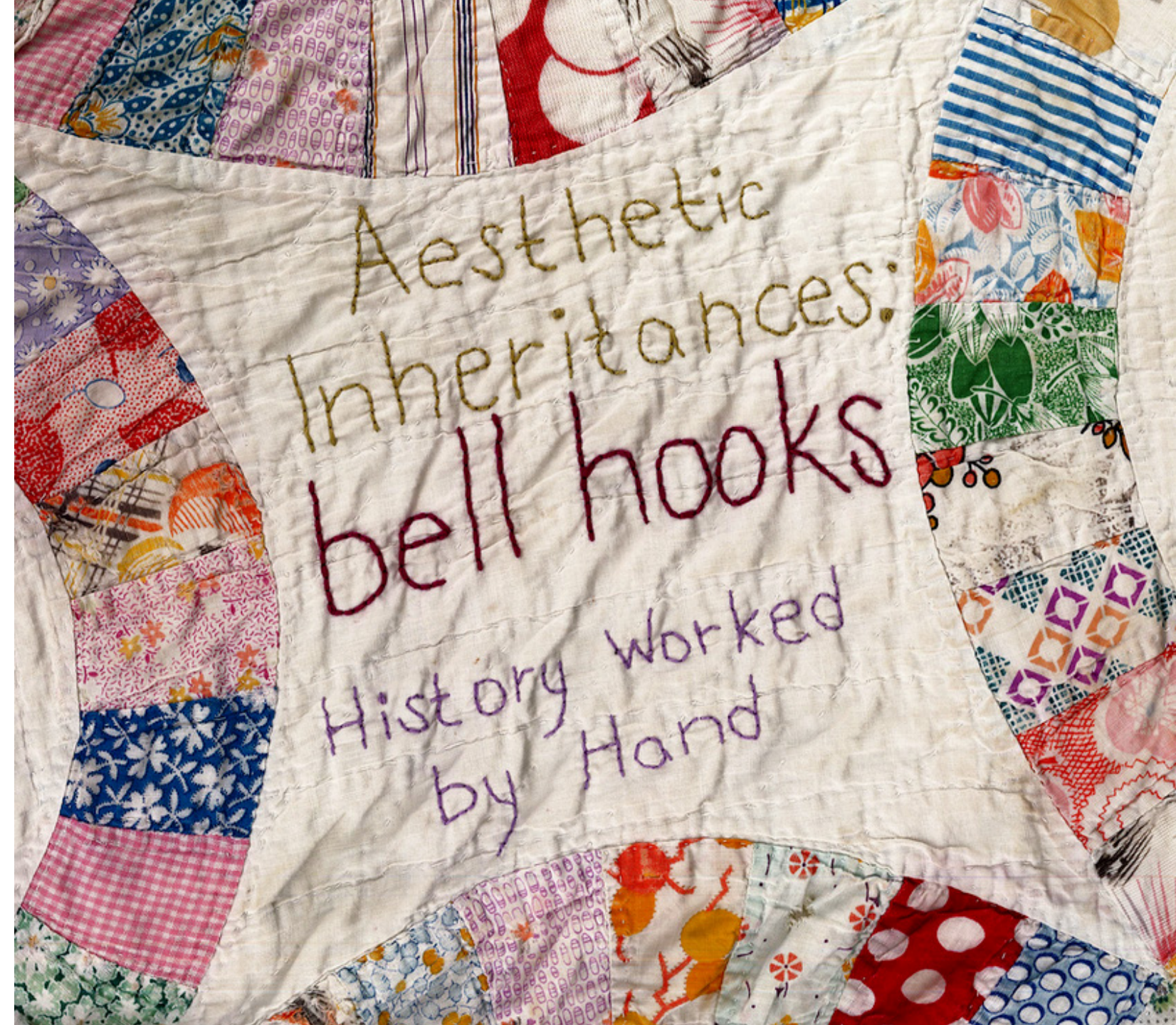
Davis: Yeah.

Doucette: And that for me is like the essence of who she was, right? Like she is so sure of herself and, you know, to even just hit something that no one else wanted to touch, right? Or ever would think of doing now, she's like, "Yeah, no, I said it and I am not mad. You can die mad about it." Right? I think, it's still relevant this idea of the Black woman, how we perceive her, you know, we have that slap heard around the world. And that the only way to somehow protect Black women is through violence, right? And not through resistance, not through social change. When I said that, you know, as a queer Black femme, you know, why can't I have accessible, affordable housing, healthcare that actually treats me with respect and like actually cares about my health, right? And I got laughed at by people — Black people — right? As if this is somehow like ridiculous. And the only times that we're protecting Black women is after something is done. And then it's with patriarchal violence.



Watch the full
panel discussion

Right: A bibliography: double wedding ring quilt [work in progress],
MK Mehloose, 2022



THE INFERNAL GROVE

EMILY VEY DUKE &
COOPER BATTERSBY

**INSIDE BEAUTY
THERE IS A ROOM**

**WELCOME
WELCOME**

Workshops

Fall 2022

Art from Archives/Archive as Material

Tuesdays September 27, October 4, 11

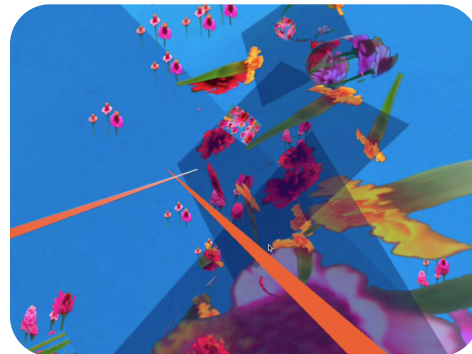
Learn to use archival materials as visual resources for your own art practice. Introduces participants to methods for safe handling, scanning, and reproducing of historic photographs, lantern slides, and films found in VSW's archives. Copyright and fair use standards for creative interpreters of images is also discussed. Instructors: VSW Staff



Build Your Own World: Virtual Reality

Saturday-Sundays October 8-9, 16-17

Create your own basic digital world that can be experienced with a VR headset. Gain an introduction to the Unity game-engine and have hands-on experience with Oculus Quest 2 headsets. Little or no programming or coding experience required. Instructors: Nilson Carroll and Rebekkah Palov with support from the New York State Council of the Arts.



The Photographic Process as Self Care

Online Wednesdays October 12, 19, 26 and November 2, 9

Consider how notions of 'self-care' may be grafted into your photographic process. We will define what 'self-care' is and then put those definitions to practice. You will explore and utilize whatever photographic technique feels appropriate to create new works. Instructor: Hernease Davis.



Intensive 3 or 5 week workshops focused on skills and concepts that have lasting effects on practice and thinking.

[READ FULL DESCRIPTIONS AND REGISTER @ VSW.ORG](#)

Handmade Film

Tuesdays October 18, 25 and November 1, 8, 15

Create a 16mm film without using a camera! Using direct techniques such as drawing, painting, scratching, digital printing and dyeing, participants will create a unique visual experience to be seen at 24 frames per second. Instructor: Tara Merenda Nelson.



Artist Diaries

Online Wednesdays November 2, 9, 16, 23 and December 7

Make diaries to transform your inner voice chatter, unwind anxiety, and challenge yourself and those *outside-in* narratives you tell about yourself into books or other time-based works. Instructor: Tate Shaw.



Coding for Artists and Poets

Tuesdays November 8, 15, 29 and December 6, 13

Create your own website from scratch and learn how to tell digital hypertext stories that you can share online. Gain a basic understanding of HTML and CSS through a creative workflow, about Github and the freeware hypertext tool Twine. This course is intended for artists, poets, and creatives with little or no programming or coding experience. Instructor: Nilson Carroll.



Contributors

KELIY ANDERSON-STALEY is an artist working in photography who has exhibited internationally and is a 2022 Guggenheim Fellow. She is Associate Professor of Photography at University at Houston.

COOPER BATTERSBY AND EMILY VEY DUKE have been working collaboratively since June 1994. Their work has been broadcast and exhibited around the world.

THOMAS GEORG BLANK AND IŞIK KAYA collaborate on projects that examine the built environment and human’s domination over nature. They currently live in Los Angeles.

CRYSTAL Z CAMPBELL is a multidisciplinary artist, experimental filmmaker, and writer of Black, Filipinx, and Chinese descents. Her work has been exhibited widely and she is Visiting Associate Professor at the University at Buffalo.

NILSON CARROLL is an artist, critic, videogame developer, and videogame curator with the swampbabes collective. He is Assistant Curator and Preservation Specialist at VSW.

DOUG CURRY has hosted Blacks and Blues, a three-hour program of recorded blues music on Rochester NY’s WRUR 88.5 FM for forty years.

HERNEASE DAVIS is a photo-based artist and educator living between Brooklyn and Rochester, NY. Her work has been exhibited throughout the US and she is Assistant Curator of Education and Public Programs at VSW.

LUTICHA ANDRÉ DOUCETTE is CEO and founder of Catalyst Consulting, has a BS in Bioinformatics from RIT, authored

a report on wage disparities across race, gender, and disability in Monroe County, and is a queer, disabled, Black femme living in Rochester.

INDIA JOHNSON currently based in Minneapolis, MN makes books and non-books. She holds an MFA from the University of Iowa Center for the Book and exhibits her work locally, nationally, and internationally.

JODIE MACK is an experimental animator with numerous international screenings. She is an Associate Professor of Animation at Dartmouth College.

MARY LEWANDOWSKI is an artist working in performance, film, video, and installation. She is a Projectionist at the Dryden Theater at the George Eastman Museum and is Curatorial and Research Assistant at VSW.

MK MEHLROSE is a quilter, critical writer, and book artist engaged in craft, queer theory, and radical archival practices, exploring rural queerness and inherited craft practices. They are completing a thesis in the MFA in Visual Studies at VSW.

TARA MERENDA NELSON is a filmmaker, curator, programmer, and lecturer whose films, videos and installations have been exhibited nationally and internationally. She is Curator and Director of Public Programs at VSW.

JALIL MUNTAQIM is a veteran member of the Black Panther Party, the Black Liberation Army, and co-founder of the National Jericho Movement to Free All Political Prisoners. He is Special Projects Coordinator of Citizen Action of NY.

EDWIAN “EZE” STOKES is a film director and editor working in both narrative and documentary films. His directorial debut is *Conversations: The Black Radical Tradition* (2021).

Donate

IN THIS MOMENT is a VSW Press project that pairs ten teams of Black writers and photographers with ten Black leaders from across the city of Rochester resulting in the publication of 10,000 chapbooks given away for free in the community through Rochester Public Library branches.

The project offers vital learning opportunities and reflection for students and community members. All project teams and chapbook images are curated by local Black curator, Amanda Chestnut.



Reenah Golden photographed by Granville Carroll for In This Moment.

VSW programs are supported in part by our members & donors, New York State Council on the Arts with support of the New York State Legislature, National Endowment for the Arts, Joy of Giving Something, Max and Marian Farash Charitable Foundation, County of Monroe, and Rochester Area Community Foundation.

Support

JOIN VSW in supporting artists, critics, and our community through education, publications, residencies, exhibitions and collections.



