

Curated by
Erin Joyce

December 2, 2017 -
February 24, 2018

Basma Alsharif
Natalie Ball
Andrew Erdos
Nicholas Galanin
Starr Hardridge
Jetsonorama
Julie Pereira
Kim Weston

artspace 

BETWEEN
BEAUTY
AND
DECAY

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artspace 

**BETWEEN
BEAUTY
AND
DECAY**

Between Beauty and Decay: **Auratic Ephemera**

At which point in the life cycle does beauty mutate to decay? The imbricated landscape of contemporary culture has created a porous definition of war, conflict, and manifestations of violence. *Between Beauty and Decay* is an examination of humanity in the age of conflict.

Using visual media to redress what happens when humanity is at odds with the "other", with the natural world, and at the micro level, when humanity is diametrically opposed to the self.

The works in this exhibition are a combination of time based media works, glass, paper, photography, painting, performance, and installation; they will inspect the dissention, dismantling of power structures, and grief in the post-internet landscape. We are currently living in a time of great uncertainty, political change, and protest; these artists are tackling issues that are both porous and specific, allowing for a closer reading of identity, politicism, terror, the end of nature, and human suffering and survival. Featuring Indigenous North American, Middle Eastern, and American artists, the exhibition expounds on a narrative that is transcendent yet specific in each respective artists' geo-political background.

Mixed media work by American artist **Andrew Erdos** visually manifests an out of body experience, a breakdown of linear time, and the travel of a soul. Erdos thinks about fossil fuels as the reincarnated energy of prehistoric life. These fuels catalysed for a dramatic human evolution and the conclusion of the Holocene Epoch.

A combination of shattered glass mountains, video projection, and television monitors, Erdos' work reflects upon system breakdowns and the beauty emitted through this horrific processes. The work provides

a lens for viewing human dependence on oil, and the wondrous bounty and innovation that fossil fuels have allowed humanity to achieve, while pointing towards the concurrent adverse rise of environmental and social violence and environmental racism. Though Erdos is not an Indigenous man, he has spent a great deal of time documenting and studying the effects of Uranium mining on the Diné (Navajo) Reservation in Arizona. Additionally, looking at water rights violations such as the Peabody Energy draining water from the Navajo Aquifer to use in slurry lines. To this day, there are hundreds of open Uranium mines that have never been cleaned up by the United States government, which has created health crises on the reservation, contaminated ground water, and environmental devastations. This work is commentary on the injustice that has taken place in these environments such as Black Mesa, Mexican Hat, and Yuca Flats.

Expounding on the psychological effects of conflict, and notions of post-traumatic stress, **Basma Alsharif** presents *Deep Sleep*. This three channel performance-film is a hypnosis-inducing pan-geographic shuttle built on brainwave generating binaural beats. The film takes the viewer on a journey through the sound waves of the Gaza Strip and sights of modern ruin, from present day Athens, to derelict buildings in Malta, and an uninhabited site along the Gaza Strip. Shot while under self-hypnosis, Alsharif's work asks viewers to enter a cinematic space with her, to transcend the limits of geographical borders, time and space.

New Haven based artist **Kim Weston**, who is of African American and Native American descent uses time lapsed photographic techniques to capture haunting and metaphysical images from a local Seminole Pow Wow that she regularly attends. The work conjures the mysticism of ceremony while recognizing the influence of the Western photographic tradition.

The African American Arizona based artist, **Chip Thomas**, a.k.a. Jetsonorama, also works in the tradition of documentary photography. Thomas is a medical physician who has lived and worked on the Navajo Reservation for 30 years, operating as a doctor through the Indian Health Service. During the past two decades, Thomas began experimenting with artistic ways of documenting his patients and redefining what care might look like. In 2009, he initiated the *Painted Desert Project*, inviting street artists from across the globe to be participant in painting/wheatpasting dilapidated buildings across the

Navajo Nation. For the exhibition at Artspace, Thomas will create a forty foot wall mural in the interior of the galley, which will document his time in Abidjan Côte D'Ivoire in 2008 at an orphanage where AIDS research was being conducted. The works illustrates the jovial nature of these children battling a horrific illness; it illuminates that space between hope and despair, between beauty and decay.

Diverging from strict documentary to conceptual interpretation of Indigeneity, is new installation work created for the exhibition by Tlingit/Aleut artist **Nicholas Galanin**. This work digs deep into the Indigenous psyche, illustrating the effects of cultural extraction, consumption, and treaty violations, with a subtext of abuses of power from the political realm and the police. The artist explores representation, misappropriation, and the commoditization of Indigenous cultures by a non-Native audience. Indigenous art is often ghettoized in institution environments, set into its own area and seen as a historical object, and not as the product of a thriving people, Galanin's reclamation of agency is testimony to Indigenous survivance.

Modoc/Klamath artist, **Natalie Ball**, redresses ideas on Native representation and identity via her installations, which consist of animal and plant material, dirt, and textile. She has sourced the majority of these materials in and around her ancestral homeland of Southern Oregon and Northern California. Ball reacts to fractured narratives of Indigeneity, breaking false stereotypes, and rebuilding new dialogues on race, identity, place making, and social structures.

Shifting towards the natural world and a focus on the health of the planet is Muskogee Creek artist **Starr Hardridge**. Known for his appropriation of the 19th century pointillist painting, Hardridge applies this Western European technique to Indigenous dialogues and subject matter. His work visualizes the grid-based similarity between the pointillism and the ancient indigenous tradition of beadwork. His new work for this show confronts the practices of fracking and oil drilling in the mid-west, which have created an abundance of energy independence for the United States, at a terrible cost. Practices of these forms of extraction have led to unclean ground water, draining of underground aquifers, and seismic activity generating instability and earthquakes in many regions where earthquakes were a rare occurrence prior.

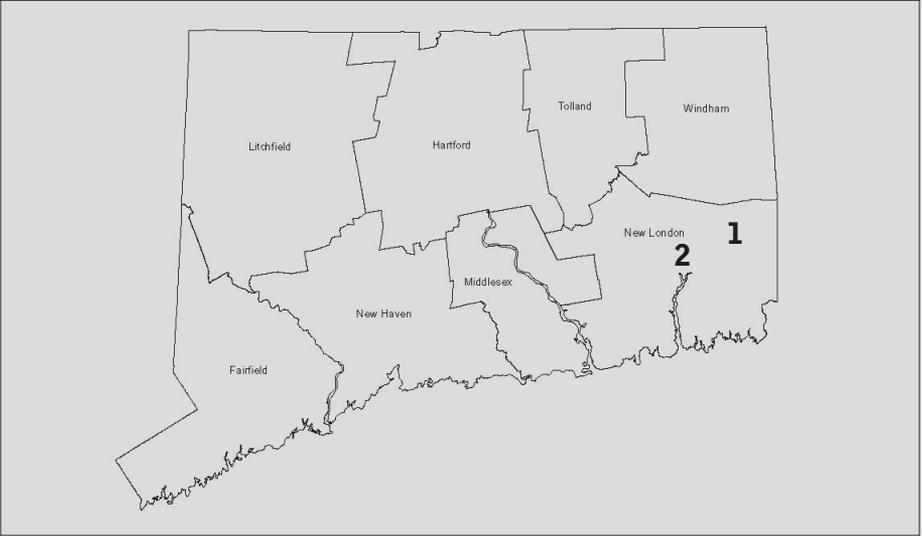
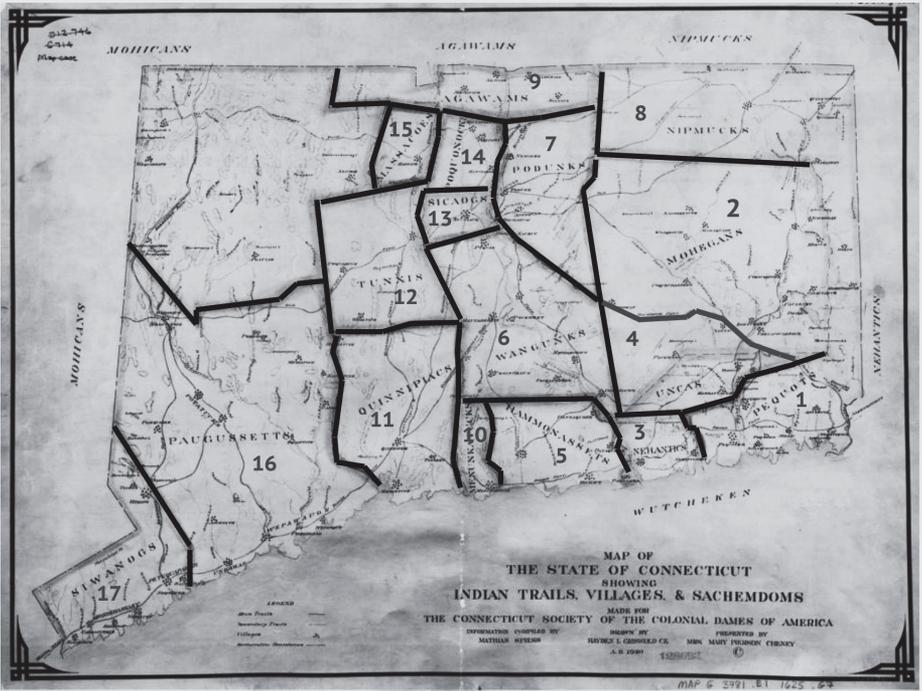
An arresting paper installation by American artist Julie Perea looks at organic breakdowns, life-cycles, and ceremony. Made

from layers of handmade paper, that the artist burns and cuts into organically decaying forms, the piece haunts; looming over the viewer from its ten foot armature.

As a curator, I try to use contemporary art as a prism in which to refract and reflect issues such as political/environmental/personal injustices through. For the past several years – the issues of land rights, energy extraction, and Indigenous sovereignty have been at the forefront of my research and curatorial practice. From instances such as the North Dakota Access Pipeline and the Water Protector movement that was born out of the camps that were established in 2016 at Standing Rock in North Dakota, to the sale of Oak Flat – a sacred place to the San Carlos Apache people in South Eastern Arizona being sold to an Australian mining company to mine copper ore – this was accomplished through a Department of Defense bill known as the National Defense Authorization Act, authored by Arizona Senators John McCain (R) and Jeff Flake (R) in 2015. These occurrences illuminate not only the issues of what these energy extraction processes do to the earth, but also the notion of land ownership and who/why/what that ownership can be taken away. Aligning that to issues such as the Israeli/Palestinian conflict, and more broadly to humanity in general, and the fact that elected bodies can decide who someone is, what they can claim as their land, and who has the right to what minerals are in that land. Additionally, identity is a huge part of this; how do we self-identify, and the roles that can play in self-determination. In an Indigenous context we also enter into dialogue with the notion of Blood Quantum; which is the minimum blood amount of Indigeneity an individual needs in order to be an enrolled member in their Tribe – which is a colonial construct dating back to the 18th century.

The exhibition is nuanced and, though dealing with heady and important issues of the 'other' and the environment, conflict, and representation, is at first glance, beautiful and striking visually. This curatorial strategy is intentional, as it mirrors the core issue of the show. The exhibition enters the liminal space between a breakdown and decay, and the beauty that either precedes or follows.

Erin Joyce is the Fine Arts Curator at the Heard Museum and an art critic for Hyperallergic.



(TOP) Map of The State of Connecticut Showing Indian Trails, Villages, & Sachemdoms Hayden L. Griswold/Mathias Spiess, 1930: (1) Pequots, (2) Mohegan, (3) Nehantics, (4) Uncas, (5) Hammonassetts, (6) Wangunks, (7) Podunks, (8) Nipmucks, (9) Agawams, (10) Menunkatucks, (11) Quinnipiacts, (12) Tunxis, (13) Sicaogs, (14) Poquonocks, (15) Massacoets, (16) Paugussetts, (17) Siwanogs¹ (BOTTOM) Federally recognized Connecticut Tribes today: (1) Mashantucket Pequot Nation, (2) Mohegan Tribe.²

We are on Quinnipiac Land

To begin, I want to start by acknowledging the life of the place that Artspace occupies in downtown New Haven. We are on Quinnipiac land.

This show was organized to understand how our strained relationship to the land we own and occupy (permanently and temporarily) parallels our relationship to each other. It is my hope that this brief history will prompt us to think about our colonial inheritances, especially as we walk around New Haven and gaze at the monuments, buildings and streets, erected and named in honor of its 17th century founders, but also the rivers, schools and places named after Connecticut's indigenous peoples.

The Quinnipiac were the decedents of indigenous people who occupied Connecticut over 8,000 years ago. They lived along the Connecticut coast from New Haven (on the west) to Madison (on the east), and as far north as Meriden.³ Their territory included present-day New Haven, West Haven, East Haven, North Haven, Hamden, Branford, and Guilford.⁴ Contrary to popular stereotypes, 17th century Quinnipiac were not nomadic, did not live in tipis, wear war bonnets, or ride horses, rather, they lived in round houses, traveled on foot or by canoe, and were skilled at hunting and gathering, fishing and farming.⁵ They were part of a complex culture with social, political and economic structures designed to preserve the land, and in the native tradition, believed that the land was a gift from the Creator, inherited from their ancestors, owned by the tribe, and shared in common by tribal members.⁶ Land was sacred, and believed to hold the collective memories, histories, folktales and stories of its people.

The concept of private land ownership was foreign to the Quinnipiac, whose first exposure arrived with the English. While Dutch traders were the first to make contact with the Quinnipiac in 1614, English colonists were the first to enter into land-negotiations.⁷ Windsor was the first town to be settled in Connecticut in 1633.

The English arrived in present-day New Haven on April 24, 1638, led by John Davenport and Theophilus Eaton of the Massachusetts Bay Colony. These colonists had fled England in search of religious freedom, and migrated south to New Haven, where resource rich land and access to the harbor promised personal and economic security. They benefited from the Pequot War of 1636-1637, which secured British trade routes along The Sound.

Starting off on friendly terms, the Quinnipiac entered a land-negotiation with the English that allowed them to occupy a ten-mile territory from the New Haven harbor to The Quinnipiac River, which stretched from the coast of present-day Milford to Guilford, and inland to include Bethany, Cheshire, Meriden, Orange, Prospect, Wallingford, and Woodbridge.⁸ They entered into this agreement with the condition that they could continue hunting and fishing on the land.⁹ Sachem Momauguin sold the Quinnipiac land in exchange for a mere "twelve coats of English trucking cloath, twelve alcumy spoons, twelve hatchetts, twelve hoes, two dozens of knives, twelve porengers, and four cases of French knives and size."¹⁰ They also entered with the idea that British occupation would be temporary and benefit the land. For thousands of years prior, entering into a trade with another tribe signified an act of goodwill, a gesture of friendship, and the formation of an alliance that would be reciprocated by cycles of mutual gift giving and taking.¹¹ In contrast, the Puritan colonists believed that, as people of Christian faith, they had "Divine Right" to the land.¹²

In 1638, English surveyor John Brockett plotted the land. The town plot was laid out in nine squares, with the central square serving as a marketplace, today's New Haven Green.¹³ Artspace occupies the Ninth Square, which due its concentration of creative businesses has been dubbed "The Innovation District". The history of the Ninth Square is documented on the website of The New Haven Preservation Trust, and describes with great care the major architectural styles of the district's oldest existing buildings, which date back to the 1820s. However, the site does not mention the purchase of the land from the Quinnipiac two hundred years prior.¹⁴

In June of 1639, the colonists organized their church, set of laws, and government, based on the ideologies of Puritan scripture.¹⁵ Twelve men selected seven men to serve as the founders of their church and state, including Davenport, Eaton, Jeremy Dixon, Thomas Fugil,

Matthew Gilbert, Robert Newman, and John Ponderson.¹⁶ In October 1639, these men met for the first time to deal with the murder of an English settler by a Nepaupuck Indian.

The colonists' relationship to the land was at odds with the Quinnipiac's, and this played out in a series of especially devastating effects during the 1650s. Twenty years after the founding of New Haven, the Quinnipiac found it difficult to maintain their traditions and way of life. By the terms of the 1638 treaty, the Quinnipiac were not allowed to plant crops outside their reservation, and the English were expanding and over-consuming forests and other natural resources.¹⁷ At a town meeting in 1657, sachem Momauguin proposed to buy back from the English a tract of land at Oyster Point to plant on, but the request was rejected.¹⁸

In 1731, there was a movement to move the Quinnipiac onto a new reserve in Waterbury, and in the 1760s, the last of the Quinnipiac migrated to Farmington to join the Tunxis Indians.¹⁹ In 1773, the last Indian land on the East Shore of Connecticut was sold, and by the start of the American Revolution, the Quinnipiac, as a tribe, were gone from New Haven. Some Quinnipiac people were absorbed by other tribes, others immigrated to Wisconsin, and some stayed.²⁰

Currently, there are five tribes recognized by the state of Connecticut, each with a reservation. This does not include the Quinnipiac. It does include the *Mashantucket Pequot Tribal Nation* (near Ledyard); the *Eastern Pequot Tribal Nation* (near North Stonington); the *Mohegan Tribe* (near Montville); the *Schaghticoke Tribe* (near Kent); and the *Golden Hill Paugussett Indian Nation* (near Trumbull and Colchester). Of these, only the Mashantucket Pequot Tribal Nation and the Mohegan Tribe have also attained federal recognition.²¹

When we learn this history, our thinking around New Haven might change, and we may question our position as people who move through, live within, or participate in the economies that dictate the town. What does our town represent? How do our "ambitious" colonial traditions continue to play out on the land? How and when is land shared as a public resource, recognized as "a commons", or privatized? Moreover, why is an arts institution taking on this history and set of questions?

Over the past four years, one of the things I've come to admire about Artspace is our commitment to engage these questions with the community in conversation at a local level. We have the benefit of not

being motivated by aspirations of performing on a global stage, and aren't contained by globalist thinking. Moreover, we thrive when art-driven discourse reaches broader publics. This show hopes to connect with indigenous and non-indigenous audiences, as well as makers, non-makers, storytellers, children. Perhaps it is within the practice of storytelling, which refuses the cultural amnesia of colonialism, and the flattening of history into broad strokes, that native tradition and the artists in this show meet. I'll end with words from Schaghticoke storyteller, Trudie Lamb Richard, who speaks towards storytelling as mode of resistance and survival.

*"Historical silences have largely contributed to the invisibility of the indigenous peoples of southern New England. Local histories have reduced our existence to a few short paragraphs in their writings. We are often discussed in the past tense and seldom in the present. But we have endured and survived, in spite of being fragmented, factionalized, Christianized and Americanized. Our tenacity, our resilience, our stubbornness, and our beliefs enable us to continue and work toward rebuilding who we are: the indigenous people of this land."*²²

Sarah Fritchey is the Curator
and Gallery Director of Artspace

Identity in Conversation

To help visitors to *Between Beauty and Decay* become more familiar with the identity-based language used in this show, Artspace has prepared this list of frequently asked questions. The answers were culled from the participating artists and our guest curator, as well as Lucianne Lavin's text, *The History of Connecticut's Indigenous Peoples* (2015), and a recording of *Curatorially Speaking*, a panel discussion organized by the Vera List Center for Art and Politics (2015).

— *Q*: Which terms do indigenous peoples use to identify their heritage-- Native American, American Indian, and/or Indigenous person?

— *Erin Joyce*: "Native American, though widely seen as a politically correct term, is really a governmental term - really a colonizing term. Most indigenous people I know refer to themselves by their Tribal affiliation - or as Indian. Sometimes American Indian- but Indian gets used most as a general term, sometimes Native but not really Native American as often. For some individuals, the term Indian is still very heavy, and some find it offensive, and they are more in favor of Native American. I don't really think either is right or wrong, they are terms. The most accurate really is Tribal affiliation. These people are the Indigenous peoples of the Western Hemisphere."

— *Q*: How do you describe your heritage? Do you describe yourself as an indigenous person?

— *Starr Hardridge*: I refer to myself as a Native Oklahoman, I am a citizen of the Muscogee Creek Nation as where my 7 fathers before me. These days, and I speak for my peers and colleagues, we prefer to be called Native. Indian is a colonial misconception.

— *Nicholas Galanin*: I am Tlingit and Unangax, I am less interested in descriptions and more interested in continuing and promoting culture and Indigenous knowledge. I talk about heritage through many facets in my creative work, the layers embedded in my practice allow for communities to access and partake in this ongoing conversation.

— *Basma Alsharif*: I've never described myself as an indigenous person. I think I'm the complete opposite. Not Native to anywhere on this planet. I was born in a country with a policy against naturalization, was denied citizenship in the first country my family immigrated to, and was raised between three continents. My heritage is Palestinian, a people occupied by Israel. The concept of locality or even belonging to any place is still foreign to me.

— *Erin Joyce*: I do not identify as an Indigenous person; there is Indigenous ancestry on my mother's side of the family to the Choctaw Nation, but we do not have the blood quantum to enroll. It really gets to the notion of blood or culture, and what you are doing for a culture. So, though I am not an Indigenous woman, I feel connected to this land, and this dialogue, and want to do what I can to aid in whatever avenue it manifests.

— *Q*: What does it mean to be a First Nations People?

— *Erin Joyce*: First Nations is the term for Indigenous people that was developed in the 1980s as a signifier of the collective Aboriginal

peoples of the South Arctic and Canada. The First Nations population hovers around 900,000, and is inclusive of Indigenous Tribes, Inuit, and Métis.

— *Q:* What is the difference between aboriginal and indigenous?

— *David Garneau:* A group of people who have constituted themselves as aboriginals is a larger national organization. But to be indigenous is something else. It's new. It's something that has only been self-consciously happening in past 10, 20, 30 years, the last 10 particularly...and it means people who are Tall Tan, Cree, Métis and whatever you are. If you're aboriginal, that means politically aligned with people of similar nations, but then you're international and aligning yourself with people in the Bowery and aboriginals in Australia, South Central American and indigenous people in European countries-- like the Irish even. It's a very different discourse. So [the act of] gathering together as intellectuals or creative people away from our communities in [a] separate intellectual space—that's indigenous. So, it's a conceptual idea that does drill down when you do it. But right now, we're just trying to conceive of ourselves.²³

— *Starr Hardridge:* The only difference between indigenous and aboriginal is geography when determining pre-European settlements. The Australian indigenous, known as the aborigine, have experienced the same effects. For the indigenous peoples of North and South America, we have experienced loss of land due to settlers, imposed breeding, and blood quantum, which have killed the natives and saved the man. The effects of urbanization, alcoholism, poverty and domestic discord are also at work. Both groups base their strength upon their language, traditions and community.

— *Q:* How do we recognize America as a colonial concept?

— *Nicholas Galanin:* America is a settler state a corporate concept founded by violence.

— *Basma Alsharif*: I feel it is increasingly evident today with Trump's anti-immigration policies that are racist and which target the very places destabilized by the United States, a Nation that was squatted and stolen from its native inhabitants, built by slaves, that continues to wage wars to protect its interest.

— *Starr Hardridge*: I recognize America as one of the greatest countries, many in my family are veterans and patriotic. However, America continues its ideals of colonialism by its doctrine of manifest destiny, to take without asking and staking claim on land that is not its own. The Capital's own football team still exploits Native peoples with their team named "The Redskins", a term used in the 1800's to refer to a bounty placed on every Red Skin brought in, scalp or body. That is why natives are offended. We as a people are proud and organized, and are greater than a fashion trend or mascot.

Referring to the land and bastardized U.S. Treaties, they have been broken over and over again with one main goal: money, mineral extraction, oil production, logging and timber, and hell to water rights. We as native people have known for thousands of years where the wealth is and that is the earth which is at the center of our religion, traditions, and communities. That is what we honor first, because without that you don't have humanity. The Mother will go on cycle after cycle. It is humanity that will have to adapt to a harsher place and time.

— *Trudie Lamb Richmond, Educator, Storyteller, Leader, and Elder of the Schaghitcoke Tribal Nation*: Some call us American Indians. Others call us Native Americans. But we were here long before this continent was renamed America. Therefore, we claim the right to determine what it means to be indigenous – to maintain our identity and to be respected for who we are. It is important to understand and respect that there are many ways of being human." ²⁴

Notes

We are on Quinnipiac Land

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2. <http://www.native-languages.org/connecticut.htm>.
3. Carlson, Richard G. 1987. "The Quinnipiac Reservation: Land and Tribal Identity." In *Rooted Like the Ash Trees: New England Indians and the Land*, ed. Richard G. Carlson, pp.25-27; and Naugatuck, Conn.: Eagle Wing; and Menta, John. 1988. "Shaumpishuh, 'Squaw Sache,' of the Quinnipiac Indians." *Artifacts* 16(3-4): 32-37. Print.
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6. Lavin, Lucianne. *Connecticut's Indigenous Peoples*, 277.
7. Montagna, Joseph A. "History of Connecticut Through 1690", Yale New Haven Teachers Institute. <http://teachersinstitute.yale.edu/curriculum/units/1978/4/78.04.02.x.html>. Online.
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10. Menta, John. "1638 - Colonists from Massachusetts Meet the Quinnipiac Indians". Online.
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[historic_district/](#). Online.

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16. *Ibid*, Online.
17. Menta, John. "1638 - Colonists from Massachusetts Meet the Quinnipiac Indians". Online.
18. *Ibid*, Online.
19. *Ibid*, Online.
20. *Ibid*, Online.
21. Lavin, Lucianne. *Connecticut's Indigenous Peoples*, xi.
22. *Ibid*, 335.

Identity in Conversation

23. David Garneau, speaking at Curatorially Speaking, October 15, 2016, organized by the Vera List Center for Art and Politics. <http://www.veralistcenter.org/engage/exhibition/2020/indigenous-new-york-/>. (1:12:25-1:14:07). Video.
24. Lucianne Lavin. *Connecticut's Indigenous Peoples: What Archaeology, History, and Oral Traditions Teach Us About ... Their Communities and Cultures*. Yale University Press, 2015.)

Exhibition Checklist

Basma Alsharif

Deep Sleep | 2015
12min 43 seconds on continual
Loop, single channel video
with sound.
Price upon request

Natalie Ball

How To Play The Game | 2017
Dimensions variable
(Tee) partial deer skull w/
antlers, elk antler, golf tees,
sinew and wax thread, synthetic
elk teeth, epoxy putty, dentalium
shells, synthetic wig hair,
electrical tape, twine, chicken
wire, insulation foam, rope;
(putters) 2x4 wood, synthetic
grass turf, acrylic paint, Nike
shoes, electrical tape, copper
nails, transparent vinyl, beaded
coin purses, 2x2 wood poles,
rope, vintage Franklin boxing
gloves, chalk, Adidas slippers,
spike tape, rain boots, deer fur,
clay, spandex, metal rod, dirt;
(oil barrel) baby petroleum jelly,
oil stick, chalk, wooden chair,
Nike shoe, rope, acrylic paint;
(antler sculpture) deer/elk horns,
wig hair, vintage bandana, fringe;
(table) wood table, wood chips,
McClellan saddle, rope, copper
nails, acrylic paint, chalk, spray
paint, deer legs, microphone
table stands, epoxy putty,
sequins, papier-mâché, deer
hooves, aluminum foil, oil stick,
yarn, tape; (small balls) epoxy
putty, turf grass, vintage army
buttons, human hair, rubber
bands, gold bells.
*Individual elements available
for sale.*
All inquiries welcome.

Andrew Erdos

Mountains I | 2015-17
50L" x 44W" x 79H"
Blown glass, industrial window
glass, and LED light.
Three channel video, 12:00 minutes
Price on request

Mountains II | 2015-17
50L" x 44W" x 69H"
Blown glass, industrial window
glass, and LED light.
Price on request

Collision of Matter | 2017
48" x 40" x 52"
Glass, aluminum, and steel.
Price on request

Incantations | 2016-17
44" x 50" x 71"
Blown and cast glass, & LED light.
Price on request

Nicholas Galanin

*Basket, Tlingit, USA,
Alaska 2271* | 2017
Dimensions variable
Glass, wood plinth, and object.
\$7,000

*Rattle, Tlingit, USA,
Alaska 4776* | 2017
Dimensions variable
Glass, wood plinth, and object.
\$9,500

*Ceremonial Feast Dish, Tlingit,
USA, Alaska 8901* | 2017
Dimensions variable
Glass, wood plinth, and object.
\$11,500

*Watchman totem pole, Tlingit,
USA Alaska 3456* | 2017
10' x 2.5'
Glass, wood plinth, and object.
\$15,000

Starr Hardridge

Seismic Premonition | 2017
36" x 36"
Acrylic on canvas
\$2,500

Jetsonorama (a.k.a. Chip Thomas)

*We are the People who are
Darker than Blue* | 2017
40' x 10'
Scanned 35mm negative,
inkjet print on medium bond
paper, blue halogen lights

Julie Pereira

Floating Wall #1 | 2008
10' x 8' x 1'
Layered dyed paper burned
with incense.
\$22,055

Kim Weston

Radiant | 2013
40" x 60"
Archival inkjet print
\$5,000

Journeying | 2013
35" x 60"
Archival inkjet print
\$5,000

Smoke | 2013
30" x 45"
Archival inkjet print
\$4,500

Emitting | 2013
40" x 60"
Archival inkjet print
\$5,000

Out of Sight | 2013
40" x 60"
Archival inkjet print
\$5,000

Be it known to all men by the
-pisquans, Rhum Tom, Young Geford,
and Arimore, Lunnipiuck Indians
Consideration by us abovesaid, and is to
be received of ^{the} Thomas Troobridg
of Connecticut in New England mercha
in behalf of the s^d Town of Newhaven
presently Do sell grant bargain, Alien
firmly make over unto the s^d Town
Certain Land Situate in the precinct
and being Comprised ^{within} the bounds follo
of the last purchase ^{A tract of quality} to whattons brook
and so above the hills to Wallingford bo
to last ~~change~~ your case made of ~~your~~ ^{the} ~~the~~
s^d Towne of Newhaven their heirs &
y^e s^d Lunnipiuck Rhum Tom &c at the
of those presents do avouch our selves to
proprietty of the s^d Tract of Wilderness
full power and full authority to sell
s^d Towne in manner as aforesaid And
Rhum Tom &c Do hereby promise and
to warrant & defend the s^d Town their he
peaceable possession of the s^d Tract of
appurtenance of Timber wood, under grow
rivulets &c thereunto ^{belonging} from the Cla
and from y^e Lawfull Claims & Deman
ouer in witness whereof Was the s^d