WOMEN MOBILIZING MEMORY COLLABORATIVE ARCHIVES: CONNECTIVE HISTORIES

SIMONE LEIGH, COWRIE (BLUE), 2012, Terra cotta, porcelain, cobalt, epoxy, 11.5 x 19.5 x 11.5 inches, Courtesy of the artist and Tilton Gallery, NY [DETAIL]



DESIGN

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PRINT

Smartpress 18781 Lake Dr. East Chanhassen, MN 55317, USA smartpress.com / info@smartpress.com

FIRST EDITION 2015 / 500 copies

WOMEN MOBILIZING MEMORY **COLLABORATIVE ARCHIVES: CONNECTIVE HISTORIES**

The LeRoy Neiman Gallery, Columbia University

310 Dodge Hall, 2960 Broadway (at 116th Street), New York, NY 10027

An exhibition featuring Silvina Der-Meguerditchian, Paz Errázuriz, Simone Leigh, Susan Meiselas, Lorie Novak, Kameelah Janan Rasheed, Aylin Tekiner, and a collection of testimonies by the Truth Justice Memory Center in Istanbul.

Curators: Katherine Cohn and Işın Önol Opening Reception: Tuesday, September 8, 2015, 5 - 7 pm Running time: September 8 - 18 http://arts.columbia.edu/leroy-neiman-gallery

Artists' Roundtable Discussion,

Tuesday, September 8, 2015, 7:30 - 9 pm Buell Hall, East Gallery, Columbia University Moderated by Carol Becker, Dean, School of the Arts Featuring Simone Leigh, Susan Meiselas, Lorie Novak, Isin Önol, Kameelah Janan Rasheed, Aylin Tekiner

Hemispheric Institute of Performance and Politics, New York University

20 Cooper Square, Fifth Floor, New York, NY 10003

"CHILE: 40 YEARS OF STRUGGLE AND RESISTANCE"

An exhibition of posters collectively designed by Londres 38 and the Instantaneous Silkscreen Collective in 2013 to mark the 40th anniversary of Pinochet's military coup on September 11, 1973 Curator: Helaine Gawlica Opening Reception: Friday, September 11, 2015, 7 pm Running time: September 11 - October 23 http://hemisphericinstitute.org

OTHER EVENTS

Conference: Women Mobilizing Memory: **Collaboration and Co-Resistance** Thursday, September 10, 2015, 9:30 am - 6 pm Buell Hall, East Gallery, Columbia University socialdifference.columbia.edu

Wishing Tree Community Memory Project

Tuesday, September 8 and Thursday September 10, 2015, 6 - 7 pm Buell Hall Lawn, Columbia University

No Longer Empty Collaboration: **Critical Curatorial Workshop**

Tuesday, September 15, 2015 Part 1: 12 pm, curatorial walk-through The LeRoy Neiman Gallery, Columbia University Part 2: 2pm-5pm, curatorial walk-through and presentations followed by round-table conversation Nathan Cummings Foundation www.nolongerempty.org; www.nathancummings.org [See p.28]

TEXTS	06-08
WOMEN MOBILIZING MEMORY	06
Marianne Hirsch	
Jean E. Howard	
Diana Taylor	

COLLABORATIVE ARCHIVES: CONNECTIVE HISTORIES07
lşın Önol
Katherine Cohn

ARTISTS	09-25
SILVINA DER-MEGUERDITCHIAN	10
PAZ ERRÁZURIZ	12
SIMONE LEIGH	14
SUSAN MEISELAS	16
LORIE NOVAK	18
KAMEELAH JANAN RASHEED	20
AYLİN TEKİNER	22
TRUTH JUSTICE MEMORY CENTER	24

CONTENTS

CHILE: 40 YEARS OF STRUGGLE
AND RESISTANCE
Diana Taylor
Marcial Godoy-Anativia
Helaine Gawlica
BRING IN THE REALITY28
WISHING TREE:
A COMMUNITY MEMORY PROJECT
THE CENTER FOR THE STUDY OF
SOCIAL DIFFERENCE
CURATORS
Katherine Cohn
Helaine Gawlica
lşın Önol

WOMEN MOBILIZING MEMORY

Marianne Hirsch Jean E. Howard Diana Taylor

"Collaborative Archives: Connective Histories" builds on a multi-year collaboration of Women Mobilizing Memory, a transnational group of artists, scholars and activists from the United States, Chile, Argentina, and Turkey who study the politics of memory from the unique perspective of gender and social difference. It asks what strategies of memorialization and re-imagining are most effective in calling attention to past and present wrongs and in creating possibilities of redress. It reveals unexpected connections and resonances between divergent histories. Using gender as an analytic lens, Women Mobilizing Memory explicitly considers the gendered forms and the gendered consequences of political repression and persecution.

Confronting legacies of political violence in their own communities and in the lives of others, the artists in this exhibition bear witness to the power of art to combat injustice and forgetting. They mobilize intimate and collective archives to reveal individual and communal acts of resistance and survival and thus their work enables us to imagine more open and progressive futures.

The exhibition forms an integral part of the working group's effort to bring discussions initiated in Santiago, Chile and Istanbul, Turkey to New York. A public day of workshops and roundtables on September 10, "Women Mobilizing Memory: Collaboration and Co-Resistance" will feature panels on "Performances of Protest," "Mobilizing Memory Sites: Istanbul, Santiago, New York," and "Intimate Archives/ Political Violence."

Women Mobilizing Memory is part of the Women Creating Change initiative of Columbia University's Center for the Study of Social Difference, working in close collaboration with the Hemispheric Institute of Performance and Politics. We are grateful to the generous cosponsorship, at Columbia, of University Seminars, School of the Arts, Graduate School of Arts and Sciences, Columbia Global Centers, Office of the Vice Provost for Diversity and Inclusion, Center for Oral History Research, Heyman Center for the Humanities, Institute for Research on Women, Gender and Sexuality, Institute for Comparative Literature and Society, Center for the Study of Ethnicity and Race, Department of English and Comparative Literature, Department of Iberian and Latin American Studies, Armenian Center, Institute for the Study of Human Rights; as well as the Barnard Center for Research on Women, the New York State Council for the Humanities and Sabancı University.

Special thanks go to Melis Bağatır, Kellie Jones, Shanny Peer and the Maison Française, Terence Roethlein and Marie Templeton.

COLLABORATIVE ARCHIVES: CONNECTIVE HISTORIES

Memories are the very fabric from which we are woven. They are intimate, bodily, internal. They enable us to perceive the world, build our coherent selves. But they are also contained in the objects we touch, use and produce; they are mediated through public images and tropes. They can be shared, exchanged and transmitted in familial and communal settings. In the process and the aftermath of oppression, persecution, war, and genocide, when personal coherence is threatened and intimacy evacuated, memories can weigh us down, repeating themselves in traumatic re-enactment. How can intimacy and interiority be reclaimed? How can memories of political violence and atrocity become the occasion for solidarity across space and time? How can they incite action aimed at creating a more just polity? These are some of the questions shaping the work of the Women Mobilizing Memory group and the "Collaborative Archives: Connective Histories" exhibition.

The archives assembled by the artists in this exhibition. translated into different mediums. aim to redress the erasure of intimacy by state-sponsored violence. Whether creating an archive to document the history of the Kurdish population that has experienced mass displacement or assembling the fragmented archive of a family that experienced homelessness for over a decade in the United States, whether documenting women's protest actions in dictatorship Chile or collecting testimonies of women whose husbands have been forcibly disappeared in contemporary Turkey, these works juxtapose intimate experiences of loss with official memorial tropes in the media or in public imaginaries.

The artist working with personal and communal archives faces the obligation to do justice to the complexities of her own history and the history of others, even while practicing social critique. How each work critiques, makes, and performs these found and newly created archives helps reframe how we understand the past and points to what has been excluded from official histories. Unofficial acts of witness and commemoration resonate across different histories, fostering interconnections and acts of solidarity.

The exhibition aims at responding to local, national and international situations of political violence and trauma. Columbia University's Leroy Neiman Gallery features the works of Silvina Der-Meguerditchian, Paz Errázuriz, Simone Leigh, Susan Meiselas, Lorie Novak, Kameelah Janan Rasheed, Aylin Tekiner, and a collection of testimonies by the research collective Truth Justice Memory Center in Istanbul.

In conjunction, the Hemispheric Institute of Performance and Politics at New York University presents "CHILE: 40 Years of Struggle and Resistance." The exhibition features Chilean posters collectively designed by Londres 38 and the Instantaneous Silkscreen Collective in 2013 to mark the 40th anniversary of Pinochet's military coup on September 11, 1973. As part of the exhibition, the Hemispheric Institute will initiate a street performance on September 11, 2015 by inviting local participants and organizations to display re-printed versions of the posters across New York City streets. The artists in this exhibition explore issues specific to the spaces in which they live and work, even as they provide points of connection between individual and collective acts of testimony and witness and the desire for social repair. "Collaborative Archives: Connective Histories" thus aims to create a platform for dialogue between artists and publics across geographies and histories of political violence, highlighting specific forms of artistic remembrance and strategies of resistance and redress.

Bringing these different physical and conceptual projects directly into conversation with the larger project of Women Mobilizing Memory, we consider the plurality of local, regional and global perspectives, inviting an artistic dialogue across space, time, practice, and content. Looking to women's artistic acts of witness and response, we hope to illuminate the changes memory can produce and the forms of contemplation and engagement that art alone can solicit.

As part of the conference and the exhibition, Women Mobilizing Memory invites the New York and Columbia community to participate in a memory project known as a Wishing Tree on September 8 and 10, 2015, from 6 to 7PM. The wishing tree ritual has multiple sources, among which is an Armenian tradition dating back to pre-Christian times. Participants tie pieces of cloth to the tree; each cloth represents a wish or a desire. Some have used the ritual to commemorate and honor victims and survivors of political violence and it was an important part of the commemoration of the 100th anniversary of the Armenian genocide in Istanbul last April. In addition, the curators of "Collaborative Archives: Connective Histories" in conjunction with the Associate Curator of No Longer Empty (NLE) and select participants of the NLE Curatorial Lab, will present "No Longer Empty Collaboration: Critical Curatorial Workshop," a workshop aimed to engage attendees in a critical conversation about models of art activist production and initiatives during the second week of the exhibition.

ARTISTS

WOMEN MOBILIZING MEMORY COLLABORATIVE ARCHIVES:

CONNECTIVE HISTORIES Weaving an Anatolian carpet out of the photos of Armenian families who were dispossessed of their homes and homeland, Silvina Der-Meguerditchian's *Families 1* and *Families 2* bring back together families, neighbors, and other loved ones who were separated when Armenians across Anatolia were either massacred in 1915 or ended up dispersed around the world as a diaspora of survivors. The works consist of photographs that are stitched to each other so as to re-assemble a lost presence, lost lives, and a lost Anatolia. A video of the performance "Crochet for Memory" is often projected on the back of the photographs, showing that memory is a living dynamic practice, in the present, one that brings personal and familial objects and archives to the public. The works mobilize memories of past atrocities through collective and participatory acts of witness.

Born in Buenos Aires, Argentina in 1967, the artist has been living and working in Berlin since 1988. Her work deals with the burden of national identity, memory, the role of minorities in society and the potential of a space "in between." Der-Mequerditchian is interested in the impact of migration on urban spaces. Her work uses different mediums, such as installation, video, sound, rugs, and performance. Multilinguality, memory and cultural heritage beyond borders constitute a red thread in her research. Der-Mequerditchian is the initiator of the platform Underconstruction, the first Armenian Diaspora representation at the 52nd Venice Bienniale (Underconstruction: Visual dialogue - Talking about identities in the Armenian Transnation). Since 2010 she is artistic director of Houshamadyan (www.houshamadyan.org), a project to archive and reconstruct the history of Armenian village life. Her projects received scholarships from the European Cultural Foundation (ECF), Soros Foundation, Heinrich Böll Foundation, German Ministry of Foreign Affairs, City of Berlin and Gulbenkian Foundation. Her work has been shown in many exhibitions around the world, including in Germany, Argentina and Turkey. In 2014/2015 she is a fellow at the Kulturakademie Tarabya in Istanbul, a residency program of the German Foreign Ministry and the Goethe Institute. This year she is participating in Armenity, the Armenian pavilion in the 56th Venice Bienniale, winner of the Golden Lion Award as well as in the Istanbul Biennale.



SILVINA DER-MEGUERDITCHIAN, 2013 FAMILIES 1 Laminated digital print and wool Chilean photographer Paz Errázuriz is known for her powerful, revealing portraits of people who live on the margins, whether by necessity or choice. Her work documents both ordinary moments and acts of resistance during the repressive dictatorship of Augusto Pinochet, a period that has shadowed much of her career. On exhibit here are six photographs capturing the force of the remarkable protest by Mujeres por la Vida (Women for Life) on Friday, March 7, 1986, International Women's Day. Participating in this protest represented great risks for the women who had trained and organized for months. As Teresa Valdes, Temma Kaplan and Marjorie Agosín write in their 1987 account, "When the police drove them out, they disrupted traffic by dancing in groups down the major arteries of the downtown area." In her 2013 description of taking these six photographs, Errázuriz explains the position of a photographer who is a participant in the events she records, thus accounting for the angle and framing of these astounding documents:

I was trying to escape from the tear gas and I was looking at this, with less tears from the gas, and I saw from this angle. ... as a woman – and I want to say this – ... you marched in the protests as a part of it and then you ran to photograph it, either repressed or from another angle, and the two actions were simultaneous. ... and then I took a position sometimes that was more secure, from beyond it, because – being a photographer – you had to take a 'privileged' perspective sometimes. [Luis Weinstein, Interview with Paz Errázuriz "Aesthetics of Repression," in Susan Meiselas, ed. *Chile From Within*, 2013]

A video recording of this interview with Luis Weinstein will be displayed alongside the six photos, with an English translation.

Paz Errázuriz lives and works in Santiago de Chile. A professional photographer, she teaches photography and works independently. Since 1981, she has participated in numerous solo and group exhibitions both in Chile and abroad. Her images are in many collections, such as DAROS, Tate Gallery, Reina Sofía, as well as private collections. She was a founder of the AFI –Asociación de Fotógrafos Independientes. Nominated for numerous prizes, among them the Casa de las Américas and Fondart prize, she was awarded the Premio Altazor and the premio a la Trayectoria Artística del Círculo de la Crítica in 2005, as well as Guggenheim, Fulbright, and Fondart fellowships. Her most recent publication is "Kawesqar, hijos de la mujer Sol", LOM, 2007. Previously she wrote "La Manzana de Adán (1990), "Agenda Cochrane" (1994), "El Infarto del Alma" (1995) and "Paz Errázuriz. Fotografía 1982-2002" (2004). In 2014 Errázuriz was awarded the Pablo Neruda Order of Merit. Along with Lotty Rosenfeld's, her work was selected for the 2015 56th Venice Biennale.







PAZ ERRÁZURIZ, 1985 DIA DE LA MUJER Photograph series Digital print, analogue film Simone Leigh uses aesthetic materials that have been dismissed to the realm of craft, thus recalling overlooked traditions of African and African-American women. In *Untitled (Cowrie)*, 2015, Leigh invites viewers to see recognizable imagery and aesthetic techniques from new perspectives. Here, a porcelain cast of a watermelon, charged with an American history of stereotypes of Black bodies and experiences, is carved into the shape of a cowrie shell, evoking memories of the currency of the transatlantic slave trade. The entire form is blanketed with meticulously crafted clay roses, obscuring the underlying watermelon and cowrie. The roses recall the group practice, common among women throughout the African Diaspora, of twisting paper to make flowers. In emphasizing the singularity of each object, Leigh highlights the fact that in women's collaborative traditions the authorship of the finished object becomes anonymous. Layering symbols and techniques, Leigh asks a series of questions concerning history, tradition, race, and identity, through the lens of the Black female subject.

Presented for the first time, Simone Leigh's new video work Untitled #1 [Sandwoman], 2015, ruminates on the common use of water as a metaphor for the African/Caribbean diaspora, alluding to the middle passage. Untitled #1 [Sandwoman] addresses Vanessa Agard-Jones's essay "What The Sands Remember," which examines gender-transgression in Martinique; it posits sand as a more poignant metaphor than water not only for the African diaspora, but also for transgressive same-sex desire and other non-normative expressions. Featuring Aimee Meredith Cox and a score written and performed by Kaoru Watanabe, this is the first of a series that use the properties of sand as a material.

Throughout her career, Simone Leigh has focused on Black female experience and subjectivity. She works in a variety of mediums, including video, sculpture, and social practice. Leigh has shown at museums and institutions such as the Contemporary Art Museum, Houston; the Studio Museum in Harlem, where she was an artist in Residence in 2010-2011; the Atlanta Contemporary Art Center, where she recently completed her first one person museum exhibition; and Creative Time, specifically participating in "funkgodjazz&medicine: Black Radical Brooklyn," for which she created the Free People's Medical Clinic, a social practice work on self-determined health care in collaboration with Courtesy of the artist and Tilton Gallery, NY Stuyvesant Mansion. She is a recipient of the Louis Comfort Tiffany Foundation Biennial Award, the Joan Mitchell Foundation Award, and the Creative Capital Grant, among others. She participated in the 2011 Biennial of Contemporary African Art in Dakar, Senegal. Born in Chicago to Jamaican parents, Simone Leigh lives and works in Brooklyn.



SIMONE LEIGH, 2012

COWRIE (BLUE) Terra cotta, porcelain, cobalt, epoxy 11.5 x 19.5 x 11.5 inches Courtesy of the artist and Tilton Gallery, NY

akaKurdistan, originally founded in 1998 as a web-based extension of the archival photographic project Kurdistan: In the Shadow of History, has functioned as a borderless online space, providing the opportunity to build a living, collective memory with a people who have no national archive. Unidentified photographs unearthed during research for the book, as well as pictures submitted by Internet viewers, are presented on the site along with the stories behind the images. Long before the age of Google maps or Instagram, the site acted as a virtual archive built by means of contributions of photographs and stories that, in a time of political repression, were only safe in cyberspace. akaKurdistan is now a testament to this early process of exchange made possible by digital technology. Here akaKurdistan is shown in the material form of an historical artifact a map presented at the San Francisco Conference by the Kurdish League Delegation on March 30th, 1945. It is supplemented with hanging booklets, sent by contributors from around the world, that contain stories and exchanges with the artist about their experiences and memories from the Kurdish region claimed and memorialized in this historic map.

Susan Meiselas is a documentary photographer who lives and works in New York. She is the author of Carnival Strippers (1976), Nicaraqua (1981), Kurdistan: In the Shadow of History (1997), Pandora's Box (2001), and Encounters with the Dani (2003). She has co-edited two published collections: El Salvador, Work of 30 Photographers (1983) and Chile from Within (1990), rereleased as an e-book in 2013. She has also co-directed two films: Living at Risk (1985) and Pictures from a Revolution (1991) with Richard P. Rogers and Alfred Guzzetti. Meiselas is well known for her documentation of human rights issues in Latin America. In 1997, she completed a six-year project curating a hundred-year photographic history of Kurdistan, integrating her own work into the book Kurdistan: In the Shadow of History and developed akaKurdistan, an online site of exchange for Kurdish collective memory. A member of Magnum Photos since 1976, Meiselas has had one-woman exhibitions in major museums such as the Whitney Museum of American Art (New York, 2000) and the International Center of Photography (New York, 2008). Her work is held in collections internationally. She has received many awards including the Robert Capa Gold Medal (1979), a MacArthur Fellowship (1992), the Harvard Arts Medal (2011) and a Guggenheim Fellowship (2015).



SUSAN MEISELAS, 1997-2015 akaKURDISTAN

Map printed on canvas, booklets with rings and chains Web project: http://www.susanmeiselas.com/akakurdistan The installation Above the Fold consists of several stacks of New York Times newspapers, organized by the theme of the front-page image that appears above the fold – ranging from Dead Bodies to Weather, from the gut-wrenching to the mundane, typical of news cycles. A small screen beside each pile runs a slideshow of the main images in each stack. Walking among the piles allows visitors to internalize the images that construct the news and make history, bringing them into the intimate spaces of our homes. The height and sizeable weight of each stack allows us to gauge the extent of public attention brought to each of these social concerns. The power of the theme becomes more imposing as some piles approach human-height. Meanwhile, the scrolling images onscreen begin to expose the repetition of history through recurring image tropes.

This avenue of Novak's investigation into the afterlife of images and the politics of archiving photographs began in 1999, when NATO started bombing Serbia during the Kosovo War. She began to collect the front-page section of the *New York Times* in order to build an archival body of newspapers signifying a war. Over time, as a cease-fire was reached without true resolution, and the World Trade Center was attacked, new themes arose and she found herself compelled to continue collecting. Since 2000, she has created several projects using the papers, culminating in *Above the Fold*. The finished installation will include 31 stacks of newspapers with corresponding screens playing chronological slideshows of all the images in each stack. For "Collaborative Archives: Connective Memories," the artist chose 3 stacks that resonate especially with intimate and collective acts of remembering and contesting political violence: *Photos of Photos, Protests and Grieving*.

Lorie Novak is an artist and Professor of Photography & Imaging at Tisch School of the Arts, New York University and Associate Faculty at The Hemispheric Institute of Performance and Politics. Novak uses various technologies of representation to explore issues of memory and transmission, shifting cultural meanings of photographs, and the relationship between the intimate and the public. Her web project collectedvisions.net, 1996-present, exploring how family photographs shape our memory, was one of the earliest interactive storytelling sites. She has been in numerous group and solo exhibitions, and is the recipient of grants and fellowships including residencies at the Rockefeller Foundation's Bellagio Center; Bogliasco Foundation; ArtSway; and Mac Dowell Colony. Her photographs are in numerous permanent collections, including the Art Institute of Chicago; Bibliothèque Nationale; Center for Creative Photography, Tucson, AZ; and Museum of Modern Art, NY.



LORIE NOVAK, 2015 ABOVE THE FOLD Installation in progress Newspapers and monitors

No Instructions for Assembly, Activation X creates an ephemeral and portable archive of the artist's family. At the age of 12 in 1998, Rasheed began a decade of homelessness with her family. Collecting fragments of their history in shoeboxes and manila folders along the way, Rasheed layers several forms of installation design to translate both salvaged and artificially repaired memories into visible form. In one case, Rasheed creates a photomap of family members, using saved and found photos resembling her family. Given the common reality that many African-Americans lack archival photos of ancestors or family members, the use of found photos for her installation confronts collectors' common use of lost objects, many emerging from the collections of displaced families, as commodities rather than as instruments of social repair.

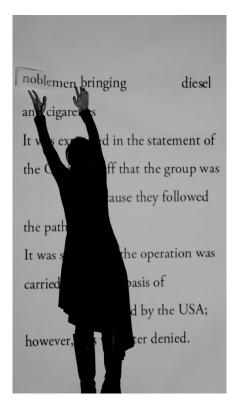
Born in 1985 in East Palo Alto, CA, and living in New York, Kameelah Janan Rasheed is a research-based conceptual artist-archivist, writer and educator who reckons with the complexity of memory, ritual, historiography, and archival practices. She creates archival installations; prose, conceptual poems, text-based prints, photographs, audio mixes, and public programming that consider the construction of historical narratives. Her work has been exhibited at institutions such as the Studio Museum in Harlem, Bronx Museum, Brooklyn Museum, Weeksville Heritage Center, Schomburg Center for Research in Black Culture and forthcoming at the Queens Museum. She has recently been honored by grants from Artadia, Art Matters, and Rema Hort Mann Foundation, and has been awarded fellowships and residencies from A.I.R. Gallery, Queens Museum Jerome Emerging Artist Fellowship, The Laundromat Project, Process Space Lower Manhattan Cultural Council, Vermont Studio Center, and The Center for Book Arts.



KAMEELAH JANAN RASHEED, 2013 NO INSTRUCTIONS FOR ASSEMBLY, ACTIVATION I Installation Photograph by: John Groo Courtesy of Real Art Ways

Artist and activist Aylin Tekiner aims at opening up discussions about the embedded and manipulated political history of the space in which she lives by using the tools of language. In her video trilogy Scent/Sorrow/Exiled, Tekiner focuses on three major massacres that have taken place in the recent history of Turkey and its neighborhood: Halabja, Roboski and Sivas. Reactivating the recent memories of these violent incidents, Tekiner uses the monitors as digital books, reconstructing and deconstructing historical facts through the words that describe them. For the texts she created for this work, she uses the lingual aesthetics of storytelling to modify the ways in which official history is disseminated in news reports, taught in college books, and perceived by the public. By deconstructing official discourses through the very linguistic tools used by the existing power structures, she renders the invisible and the forgotten visible and palpable. The artist's performance of this revisionary act of storytelling powerfully re-embodies the historical archive.

Born in 1978 in Nevşehir, Turkey, Aylin Tekiner is an artist and activist based in New York and Istanbul. She earned her B.A. and M.A. at Hacettepe University, Faculty of Fine Arts, Sculpture Department in Ankara, Turkey. In 2008 she received her Ph.D. in Cultural Education at Ankara University. She is the author of *Ataturk Statues: Cult, Aesthetics, and Politics* (2010). She has had solo shows and participated in group exhibitions in Turkey and New York. She taught New Media, Art, and Activism at Long Island University, New York. She was recently awarded a Special Research Fellowship by the Yale School of Drama. Tekiner is a member of the Collective Memory Platform, which was formed by the families of 28 victims of political murders in modern Turkey. after fleeing for his life, he was found hiding at the bottom of a holt atted and heasuffocated. Long live our stators! May world be heaven to the bad. The fact that the Sivas as a second this was doopped has deepened this bappiness even further Turner the tradorsed the Madimak horizon you not puzzishing pube veffurs de



AYLIN TEKINER, 2013 SCENT/ SORROW/ EXILED Black & White HD Video, 4 minutes each Holding Up the Photograph provides the opportunity to witness the detailed, intimate narratives of women whose husbands were forcibly disappeared in contemporary Turkey. Collected by the Truth Justice Memory Center, these testimonies are presented in a three channel video installation that envelops the audience in the powerful expression of unspoken intimate memories of loss. Through the voices of relatives left behind, the work gives a multi-faceted and powerful account of the history of forced disappearances. It is a part of the continuing struggle of these women, visible every Saturday as they come together in the center of Istanbul, holding up a framed portrait of their missing loved one, demanding knowledge, acknowledgment, justice and redress.

As an independent human rights organization based in Istanbul, Truth Justice Memory Center was established in 2011 with the aim of uncovering grave human rights violations at times of conflict and under authoritarian regimes, strengthening collective memory of these violations, and supporting survivors in their pursuit of justice, within the perspective of transitional justice. Currently the Center's main area of work is forced disappearances. Their recent publications include Unspoken Truth: Enforced Disappearances; Enforced Disappearances and the Conduct of Judiciary; "Holding up the Photograph" Experiences of the Women Whose Husbands were Forcibly Disappeared; Impunity Problem: Investigation Process. In addition, information collected about the enforced disappearance cases is being archived at an online database **www.zorlakaybedilenler.org**. The video records exhibited are edited from the interviews that formed the basis for the report Holding up the Photograph which focuses on the experiences of women whose husbands were forcibly disappeared.



TRUTH JUSTICE MEMORY CENTER, 2014

HOLDING UP THE PHOTOGRAPH 3 channel video, 17'45" Content preparation: Hatice Bozkurt, Özgür Sevgi Göral, Özlem Kaya Video edit: Burcu Kolbay, Lara Güney

CHILE: 40 YEARS OF STRUGGLE AND RESISTANCE

CHILE: 40 YEARS OF STRUGGLE AND RESISTANCE

Venue: Hemispheric Institute of Performance and Politics, 20 Cooper Square, 5th Floor, New York University Curator: Helaine Gawlica

Londres 38 - A Space of Memories, Instantaneous Silkscreen Collective, and Hemispheric of Performance and Politics As part of Collective Archives: Connective Histories, the Hemispheric Institute of Performance and Politics proudly exhibits "CHILE: 40 Years of Struggle and Resistance" at New York University. Organized by Londres 38 - A Space of Memories—a former Chilean torture and detention under Pinochet—and the Instantaneous Silkscreen Collective, the posters featured in "CHILE: 40 Years of Struggle and Resistance" were collectively designed by 60 organizations in 2013 to commemorate the 40th Anniversary of the military coup that overthrew the democratic government of the Popular Unity Coalition in September 1973. The posters are the result of more than three months of work that included participatory workshops as well as training in agit-prop and silk-screening techniques.

Drawing from the practice of Brigada Ramona Parra [the Ramona Parra brigade]—an artistic collective linked to the Chilean Communist Party whose street murals achieved prominence during Salvador Allende's Popular Unity government [1970-1973] and later in opposition to the Pinochet dictatorship [1973-1990]—the posters were wheat pasted in agit-prop style throughout the streets of Santiago. For the 40th anniversary of Chile's 9/11, participating organizations responded to a common set of questions, which were reflected in each of the poster designs: What has happened in Chile over the past 40 years? What social processes have developed? How have the country and society changed? What models are there for the kind of society and country people want to live in? How are the legacies of the military coup and the dictatorship manifested today?

The posters are currently on exhibit at *Londres 38*, and perform as artifacts engaging with past and current political dialogues regarding the military coup in Chile.

The Hemispheric Institute of Performance and Politics' invites viewers to continue and expand upon these reflections with the objective of taking up and disseminating the experience of the "CHILE: 40 Years of Struggle and Resistance." To explore the roles that site and memory play across geographical contexts, the Hemispheric Institute will exhibit the posters in the same manner as they are installed at Londres 38. As part of the exhibition, the Hemispheric Institute will initiate a street performance on September 11, 2015 by inviting local participants and organizations to display re-printed versions of the posters across New York City streets. The street performance seeks to acknowledge the relationship between September 11, 1973 in Chile and September 11, 2001 in the United States. The posters themselves call out the connections—one shows Uncle Sam strategically supporting the Chilean military in a geopolitical chess game. Both the exhibition and the performance intend to further complicate the connective histories of what gets remembered where on September 11.



LONDRES 38 - A SPACE OF MEMORIES

Londres 38 – A Space of Memories is a memorial site in Santiago, Chile dedicated to the knowledge and transmission of memory, history, and resistance. The space works to recover the historical and political memory of the site as a former detention and extermination center during the Pinochet dictatorship. Londres 38 uses individual and collective memory as a strategy to connect past political struggles to current social matters.

INSTANTANEOUS SILKSCREEN COLLECTIVE

The Instantaneous Silkscreen Collective is an agitprop group based in Santiago, Chile that graphically depicts the political demands of social movements and those they represent. They print items live on the street as a tactic to engage public dialogues and to disseminate posters designed as propaganda for protests. The group offers public workshops emphasizing a collective knowledge production of screen-printing techniques and Latin American popular graphic designs.

HEMISPHERIC INSTITUTE OF PERFORMANCE AND POLITICS

The Hemispheric Institute's mission is to create, research, preserve, and circulate socially engaged artistic practices throughout the Americas. Based at New York University, we have built an international network of artists, scholars, activists, and organizations that explore performance and its power for worldmaking. Through gatherings, courses, publications, residencies, and an innovative archive, we create live and digital platforms for sharing knowledge and practices across multiple borders.

NO LONGER EMPTY

CRITICAL CURATORIAL WORKSHOP

Tuesday, September 15, 2015

Part 1: 12 pm, curatorial walk-through The LeRoy Neiman Gallery, Columbia University 310 Dodge Hall, 2960 Broadway (at 116th Street), New York, NY 10027

Part 2: 2pm-5pm, curatorial walk-through and presentations followed by round-table conversation Nathan Cummings Foundation, 475 10th Avenue, 14th Floor, New York, NY 10018

Organized by Rachel Gugelberger, Associate Curator, No Longer Empty; select NLE Curatorial Lab participants; and Katherine Cohn and Işın Önol

In collaboration with Women Mobilizing Memory, No Longer Empty presents a "Critical Curatorial Workshop" on Tuesday, September 15th, aiming to foster a critical conversation about models of art activist production and initiatives. After curatorial walk-throughs of "Collaborative Archives: Connective Histories" and "Bring in the Reality," a moderated round-table discussion at the Nathan Cummings Foundation will focus on the relationship between community and activist engagement; the role of testimonial as counter-narrative; the preservation of memory through critical strategies; and artists' responses to historical recurrence.

No Longer Empty and NLE Lab

Founded in 2009, No Longer Empty activates public engagement with contemporary art through site-specific and community-responsive exhibitions and programming that revive underutilized spaces. The NLE Curatorial Lab (NLE Lab) is a 15-week professional development program for emerging curators interested in gaining hands-on experience curating a sitespecific exhibition. Expanding on No Longer Empty's mission, NLE Lab is designed as a socially conscious platform for experimentation in curating. The program is supervised and quided by the No Longer Empty curatorial team, and culminates in the production of a collaboratively curated site-responsive exhibition in an underutilized space in NYC. This year's program takes place in the South Bronx. For more information visit www.nolongerempty.org



ASSOCIATED EXHIBITION:

Nathan Cummings Foundation

475 10th Avenue, 14th Floor, New York, NY 10018

"BRING IN THE REALITY"

An exhibition featuring John Ahearn, Radcliffe Bailey, Carolina Caycedo, Mel Chin, Melanie Crean, Jeff Crouse and Stephanie Rothenberg, Jennifer Dalton, Enmedio, Iliana Emilia Garcia, Scherezade Garcia-Vazquez, Guerra de la Paz, Kameelah Janan Rasheed, Tim Rollins and K.O.S., Dread Scott, Dread Scott & Kyle Goen, Hank Willis Thomas (in collaboration with Sanford Biggers) and Nari Ward.

Curator: Rachel Gugelberger, Associate Curator, No Longer Empty

Running time: May 13 – September 17, 2015 Viewing by appointment Monday-Friday, 10am-4pm exhibits@nathancummings.org

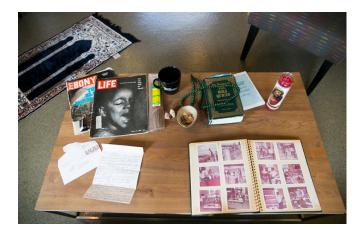
"Bring in the Reality" presents works at the intersection of storytelling and activism that consider economic, social and political inequality. The exhibition includes works previously commissioned for or featured in NLE exhibitions, as well as interrelated works by NLE-community artists, collectives and collaborations.

Conjuring the burden of history and of our present moment, the exhibition presents alternative voices through portraiture, video documents, interactive data surveys, sculptural anecdotes, Second Life, archives, allegorical paintings, aphorisms and slogans. In the face of enduring inequality, homelessness, racism and police brutality, these works highlight a commitment to social change through the ongoing relationship between art and politics.

-Rachel Gugelberger



ENMEDIO, 2012 WE ARE NOT NUMBERS (DETAIL) Postcards 6 x 4.25 inches each Whitney Browne Photography Courtesy of No Longer Empty



KAMEELAH JANAAN RASHEED, 2015

NO INSTRUCTIONS FOR ASSEMBLY, ACTIVATION VIII FOR NO LONGER EMPTY, IF YOU BUILD IT

> Mixed media installation Installation dimensions variable Whitney Browne Photography Courtesy of No Longer Empty

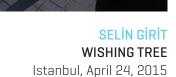
29

WISHING TREE: A COMMUNITY MEMORY PROJECT

As a part of its September workshop in New York, the working group Women Mobilizing Memory invites the New York and Columbia University community to participate in a public art project known as a wishing tree. The wishing tree is a ritual that stems in part from an Armenian tradition, which itself dates back to pre-Christian times. Participants tie rags or pieces of cloth to the tree; each cloth represents a wish or desire the participant wishes to see fulfilled. Women Mobilizing Memory is drawing on this tradition in part because 2015 marks the 100-year anniversary of the beginning of the Armenian Genocide. The concept of the wishing tree speaks powerfully to the conference's themes of memory, art, and activism.

In the spirit of collaboration and co-resistance, Women Mobilizing Memory invites anyone from the Columbia and New York community to participate in this project. Community and student groups will participate in order to bear witness to – and continue to resist – ongoing forms of oppression such as sexual assault, racism, mass incarceration, and historical erasure. The wishing tree can be found outside of Buell Hall, and on September 8 and 10, 6-7 PM, anyone who would like to make a "wish" for a more just world will be able to find volunteers supplying materials.





COLUMBIA | SOCIAL DIFFERENCE CENTER FOR THE STUDY OF SOCIAL DIFFERENCE

The Center for the Study of Social Difference [CSSD] at Columbia University promotes innovative interdisciplinary scholarship on the role of gender, sexuality, ethnicity and race in global dynamics of power and inequality. Working together with colleagues from universities and research centers around the world, CSSD Fellows and faculty challenge the disciplinary divides among the humanities, the arts, and the social sciences by asking not only how historical categories of social difference intersect on the level of identity, but also how these categories shape institutions, modes of knowing, acts of representation, and processes of globalization. The Center's collaborative work recognizes the crucial role of history in the study of global structures of inequality and social difference and develops rigorous conceptual and empirical analyses of complex networks of culture and power. CSSD creates the conditions for scholars, artists and practitioners to imagine alternative social structures and to set new and daring intellectual agendas for the future.

Women Creating Change, the Center's global initiative, engages distinguished feminist scholars across Columbia's many schools to focus on how contemporary global problems affect women and the role women play in addressing those problems. Each working group uses the resources of Columbia's Global Centers to develop international networks of scholars and activists working on pressing problems of gendered inequity.

Women Mobilizing Memory, a Women Creating Change working group, is co-directed by Marianne Hirsch, Jean Howard and Diana Taylor.

3.

KATHERINE COHN

Katherine Cohn is a curator and producer finishing an M.A. degree at Columbia University's Modern Critical and Curatorial Studies program. Previously, Cohn was Associate Curator at the Calder Foundation and co-founded A.D. Projects, a curatorial collaborative dedicated to presenting the work of emerging American artists and experimental genres in alternative spaces. She produced and co-curated the Calder Foundation's 12-hour projects—continuous programming in non-traditional locations of cross-disciplinary works including film, sound, installations and performance. "They Might Well Have Been Remnants of the Boat", presented in a neogothic refectory, featured works by artists including Christine Sun Kim, Sheila Hicks, Alejandro Guzman and Elka Krajewska vs. John Williams. "Oh, you mean cellophane and all that crap", held in a halted construction zone, featured works by artists including Mary Ellen Bute, Alexandre Singh, C Spencer Yeh, Aki Sasamoto and James Lee Byars. Cohn produced and curated Derrick Adams's "Once Upon A Time...", Performa 13/Calder Foundation/ Salon 94. Past work with A.D. Projects includes co-producing Kenya Robinson's A work performance for Monday Night; co-curating and co-producing "Reliquary/SUPERDARK", a project for New Museum's "Ideas City Festival" that helped launch No Longer Empty and LES CB3's "Empty Spaces Initiative"; and "CAMERA VIVANT", Central Utah Arts Center, UT.

HELAINE GAWLICA

Helaine Gawlica is the Special Collections Assistant at the Hemispheric Institute of Performance and Politics (NYU), which involves processing primary sources and video collections for the Hemispheric Institute Digital Video Library. Helaine's archive practice investigates affective experience as a form of ephemera; methods of processing performance art materials; and the performativity of documentation. Helaine was Co-Convener of Queer Archives: Bodies and Desires in Transit at the Convergence Conference (2014); Curator of the Performance Art Program for the Radical Archives Conference (2014); and Co-Curator of Performing the Archive (2013) with Diana Taylor; Desperate Archives (2014) with Split Britches; and Franklin Furnace Archive: Performance and Politics with Martha Wilson (forthcoming 2016).

IŞIN ÖNOL

Isin Önol (1977, Turkey) has been producing exhibitions and other art related events in museums and galleries across the globe. She worked as the director/curator at Proje4L/Elgiz Museum of Contemporary Art, Istanbul between 2006 and 2009. Since 2009 she is based in Vienna and working independently. In 2014, she worked as the guest curator at Schauraum Angewandte, at the MuseumsQuartier of Vienna, as well as teaching as a guest lecturer at the Digital Art program at the University of the Applied Arts, Vienna, Austria. Önol is a PhD Candidate at the Department of Cultural Studies, University of Applied Arts, Vienna, Austria. She has completed her Master of Advance Studies on Curating at ZHdK, Zürcher Hochschule der Kunst, Zürich, Switzerland (2009-2011). She participated in Ecole du Magasin, International Curatorial Training Programme, Centre National d'Art Contemporain, Grenoble, France (2009-10) and Gwangju Biennale International Curator Course, Gwangju, South Korea (2009). She received her MFA in Visual Arts and Visual Communication Design from Sabanci University (2003), and her BA in Art Education from Marmara University (2000), Istanbul, Turkey. She is the founding coordinator of Nesin Art Village, Sirince, Turkey. Önol curated the "Mobilizing Memory: Women Witnessing" exhibitions at DEPO, Istanbul in 2014 and in Kunsthalle Exnergasse, Vienna, 2015.