

converge

FEATURING THE WORK OF [SONYA CLARK](#) ⊕ [QUISQUEYA HENRIQUEZ](#)

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This publication accompanies the *Converge* exhibition which features the art work of Sonya Clark and Quisqueya Henriquez. *Converge* is on exhibit at McColl Center for Visual Art from January 27 to March 24, 2012.

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Sonya Clark Photography: Courtesy of Taylor Dabney (with the exception of *Mom's Wisdom* and *Balls and Cubes: hair, cotton, and sugar* which are courtesy of the artist)

Quisqueya Henriquez Photography: Courtesy of David Castillo Gallery and Mitchell Kearney Photography

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INTRODUCTION

Converging, collaborating, communicating, comingling, colliding, coexisting . . . there are many coincident comings and goings in the happenings described in this catalogue. We picked the single word “converge” to stand for them all – cultures calling out, two artists investigating ideas about art, identity, inclusion and history. All those themes run as threads through this exhibition, and we are all better for the knitting.

PRESIDENT’S MESSAGE

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Converge represents a milestone for McColl Center for Visual Art. The exhibition features the work of two stellar artists, Sonya Clark and Quisqueya Henriquez, who were in residence at McColl Center during the summer of 2011. The work that you see in this exhibition is a result of their residency. Having Ms. Clark and Ms. Henriquez in residence was made possible by generous support from the John S. and James L. Knight Foundation. Along with the Knight Foundation, Wells Fargo Foundation amplified their support of the Center by investing in *Converge* because they understand the power of diverse and insightful artistic voices in making our community stronger. As you digest the essays by Bill Gaskins and Amy Rosenblum Martin and view the art created by the renowned artists they profile, I hope you will reflect on the many ways that art and artists inform and enrich your daily life.

Now entering our second decade, McColl Center for Visual Art’s mission is propelled by the belief that art and artists make our community and the world better. Artists like Ms. Clark and Ms. Henriquez not only create extraordinary work, they provoke stimulating and engaging conversations with the other artists-in-residence (thereby enhancing their residency experience and professional development as artists) and the public (introducing the public to their exceptional work and their ideas.) This cross-fertilization benefits artists-in-residence, the public, and the Center by introducing more challenging contemporary art to Charlotte. A residual benefit to the Center is helping build our reputation as a national and international residency program, allowing us to bring more celebrated artists to be in residence and mount exhibitions.

“Thank you” goes to Ce Scott, long-time Creative Director of McColl Center for Visual Art, who conceived of this exhibition a year ago and worked with the two artists to manifest this beautiful exhibition for all to enjoy. Ce was instrumental in building the residency and exhibition programs of the Center and establishing the Center as one of the premier artist-in-residence programs in the United States. Although Ce has gone on to seek new adventures, *Converge* represents the quality and integrity of her passion and vision for contemporary art.

Suzanne Fetscher, President/CEO
McColl Center for Visual Art

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SONYA CLARK

Sonya Clark: A Body of Knowledge

In June 2011, Sonya Clark traveled to Charlotte, N.C., to work as a Knight Artist-in-Residence at McColl Center for Visual Art, arriving in the Queen City nearly one hundred years after the transformative twentieth-century artist Romare Bearden was born there. And just as Bearden did before her, Clark skillfully defies conventions that anchor viewer expectations of contemporary visual art and, with each exploration she makes, decisively invalidates the overworked art-versus-craft debate.

Signature elements of her approach are present in the works conceived at the Center: the use of visual and verbal puns; allusions to personal, historical and social phenomena; the disruption of social myths; abstraction and description of material forms; and the well-designed elevation, animation and thoughtful merger of commonplace objects with complex ideas. One essential element of her practice is the scholarly reference to the extraordinary chapters of human story through the social, historical, cultural, and aesthetic lives of African, Caribbean and African-American people and their diverse and complex social patterns in the Diaspora. Her work also explores the familiar issues of tactility, form and aesthetics in the matter of hair and the human head.

In this recent body of work, Clark continues to pursue questions in a way that represents a conceptual point of departure from her decade-old practice in fiber art and avoids stylistic and formal redundancy. Fiber art, she says, is the “manipulation of a fiber towards an aesthetic or functional end.”¹ This definition provides the foundation for a set of questions Clark poses about a group of ordinary raw materials: How can hair become a textile? How can textiles become hair? How can a comb become a textile? As organizing principles, these questions become a renewable resource of invention, reinvention and pleasure for the artist—with the viewer as primary



Counting Change II
Sonya Clark
2011, video (still)

beneficiary of the inquiries. The cyclical return to these questions and the problems Clark creates through them are obscured by the variety of the works themselves.

Contextual inspiration comes from the knowledge and wisdom she possesses through her identities as a woman, daughter, sister, aunt, wife, artist and professor of art as well as a person of Jamaican, Scottish, Trinidadian-American descent. Moreover, Clark has merged conventional tools and technologies commonly associated with her practice to include contemporary image-making tools such as digital video and photography.

In a number of the works conceived during her residency, Clark draws upon a dynamic constellation of intersecting local, national, social, political, and historical threads. The city of Charlotte will be the site where the Democratic National Convention re-nominates Barack Hussein Obama, the first African-American President of the United States, for a second term in September 2012. The following year will mark the one-hundred-fiftieth anniversary of Abraham Lincoln's signing of the Emancipation Proclamation in Washington, D.C. (also the birthplace of the artist.) While drawing upon these two milestones in the history of Charlotte and the United States, Clark embeds the nuanced codes, concepts, and meanings of these events and other ideas well below the surface of her work.

For example, in *Mom's Wisdom or Cotton Candy*, the circular form of a white ball of human hair is photographed in a nest made of the artist's hands. Not unlike the act of separating cotton bolls from its plant, Clark gathered this ball of hair from the head of her mother, meticulously separating the white and dark strands she collected. The work refers to both personal and social phenomena: at one extreme, the demands of managing the tension between the pre-adolescent-like outbursts of an aging parent, and, at the other, the anchor of an elder's sagacious wisdom. While white hair is viewed as one of the most undesirable signs of aging in our culture, white signifies wisdom in the Yoruba cosmos, particularly in the white hair of an elder. At the same time, by connoting sugar — the cash crop of the Caribbean — the title also references the

Mom's Wisdom or Cotton Candy
Sonya Clark
2011, photograph, 24" x 30"





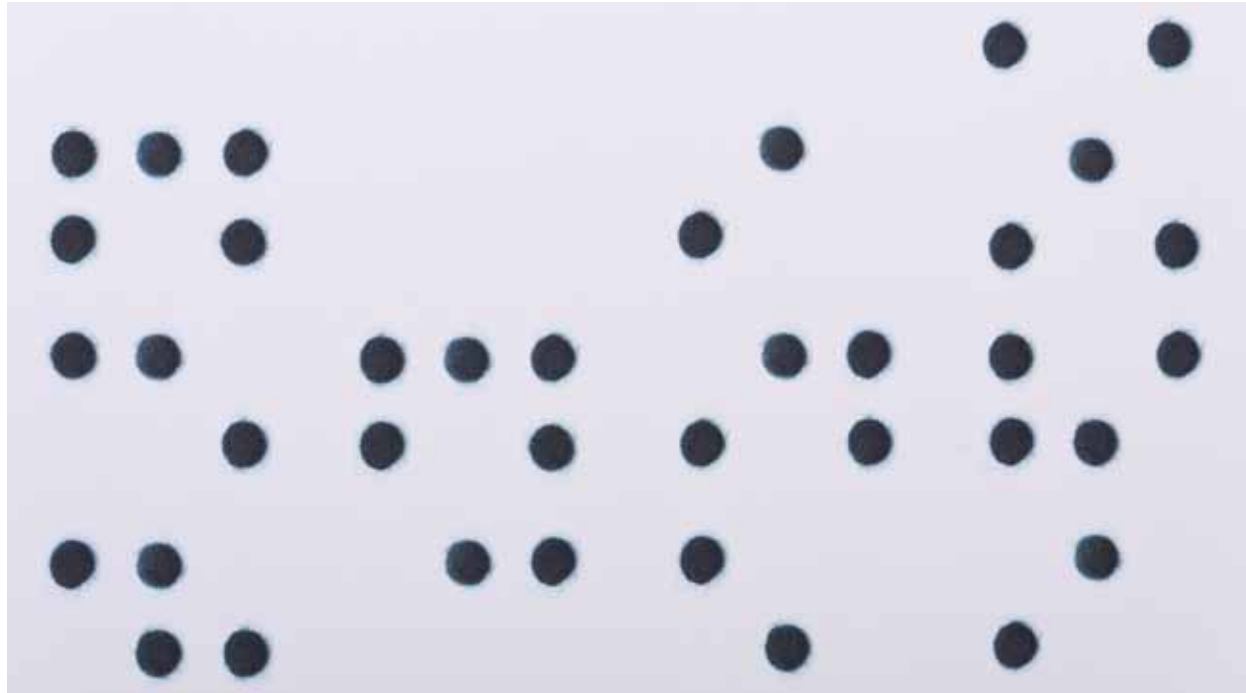
Triangle Trade of human beings bought and sold between the continent of Africa, the Caribbean and the Americas, which sent millions of Africans and their descendants into what historian Kenneth Stampp called “the peculiar institution”² of chattel slavery in the United States. With the notion of planting sugar morphing into a hairstyle called “Cane Rows” by slave women in the Anglophone Caribbean and “Corn Rows” in the United States, Clark finds meaning in a loop formed by the literal DNA of her mother’s hair, which refers to a cash crop linked to the institution of slavery, thus referencing the forced migration that accounts for the presence of both mother and daughter in the United States today.

Within this hybrid work, the national amnesia and denial about the contradictions of the practice of chattel slavery (which

continued through the middle of the twentieth century) in a nation based on principles of equality and freedom resonates through a minimal approach to technique, form and presentation. In similar fashion, *Braille Emancipation* creates a tension through a clever representation of one of the first legal documents in the United States that refers to Black people as human beings, doing so through a tactile language whose form as a two-dimensional digital photograph denies viewers the ability to touch what could be viewed as surrogate Black bodies in the

Triangle Trade
Sonya Clark
2011, thread on canvas, 72" x 79"

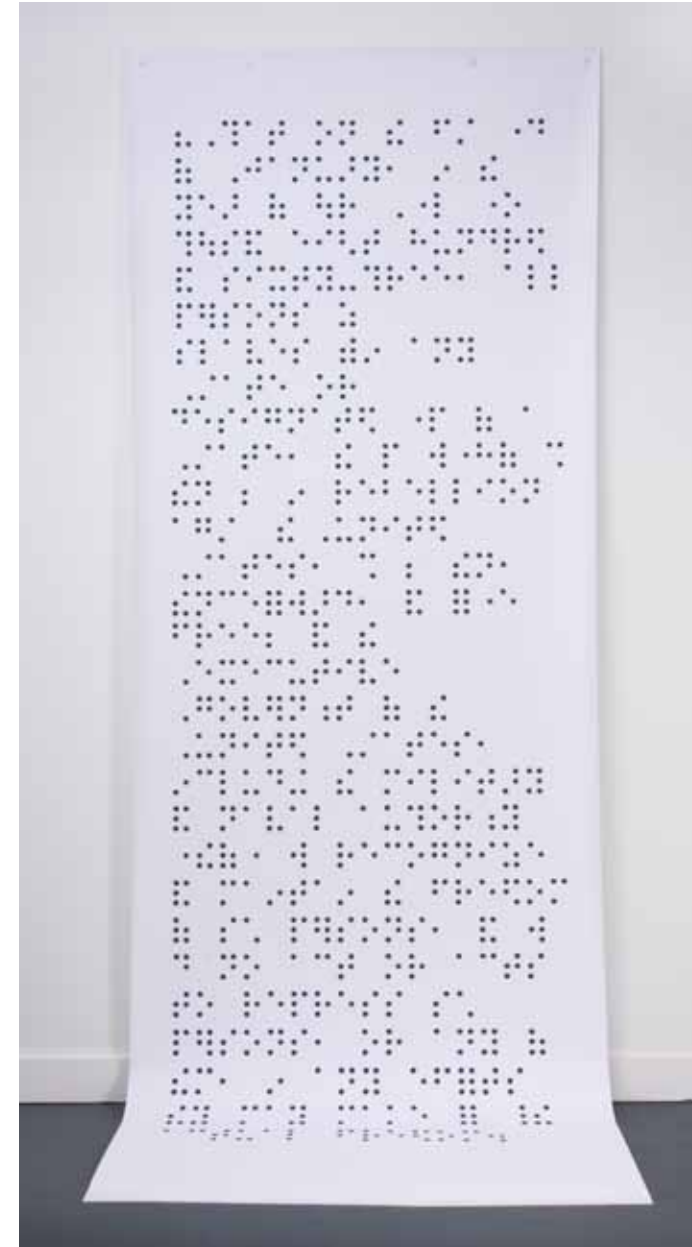




form of hairballs. The untouchable content of the work also refers to the artist's personal experience with random white people who without permission touch or attempt to touch her own hair, a behavior that has become all too common for African-American women with untreated hair—styles at-once regarded as ravishing and repulsive. The choice of Braille as the graphic motif for this work could be read as a reference to the nation's blindness in the matter of what law professor Patricia Williams has termed "the alchemy of race and rights."³

At the same time—unlike the tense and contentious twenty-first century relationship between the overwhelmingly disadvantaged dark-skinned descendants of nineteenth and twentieth century chattel slavery, and the overwhelmingly advantaged white-skinned benefactors of that

Braille Emancipation
Sonya Clark
2011, digital print, 60" x 120"



unpaid labor in the United States—none of this tension or contention is apparent on the surface of *Braille Emancipation*. Artwork with such subjects as the first African-American president or white supremacist underpinnings in the Emancipation Proclamation are commonly marginalized in the view of many scholars, collectors and artists as subjective, angry or 'political' pieces produced at the expense of "art"—especially when produced by an artist of African descent.

Work of this nature, however, is not political, but social. Consider the 'politics' of the artist who uncritically seeks commodification and deification through an exclusive network of privatized power and appraisal managed by market and investor-driven interests. Conversely, to be social as an artist is to pursue a courageous, creative, colloquial and public engagement among the artist, the work and the viewer—but at the expense of neither technical, conceptual or formal rigor, nor professional achievement or economic prosperity.

In works such as *Afro Abe II, Triangle*

Trade, Madam Walker Hair, Penny Portrait, and Counting Change II, Clark employs a grand social agenda designed to draw the viewer beyond the tension that the challenging issues in the works' origins could trigger, and she does so through multiple entry points of craft, form and, yes, beauty. The result is work attracting multiple audiences with an intelligent balancing act that merges potentially repellant complexity with subversive simplicity.

Clark's works represent a significant body of knowledge drawn from both her exceptional academic foundation and the legacy of her grandparents, great and great-great grandparents and extended kin—some of who made crafts as chattel in the nineteenth century. Through the expression of her powers, we are obliged to recall that the assorted technologies her ancestors mastered as Africans in the Americas and the Caribbean were valued long before their humanity was. The creative, technological and spiritual legacy of these millions of men and women inspire Clark to embrace her identity as a craft artist—one authentically obsessed⁴ with bringing meaning to the “manipulation of a fiber towards an aesthetic or functional end.”⁵

Bill Gaskins, November 2011

Artist and a professor in Art, Media and Technology, Art and Design History and Theory and Media Studies at Parsons The New School for Design in New York City

Notes

1. Interview with Sonya Clark, September 21, 2011
2. Stamm, Kenneth, *The Peculiar Institution: Slavery in the Anti-Bellum South* Vintage Publishing, December 17, 1989
3. Williams, Patricia J., *The Alchemy of Race and Rights: Diary of A Law Professor* Harvard University Press, March 3, 1992
4. *But the art or the experience of becoming a writer, I think, is not learning to throw out your authentic obsession. It's learning to recognize that your authentic obsession—which most of the time people don't want you to write about because it's embarrassing in some way—that your authentic obsession is your real material.*
Adam Gopnik from an interview with Charlie Rose on the death of J.D. Salinger. February 1, 2010, referenced by the artist during my interview with her.
5. Interview with Sonya Clark, September 21, 2011

Sonya Clark Artist Statement

Timelines as thread:

What if timelines were not rigid but could be knotted or braided like thread? What if timelines could weave the present, the “here and now,” with the past, the “then?” Suppose the present “here and now” and the occasional “now and then” were woven together as “here and now and then.”

Objects as us:

Objects have personal and cultural meaning because they absorb our stories and reflect our humanity back to us. Sometimes common objects are sponges. Sometimes they are mirrors. I am instinctively drawn to objects that connect to my personal narrative as a point of a departure: a comb, a piece of cloth, a penny, or hair. I wonder how each comes to have meaning collectively. The object's ability to act as a rhizome, the multiple ways it can be discovered or read, draws me in. I question these collective meanings. My stories, your stories, our stories are held in the object. In this way, the everyday “thing” becomes a lens through which we may better see one another.

Here and now and then:

In recognition of the 150th anniversary of the Emancipation Proclamation, many of the works for this exhibit merge events of history through common objects. The timeline is not a rigid progression but stitched back on itself. In the early 1800s, Braille, the raised dot system that allowed the blind to read, was invented. In the mid-1860s, President Lincoln wrote the Emancipation Proclamation making slavery illegal. If I were alive in the USA at that time, it would be illegal for me to read the words written here or be able to write them. *Braille Emancipation* is a translation of text from the Proclamation. The text dots are made from images of my hairballs as synecdoche for the Black presence. The pattern of the dots is available to our eyes but we cannot interpret their meaning. We become illiterate. In *Counting Change II*, hair measures time on an abacus made from hairballs. The animation counts the years from 1863 to 2013. *Penny Portrait* depicts President Obama in coins minted in 2008, the year he was elected. Abraham Lincoln is given a new hairdo in *Afro Abe II*, one that became a statement about Black Power and freedom about 100 years after he was elected. *Penny Portrait* and *Afro Abe II* use a common object, money, to merge the relationship between these two presidents: both Illinois statesmen plagued by economic crises. Some pieces (*Mom's Wisdom or Cotton Candy, Balls and Cubes: hair, cotton, and sugar*) juxtapose the Black body as manifested in hair with the cash crops that sustained the Triangle Slave Trade between Africa, the Americas, and Europe. Others speak of

the disruption of cultural legacies of the forced migration and enslavement of Africans (*Rooted and Uprooted* and *Iterations*.) Still others entwine threads of race and cultural legacy. *Kente Comb Cloth* takes combs intended for straight European hair and fashions them into a cloth reminiscent of the royal cloth of the Asante people of West Africa. And then there are pieces inspired by astonishing fortitude and entrepreneurship. Madam C. J. Walker, among the first American women self-made millionaires, a Black woman who was born a few years after the Emancipation Proclamation was written, worked her way from the cotton fields of the South to the boardroom in the business of hair care. Her portrait is comprised of hairballs to acknowledge her place in our complicated American history. Through these objects our histories are entwined.

Autobiography

I was born in Washington, DC, to a psychiatrist from Trinidad and a nurse from Jamaica. I gained an appreciation for craft and the value of the handmade primarily from my maternal grandmother who was a professional tailor. Many of my family members taught me the value of a well-told story and so it is that I value the stories held in objects.

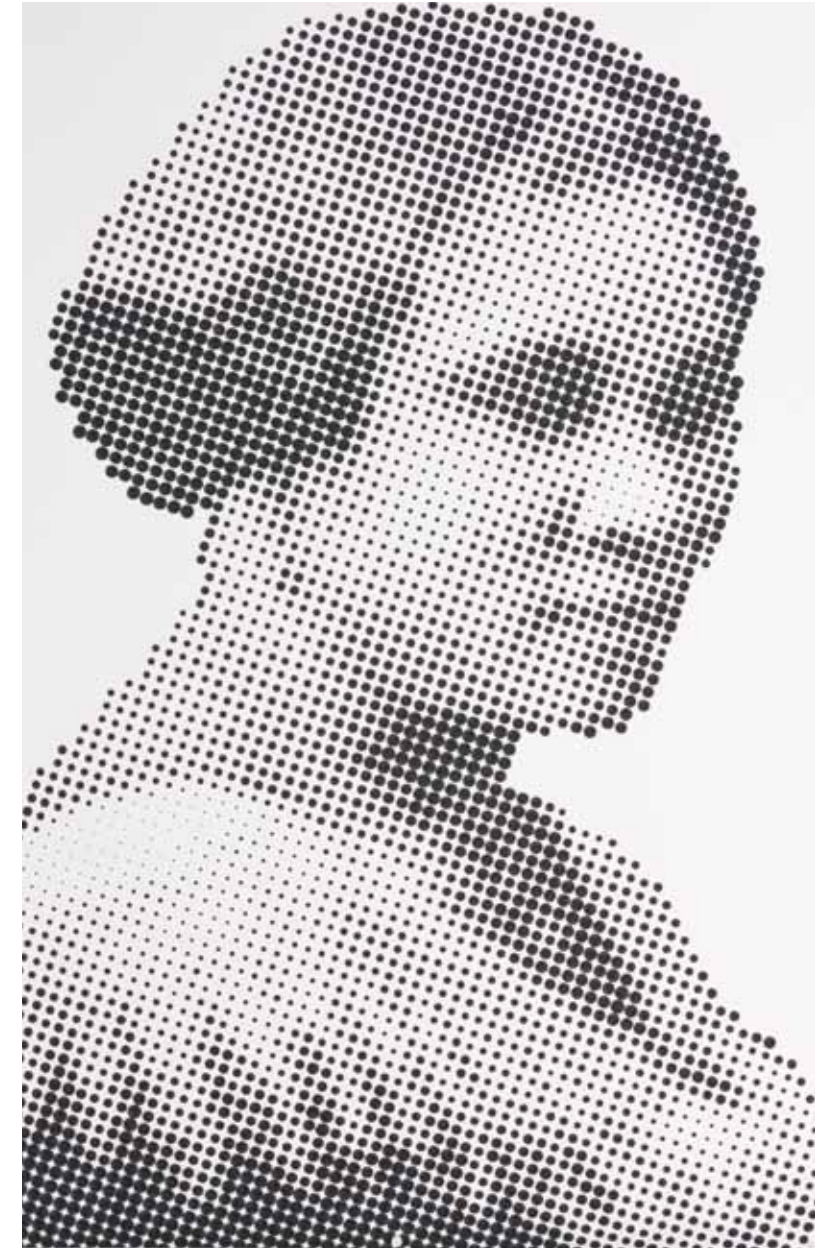
Currently, I chair the Department of Craft/Material Studies at Virginia Commonwealth University in Richmond, Virginia. Formerly, I was a Baldwin-Bascom Professor of Creative Arts at the University of Wisconsin-Madison. I hold an MFA (Cranbrook Academy of Art,) a BFA (Art Institute of Chicago,) and a BA in psychology (Amherst College) and a high school diploma from the Sidwell Friends School. I have had the privilege of learning the craft of thinking through making from many talented artists and makers in Indonesia, Brazil, India, Australia, China, Ghana, and Ivory Coast. My work has been exhibited in over 250 museums and galleries in Europe, Africa, Asia, South America, Australia, and throughout the USA. I have been able to pursue my studio practice because of generous honors and opportunities including a Pollock-Krasner Award, a Rockefeller Foundation Residency in Italy, a Red Gate Residency in China, a Wisconsin Arts Board Fellowship, a Virginia Commission for the Arts Fellowship, a Smithsonian Artist Research Fellowship, a Civitella Ranieri Fellowship in Italy, a Knight Artist-in-Residence at the McColl Center for Visual Art, and a 2011 US Artist Fellowship.

Balls and Cubes: hair, cotton, and sugar
Sonya Clark
2011, photograph, 12" x 28"





Penny Portrait
Sonya Clark
2011, digital print, 42" x 67"



Madam Walker Hair
Sonya Clark
2011, digital print, 42" x 67"



Rooted and Uprooted (diptych)
Sonya Clark
2011, canvas and thread, 30" x 12" x 12"





Afro Abe II
 Sonya Clark
 2011, \$5 bill and embroidery, 4" x 6"

Iterations
 Sonya Clark
 2011, combs, 120" x 60" x 96"



Interaction of Color
 Sonya Clark
 2011, combs and thread, 15" x 20"



Kente Comb Cloth
Sonya Clark
2011, combs and thread, 72" x 22" x 3"

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QUISQUEYA HENRIQUEZ



Quisqueya Henríquez: The Mutability of Power

“How do you disappear from an exhibition with your name on it?” This question, posed by the prolific conceptual artist Quisqueya Henríquez (born 1966, Havana,) drove her to create a provocative solo project in 2010 for the Centro Cultural de España en Santo Domingo, Dominican Republic, her city of residence. The exhibition, *El ruido de otros* (*The Noise of Others*), consisted of four “non-artworks” that looked like installations or experimental architecture and referenced paradigmatic works; yet they conceptually disappeared as mere sets or framing devices for what she considered the primary, time-based pieces by artists she invited.¹ She thus experimented in making communal intellectual property. Furthermore, she symbolically transferred her status as an artist to collaborators who represent genres typically outside of “contemporary art.”

El ruido de otros is one of three major groupings of works Henríquez has made since her first U.S. survey exhibition at the Bronx Museum of the Arts in 2007²; the other two are ten collage-based works, *OnTopOf* (2011,) and the body of work — six collages, two videos, and one installation—from her 2011 residency at McColl Center for Visual Art. These three complex series inform each other and are described here in terms of three key concepts—de-ownership, distance vertigo, and optical vertigo, intuitive conceptual experiments that explore ludic beauty and question power structures by giving or taking authorship.

While Henríquez identified *El ruido de otros* as an examination of the notion of authorship, it was in fact a radical statement that pushed the limits of authorship to the point of de-ownership,

The Noise of Others
Quisqueya Henríquez in collaboration with El Hombrecito
2010, site specific installation and performance



a critique of private property. The exhibition's title work presented visitors with an oval, orchestra-style pit, which Henríquez lit under an elevated wooden floor. Here, a group of musicians and poets called El Hombrecito performed a spoken-word presentation, disappearing below the level of the floor, which Henríquez saw as a spatial inversion of the normative hierarchy between performers and audience. This exhibition also included the square, red, dramatically lit *Magic Tunnel*, where visitors posed playfully for the photographer Massimo del Castillo. As Henríquez said recently in New York: "My piece was the set, merely a vehicle. My artwork didn't exist as such. I don't know how I would exhibit this work again. The photos belong to the photographer. The documentation is his. My work is the idea, the agreement."

Conceptual tension was heightened by the push and pull among the relative statuses of the artists this project included or referenced, from the under-recognized Del Castillo and El Hombrecito to the canonical Piero Manzoni (*Magic Tunnel* is an homage to his *Magic Base*, 1961,) Gordon Matta-Clark (the oval floor cut in *El ruido de otros* recalls his "building cuts" of the 1970s,) and Felix Gonzalez-Torres and Tino Sehgal (agreement-based art.)

The Noise of Others
 Quisqueya Henríquez in collaboration with El Hombrecito
 2010, site specific installation and performance

Underscoring Henríquez's precarious in-between status, the exhibition challenged the assumption that legitimizing artists is a natural, rather than a socially or politically, constructed process.

Scholar Emily Apter has noted that in Sehgal's *This Situation* (2008,) "De-attribution combined with the active fomenting of a creative commons³ is what distinguishes Sehgalian de-ownership from garden-variety artistic collaborations or participatory happenings."⁴ Her idea applies to *El ruido de otros*, in that Henríquez instigated a "creative commons" that grants Del Castillo and El Hombrecito equal or greater rights to the works they made with her. Henríquez was not thinking about Sehgal with regard to this project, but it begs comparison with his immaterial, choreographic situations. Sehgal, like his artistic progenitor Gonzalez-Torres, questions what kind of object an artist can put a signature to; Henríquez questions what kind of artist can put a signature to an object.

"Distance vertigo"⁵ names the conceptual effect of a representative piece from the *OnTopOf* series: *OnTopOf: Sherrie Levine 'After Rodchenko'* (2011.) This collage-based installation features Henríquez's large, high quality photographic appropriation of a well-known work, Levine's *Red, Yellow, Blue, Monochromes (after Rodchenko)* (1999,) which in turn is an appropriation of Alexander Rodchenko's landmark triptych *Pure Red Color, Pure Yellow Color, Pure Blue Color* (1921.)

Magic Tunnel
 Quisqueya Henríquez in collaboration with Massimo del Castillo
 2010, plywood, fluorescent light and paint, 132" x 72" x 72"



Contemplating this re-appropriation can give viewers an uncanny sensation of dizziness. By collapsing three art historical moments—her own, the Pictures Generation of the 1970s-80s, and Russian Constructivism—into one picture plane, Henríquez dramatizes the vertiginous distance that separates her from these precedents.⁶ While she symbolically compressed almost one-hundred years of artistic revolution and obsolescence into one flat surface, its corporeal effect on viewers is expansive. The contraction provides the surprising perception that the densely pleated time of art history suddenly fans out, leaving a conceptual chasm into which viewers could plummet.

Henríquez pushed the phenomenological possibilities of this cerebral artwork even further. She filed away a thin layer of color from the areas of her photo where Rodchenko's/Levine's three monochromes appear, then applied traces of red, blue, and yellow pigments trailing down the wall and pooling on the floor. Playing a thief (appropriation) and vandal, she symbolically re-crafted a triple distancing from traditional painting.

To make the *OnTopOf* series, Henríquez began by printing photographs of other artists' works, which she downloaded from the Internet—a prankish act of questionable legality. At McColl Center for Visual Art, she shifted from one form of Internet appropriation to another, photographing the computer screen as it showed images by other artists. These most recent works continue her examinations of authorship and originality, adding yet another technical-optical layer of separation from the original.

As she shot these photos, the fine matrix of dots in the original image conflicted with those of each subsequent reproduction, generating a

Partial Vision
Quisqueya Henríquez
2011, ink jet print, cutouts and drawing, 37" x 31"

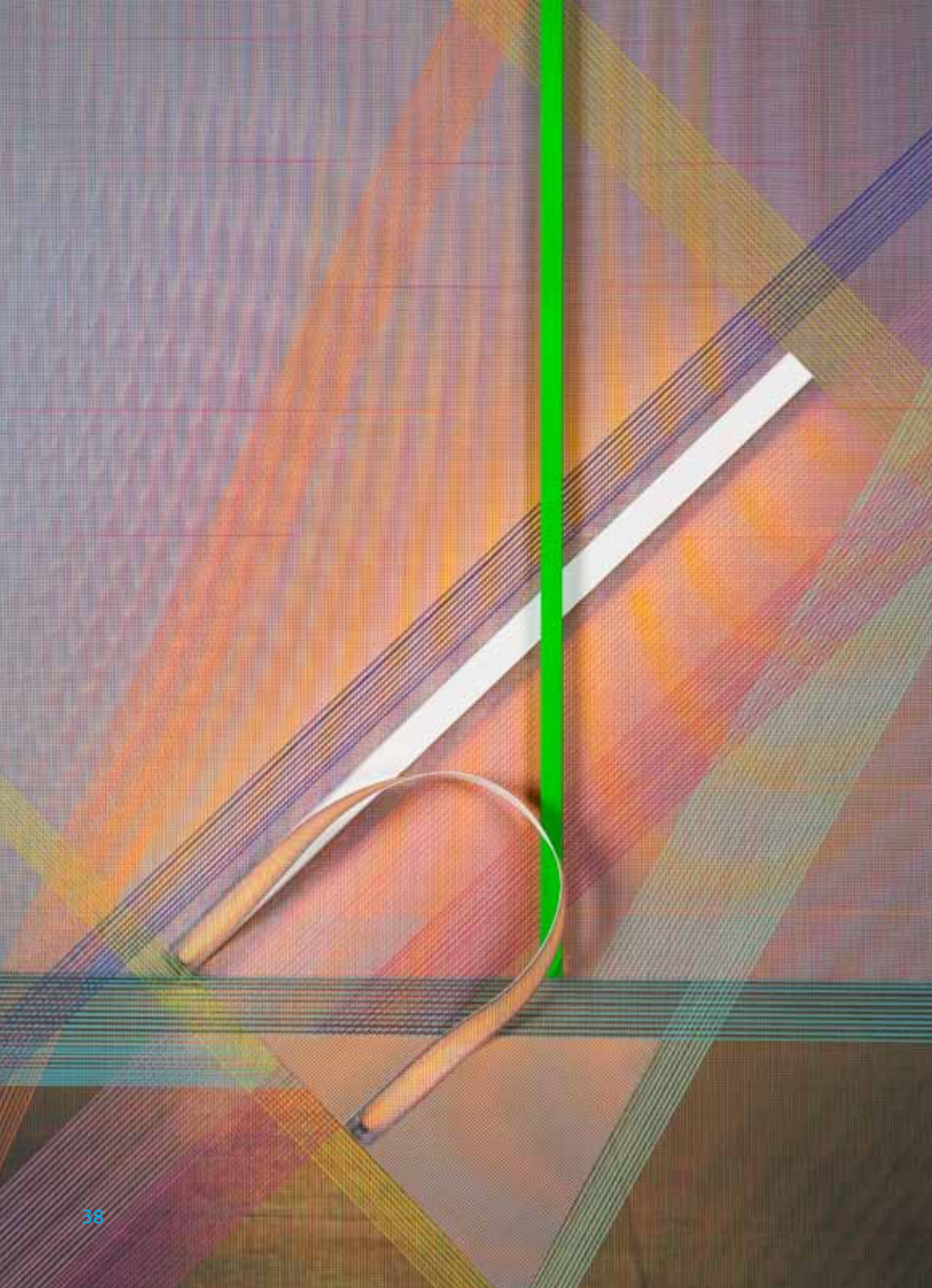




grid-like moiré pattern on her prints. At first she tried to correct this optical glitch but soon found the degradation of the resolution as well as the resulting geometric pattern compelling; she highlighted the latter with colored pencils. Remarkably, the resulting distorted grid made visible the distance separating Henríquez from the original artwork.⁷ The earlier “distance vertigo” thus led her intuitively to this “optical vertigo,” in which the grid’s distortion intensifies the kind of dizzying sensation invoked by *OnTopOf*. The McColl Center for Visual Art works are also related to her acts of de-ownership in *El ruido de otros*. In the former, Henríquez grants artistic agency to her technical process, distancing herself from authorship once again. She made a grid—an icon of modernism and of power—by unorthodox means: she let it make itself.

One of her distorted grid works, *America's Decadence* (2011,) combines two appropriated images: Matta-Clark's *Splitting* (1974,) in which he sawed in a house in two that was about to be destroyed in Englewood, New Jersey, and an anonymous architectural photograph of a house later destroyed in the modernist Santo Domingo neighborhood of Gaze, where Henríquez lived until recently. Together these images manifest Henríquez's interpretation of *La ciudad de las columnas* (*The City of Columns*,) author Alejo Carpentier's book about the mixture of architectural styles in Havana. While others have understood Carpentier's hybridization as a reflection of Cuba's ethnic miscegenation, Henríquez also sees in it Cuba's bourgeoisie (and Dominican baseball stars and narco-traffickers) copying not only the architectural styles of Europe and North America but also the decadence—favoring demolition over restoration in the name of progress.

America's Decadence
Quisqueya Henríquez
2011, ink jet print, cutouts and drawing, 38" x 33"



Personal Ecstasy
Quisqueya Henriquez
ink jet print, cutouts,
balsa wood and drawing
29" x 38"

Next she transposed from collage to video animation the technique of reproducing reproduction in order to transform the work of another modernist icon —artist Dan Flavin— into an expressionist abstraction. The ten-minute video animation called *Five Seconds* (2011) begins with a five-second view of a low-resolution photograph of a fluorescent light installation by Flavin, which she appropriated from the Internet. The image progressively diverges from the original, morphing every five seconds, revealing Henriquéz's process of repeated reproduction and modification of colors and shapes with Photoshop and After Effects tools. Her manifold manipulations undo Flavin's minimalist intentions, taking on a life of their own. Rich in dazzling color, the video is psychedelic, mesmerizing, and sensuous. Yet, in the end, Flavin's work resembles a pixilated black and red flower drawing. Emphasizing that subtly pathetic visual conclusion, the title refers to how long the typical viewer remains in front of an artwork.

Fresh, moving, and humorous, Henriquéz's art questions tired power structures. She has built upon Levine's legacy in several ways, so it follows Levine's words about the intentional ambiguity of her appropriations—"I wasn't necessarily describing a power relation; I was contemplating the mutability of power"—illuminate complexities of Henriquéz's art, too.⁸ By relinquishing and stealing art world status through de-ownership and appropriation, she has acted out de-legitimizations of her practice. Her playful and phenomenologically rich works lure viewers into states of criticality. With music, poetry, and posing, *El ruido de otros* offered a critique of private property for which she sacrificed her status as an artist. In *OnTopOf: Sherrie Levine 'After Rodchenko,'* Henriquéz used re-appropriation and re-crafting to expand and contract the distance that separates her from canonical modernism. And her technical-optical-conceptual breakthroughs at McColl Center for Visual Art made the vertiginous distance between her and each original tangible as a distorted grid. In a way, this art made itself. Henriquéz's work not only redefines the limits of art-making but also reconsiders fundamental values of our social system, including authorship, originality, and ownership. Her recent works invite viewers to trust their corporeal intelligence, embrace their agency, and give generously of their knowledge, inventiveness, and power—thereby celebrating the global, generational shift from owning things to sharing.

Amy Rosenblum Martín, November 2011
Independent Curator and Arts Writer

Notes

1. *She does not consider her practice here to be an artistic-curatorial hybrid as it was in the project "Curador Curado," 2001/2004.*
2. *Quisqueya Henríquez: The World Outside, A Survey Exhibition 1991-2007.*
3. *See creativecommons.org*
4. *Emily Apter. "What is Yours, Ours, and Mine: Authorial Ownership and the Creative Commons." OCTOBER, Fall 2008, no. 126, pp. 91–114.*
5. *"['Distance vertigo'] seems to be created by visual destabilization of posture when the distance between the observer and the visible stationary objects become critically large." Richard R. Grayson, M.D. "Pilots and Fear of Heights" <http://doctorgrayson.com/Acrophobia.htm>*
6. *For "OnTopOf," Henríquez appropriated documentary photography of art by Tony Cragg, Katharina Fritsch, Blinky Palermo, Levine, and others installed in major German institutions such as the Museum für Moderne Kunst, Frankfurt; K21 Kunstsammlung im Ständehaus, Düsseldorf; and Kunstmuseum, Stuttgart. "These museums were places I had not visited and felt [my work] would never be [shown]," said Henríquez. With self-deprecating humor, she chose these institutions to represent a mythical, untouchable, powerhouse museum so ensconced in its absolute hegemony that it views center-periphery discourse from a comfortable distance and has no need for "Latin American art." While many artists who value their ties to Latin America, including Henríquez, long to move beyond that essentializing category, "OnTopOf" satirizes the underlying inferiority complex that their work may not transcend regional discourse or be valid beyond Latin American art circles.*
7. *The grid is a powerful icon of Euro-North American modernism, one that many artists in or from distinct parts of Latin America have manipulated, reinterpreted, or innovated in countless ways to take on neo-colonialism symbolically.*
8. *Michael Mandiberg, "The Anxiety of Influence—Head On: A Conversation Between Sherrie Levine And Jeanne Siegel." www.aftersherrielevine.com/anxiety.html*

Quisqueya Henríquez Artist Statement

My most recent work is related to the concept of authorship based on experiences with the work of other artists. These experiences have not only been through the history of art, but also with fellow artists who live in my city. In *The Noise of Others* (2010,) an exhibition commissioned by the Spanish Cultural Center in Santo Domingo, I invited several artist friends to participate in a personal exhibit. My works were platforms where their work was realized.

In 2011, for *Sum of the Parts* at David Castillo Gallery, I did a series of collages titled *On Top of Museum Pieces*. The collages are made with online images of art works of various artists on display in various museums. The gesture of ownership in this case is doubled through theft of the image of the work online, and the work that has been photographed.

For my exhibition at McColl Center for Visual Art, the collages come from images of works of art found on the Internet, then photographed through the computer screen. The images show features that support this process as a moiré effect or a slight deformation product of the angle from which the photo is taken.

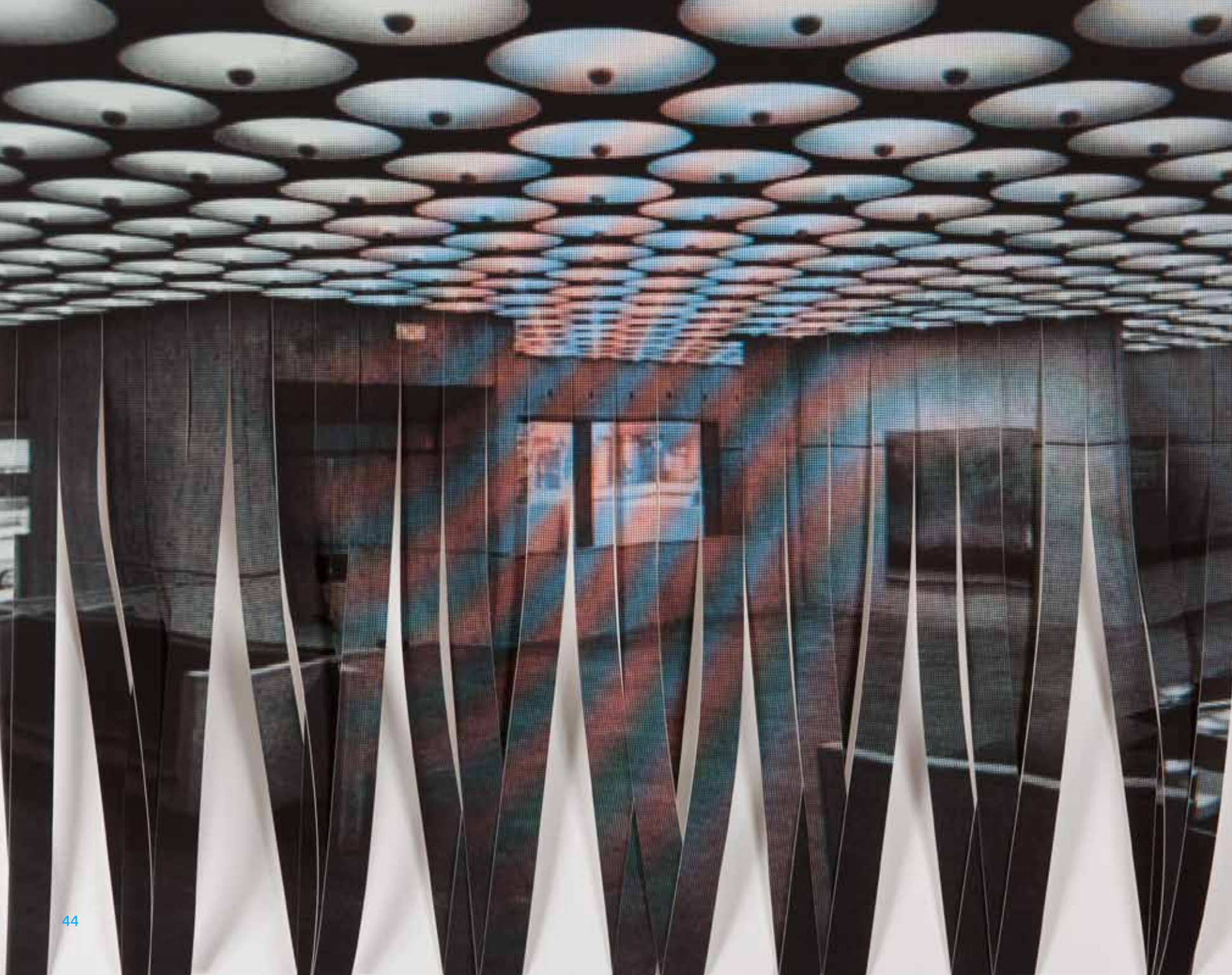
The process of working on the concept of authorship goes hand-in-hand with the role of the Internet in the circulation of images and the redefinition of space and geography.

Biography

Henríquez was born in Havana, Cuba, and lives and works in Santo Domingo, Dominican Republic. After graduating from the Instituto Superior de Arte in Havana, Cuba, Henríquez exhibited throughout Latin America, Europe, and the US. Her work is in important private and public collections including El Museo del Barrio, New York; Museum of Contemporary Art, North Miami, FL; Miami Art Museum; Cintas Foundation, NY; and the Rhode Island School of Design, among others. The September 2007 issue of *ARTnews* named Henríquez one of 25 art world trendsetters. Before traveling to the Miami Art Museum, Henríquez's mid-career retrospective at the Bronx Museum of the Arts garnered a review in the *New York Times*.



Flaws and Impurities
Quisqueya Henriquez
2011, ink jet print, cutouts and plastic flies, 38" x 33"



The Breuer Building
Quisqueya Henriquez
2011, ink jet print and cutouts, 38" x 33"



Novembergruppe, 2011
Quisqueya Henriquez
ink jet print, cutouts and drawing, 38" x 28"

MCCOLL CENTER FOR VISUAL ART

Artists inspire critical thinking and positive change. They interpret the past and invent the future. McColl Center for Visual Art's residency program is dedicated to supporting artists regionally, nationally and internationally while promoting contemporary art. Fusing regional character with a national perspective, the Center is a place where artists work, conduct research and participate in outreach projects which extend into the community.

McColl Center for Visual Art is a nationally renowned, urban artist residency experience, and a state-of-the art laboratory where contemporary artists develop their work. The Center's contributions transcend art-making. Through partnerships with hundreds of individuals and institutions, the Center is a catalyst for positive change, a nexus of inspired community-making. These partnerships are the lifeblood of McColl Center for Visual Art. Unlike many artist residency programs where artists are sequestered in out-of-the-way places, Center artists develop their work in full view of enthusiastic and increasingly interested urban audiences during terms that vary between one to eleven months.

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