



Christie Neptune

Christie Neptune recently completed a fellowship at NXTHVN in New Haven, Connecticut, and has been social distancing between there, New York City, and upstate New York. In advance of an upcoming residency at Pioneer Works in Brooklyn, we invited Grant Wahlquist to interview her from his home off the coast of Maine. After a brief hurricane-related delay, they had a wide-ranging conversation about wrapping space and time, racial justice, online exhibitions, simulation theory, Jack Smith's *Flaming Creatures*, and so much more.

What were your early experiences of art like, if any?

My early experiences with art began during my adolescence. I moved to rural upstate New York in 2001, and my mom's friend at the time gave me a camera she found in her garage. It was an old 35mm Pentax. She brought it to me and asked, «Do you want it?» At the time, I didn't really know too much about photography. I just knew that it was a camera, it looked old, and I had no idea how to use it. I went to my guidance counselor and enrolled in a photography class. I've been doing photography ever since.

Interview by Grant Wahlquist

—And when did you know that you wanted to be an artist?

That took a long time. It was a process. When I initially found the camera, it didn't register that you could make a career out of art. I had no direct experience with successful artists of color, so it was hard for me to see myself as someone who could potentially be a successful artist. I went to museums, but I didn't see a lot of representation of myself within the art establishment, or displayed on the walls for that matter. I initially went to school for mass communications at Xavier University of Louisiana. After Hurricane Katrina happened, I transferred to Fordham University in New York, as a mass communications major with an emphasis in journalism. I was horrible at it! My professor suggested that I consider creative writing as opposed to journalism. An old college-mate introduced me to Fordham's Visual Arts Department at Lincoln Center. As I wasn't doing well in mass communications, I decided to change my major to visual art. The transition to art was relatively easy. I was used to taking pictures and organizing my ideas within stories and visual imagery, so I stuck with it.

—Are there influences or models that have been particularly important to you, even in cultural spheres other than visual art?

I'm heavily inspired by conceptual works, works that incorporate activism, the avant-garde, and experimental cinema. Influences from the Black aesthetic came later in life, post college. I wasn't formally introduced to the works of Black artists in college—although I would have appreciated that. That was something that I discovered on my own. Through self-discovery, I fell in love with the works of Mickalene Thomas, Carrie Mae Weems, and David Hammons, among others. However, as a student in a predominantly white institution, my first fix and obsession with experimental cinema began when I saw Jack Smith's *Flaming Creatures*. His way of framing and telling a story was so radical to me. It defied the traditional notions of how you're supposed to tell a story via classic cinema. It was all over the place, and some of his films didn't really have a storyline at all. I became really interested in experimental cinema's ability to create stories that defy space-time relations and the five-point narrative structure. Stan Brakhage's *Window Water Baby Moving* was also highly influential in my early days. You can see its imprints on my initial attempts at filmmaking and artistry, learning to consciously organize my thoughts and think strategically about how I want to tell the story, its visual language and formal elements. One film that a lot of people don't know about but I think is really amazing is *Right on!* by Herbert Danska featuring The Last Poets, a collective of Black poets from the 1960s who were pretty revolutionary. The film features them doing poetry in an urban landscape. I still get a tickle when thinking about it and how much

of an impression these works had on my formative years as an artist.

—It's unfortunately not surprising to hear that you weren't really being introduced to works of great Black art in college. Was there any faculty of color at Fordham at that time in the visual arts?

Fordham is a predominantly white institution. It was very akin to my high school experience, and that was one of the reasons why after high school, I ran to a HBCU [Historically Black College & University], Xavier University of Louisiana. I needed that connection. At Fordham and after, I had to learn about Black artists on my own. I would go to galleries in Chelsea, particularly on Thursdays, because of the incentive provided for 20-year-old me: free alcohol. One of the first things that really stuck with me was a show and artist talk featuring the works of Mickalene Thomas. It's crazy how everything came full-circle to me being introduced to her personally. I learned about Carrie Mae Weems and the *Kitchen Table Series* from one of her catalogs. I am also sure I saw one of her images in my history of photography class, but they never really delved into, “Who is this artist? Why are they so important to the canon of art history, especially from the vantage point of a person of color?” My mom was very good at taking us out to cultural institutions to learn about Black arts and culture, but most of it came from my own personal explorations outside school.

—Thank God you were in a city like New York! I think people forget how rare it is that any galleries have really opened the doors to Black artists in the way that we're seeing now, and we need to see a lot more of it, but at least you were in New York and had access to those works. I can't imagine young students of color who are studying art in out-of-the-way places where there's no galleries and their professors aren't doing the work.

I was very fortunate that I was coming out of school during a time when a lot of galleries, especially emerging commercial galleries within New York, were paying particular attention to Black artists. It was a time when a lot of curators, dealers, and art administrators were finally paying attention and giving the respect that was due. You were seeing a lot of artists of color who were operating on the margins in the early 1970s and 1980s gaining visibility.

—It's not abstract, right? It's not academic. It's not like we just need to rewrite the textbooks just so they're historically correct, though that's important. We need to have this work visible for young artists who need to see themselves and a model for how to make their work.

Exactly.

—You're working with sculpture, photography, video, and performance. In the course of any particular project, do you set out and diagram what form or medium various aspects of projects are going to take at the outset, or is it more of an exploratory, research-based practice where the materialization of these ideas or concepts comes to you over time?

I think it's a little bit of both, which comes particularly from my background in journalism. When you're writing, you have to lay out the structure of what concepts you're going to explore and you develop an outline on how the essay or article is going to play out. When I translate that to how I'm going to explore content within a visual form, the layout is very similar. Sometimes I think that's a gift and a curse, because it takes away some element of intuition

from the process. It becomes highly structured and strategic and very didactic, it's more like a research paper. I've been thinking recently if that's a good thing. Should I loosen it up? But going back to your question, I start out with a question and organize how I'm going to go about my exploration. I really start with reading. While reading and gathering information, I consider what materials to explore? “Oh, it would be great if I did it from this perspective because I want to highlight this issue.” It becomes a really great, thoroughly researched book report explored rather beautifully in visual form. Sometimes there's a compromise in which I let go and just allow things to happen. Sometimes I set out with a plan and it doesn't really work out.

—The first work of yours I had the pleasure of seeing was *Two Miles Deep In La La Land, 2007–2012*, which was recently featured in the online exhibition *Five at We Buy Gold*. It's a roughly two minute 16mm film transferred to video. How did this work develop?

That project was produced and screened as my final project for Film/Video II at Fordham in 2007. I always have to say that because I was so surprised it was picked to be featured in *Five*, an online exhibition organized by Joeonna Bellorado-Samuels with Nina Chanel Abney. It had wonderful visuals, but in 2012 I realized it needed to have some semblance of structure. I decided to revisit the project and give it a narrative. At that point I was researching my family's lineage, and one of the issues that I was encountering was my inability to go backwards. My family has direct information and oral narratives from surviving members, but very few of them knew our precise history prior to a certain time. To fill that gap, I decided to select dates approximating the narrative that I was getting from them and include a quote from Alice Walker. I suppose I'm asking for a lot of compassion with this project, because it's me at 25 trying to organize my ideas within a structured format to make sense of visuals that I took as a 20-year-old!

—Can you tell me more about the performer in the film?

That's actually one of my classmates. The movement was very intuitive, though certainly directed by me. It oscillates between very flamboyant, wild movements, and very structured static poses in which the performer is looking directly at the viewer in a manner that provides tension and discomfort. That's actually a perfect example of me making work from a very intuitive place in

2007. “I have the camera, I have my subject, I have an idea of what I want to do, let's see what happens when we hit record.” But in 2012, I tried to introduce some semblance of structure. “This is beautiful imagery, but what is it saying? What am I communicating? How does it make sense?” The work reflects a transition in terms of my mode of thought, of how I go about framing content within my practice.

—There's a really interesting treatment of time in the work. You have the dates going back that relate to your family history, some of which seem like rough estimates because you don't really know certain pieces of information. And though it's in black and white, some of the images and styles of movement seem so contemporary to me, yet others could be out of the distant past. It's also a project you've worked on over a number of years. Is this destabilization of time something you wanted to get at with the piece formally?

I definitely agree with what you're saying. It's consistent with what I'm doing within my current works, wrapping time and space, taking the viewer from this present state to a contemplative place in which they can reflect on the ideas and abstractions that I'm exploring—family lineage, womanhood, and history from a particular context.

—The quote from Alice Walker in the film is from *Democratic Womanism*: “I want something else | a different system entirely. | One not seen on this earth | for thousands of years. | if ever.” I understand it was added to the work in 2012. Has what Walker is evoking with that poem changed at all for you from when you first included it to now?

I think it's very relevant now as she's talking about systemic change. When you look at what's happening, for example, with COVID and the social unrest that's galvanized this country, you're seeing that there is a need for structural change within the culture of America. And we're seeing exactly how a global crisis such as COVID only highlighted the disparities implicit within that. It's very prophetic in terms of saying, “We're looking for a different system. We haven't seen it. But let's collectively work on trying to bring about that world, to dismantle obstructions that have hindered our process.” In 2012, though left unsaid in the project, I was thinking about my inability to trace my lineage due to the transatlantic slave trade. There's a limit to how far I can go back, as there is little information available. I'm speaking to you in

I'm speaking to you in English,
in America, in Western attire
and my name is Christie.

English, in America, in Western attire and my name is Christie. I think that says a lot without having to say it directly.

—*I'm really interested of your choice of the word "prophetic." The prophetic has a very particular relationship to time in which there is a looking back towards this lost past to make a demand of some sort of radical change in the present. The thing about the prophetic is it's not like a 10-point plan for how we incrementally get from A to Z. It's articulating a demand. It might be inchoate but we have to listen to it and sit with it before we move on. I really felt that when I was watching the work in this context. On another note, as an artist who works not only in sculpture and installation, but also sometimes in performance, I think it's ironic that I discovered your work on a Web site, an online exhibition. I know everybody's doing the "pivot to digital" because of social distancing, but how do you feel about that as an artist, the proliferation of people encountering art primarily online?*

I think that's where we're heading in terms of the artistic movement that's happening within our time. We live in an information based age. There's so much information. I think it's only correct and fitting that art should mirror that, if you think the artist's job is to reflect the time they live in. It makes sense that we're seeing this proliferation of virtual media, new media, and artists conceptualizing these complex ideas within the digital realm. Social media is actually leading the way in this radical movement that's happening right now. It's a rather potent tool for highlighting social injustice. A lot of discriminatory policies or actions that have taken place in the past went unchecked. Now, because of social media and this digital new age, it has visibility. It's right on that little tablet, you know, as soon as you wake up, you see it. I'm interested to see, too, how traditional media like painting or sculpture evolve through all of this.

—*The next project I wanted to talk about is She Fell From Normalcy, 2016.*

In 2012, I developed the layout for a three-part series entitled *Eye of the Storm*, of which this work is one part. *Eye of the Storm* locates my experience as a black female within this culture of racism in America and ties my experience with depression to societal inequalities. It's a three-channel video in which two females are placed within a white environment and controlled by an unseen presence that directs their gaze as well as their movements. There's a break in the system, after which they are granted the privilege of self-reflection—they're able to look at themselves as opposed to looking directly at the camera or up. It's a ritualistic process of actualization through repetition and structured movement. There is also scripted narration developed at the outset of the project.

—*The text and its relationship to the images is a bit elliptical or abstract. You're not spoon feeding the viewer. In the context of addressing the experience of being a marginalized black woman, what is the role of this elliptical or abstract approach?*

I communicate my message through abstraction and semiotics. For instance, the two females at some point turn into a double bar that for me has a two-fold meaning. The two females represent double consciousness. I'm talking about mental health and disparities in and around health care in communities of color as well as the communal stigmas that come with it. I'm talking about something that's unsaid, issues traditionally tucked under the rug. At the same time, I'm saying this is something that's catalyzed by structural racism. W.E.B. Du Bois wrote, "the Negro death rate

and sickness are largely matters of condition and not due to racial traits and tendencies." Du Bois recognized the connection between societal inequalities and health inequalities. That's very important in terms of the message that I'm trying to frame in that video. The two females also stand for the double bar line in music, which indicates when a musical composition enters a new phase or ends. Every time the video's narrator introduces a new phase, the two females stand parallel to one another before moving throughout the space. I sometimes wonder if it's right for me to explore these issues abstractly. If it's an important message, shouldn't I be direct with it? But my response to that is, I don't underestimate the intelligence of my viewer. They are fully capable of dissecting, processing, generalizing, and applying the information that I gave them in abstract or conceptual form to their own personal experiences or knowledge.

—*I think the work is also performing a sort of critique of legibility, and thus the viewer. "If I don't understand this, do I care enough to step back and ask why? And what does that say about me?" If a viewer doesn't want to do that work, I feel artists should be empowered to say that they didn't make the work for that viewer.*

I think that's why I work in series that have multiple components. Although I feel very empowered in my work, part of me feels guilty. The additional components expand upon ideas I felt were too abstract or may have been lost to the viewer.

—*In addition to developing a series where you might, for example, add a photograph or a sculptural object to elucidate what you're getting at, all of your work is intensely beautiful. Sometimes, particularly with research-based or conceptual practices, beauty is a word that people are afraid of. But what it offers me as a viewer is a hook, a reason to stay with the work so its meaning can come through. The pleasure of beauty can spur social and political reflection.*

I certainly agree. The work is enchanting, which is important when you're dishing out something that's rather ugly. A spoonful of sugar makes the medicine go down. In *Eye of the Storm*, I'm speaking to my own subjectivity and my internalized experience as a female living on the margins of society. By telling my truth, I'm being responsible, but my truth is rather ugly. It doesn't look pretty. It's something a lot of people don't want to deal with. Beauty becomes a rather poignant tool to convey that message.

—*After Eye of the Storm you made Unpacking Sameness.*

Unpacking Sameness was inspired by James Baldwin's essay *The White Man's Guilt*. Baldwin explains the color line and the many privileges that prevent socially, economically, and politically advantaged white Americans from seeing the rawness of reality. He talked about pulling back that curtain and allowing people to see and digest truth, a necessary step towards racial equality. I wanted to frame that idea through use of trompe l'oeil, a mid-17th century technique that deceived the eye and provided the illusion of shared space with the viewer. It was most commonly used by French and Dutch artists of that particular time and baited the viewer with the false perception that one could pull back a curtain and step into a scene. I used that art historical element to wrap time and space. I transport the viewer from contemporary times to the mid-17th century where they can examine how European exploration, the Dutch golden age, and the transatlantic slave trade functioned within capitalist white supremacy. I created *The 'Colorline'*TM, a structural representation of systemic racism, together with faux policy designed to justify



its existence, and an instructional manual on how to dismantle it—a process that forced the viewer to reckon with the harsh realities of racism.

—*As a white viewer, the work totally achieved the goal of allowing me to see something I hadn't seen before. I'd never thought about the relationship between Dutch golden age painting and the transatlantic slave trade. But then I thought, "Well, the Dutch invented capitalism. The age of exploration is the age of the transatlantic slave trade. Makes sense!" It totally worked for me.*

It's amazing how a lot of people say that. How can you not connect the transatlantic slave trade with the Dutch golden age considering that it was a time heightened with military advancement, monetary gain, trade and exploration. The era produced the East India Company and West India Company, institutions that factored significantly in the transport of economic cash crops and millions of enslaved Africans to the Americas and West Indies during the 17th century. Many people find it hard to make the connection, while I think, how could you not consider it?

—*I think it comes from the circumscribed limits for how slavery is presented in American visual culture. This work opened them out for me to remember that this is a global Western phenomenon. Along those lines, I wonder if you showed this work in Amsterdam, for example, what connections Dutch people might make. "Slavery is not over there. It's not something we did in the West Indies many year ago. It's all the way over here in the center of our visual culture."*

My family is from the West Indies, Trinidad and Guyana. I'm coming from the vantage point of a first generation American. I see it more on a global scale as opposed to an injustice centered specifically in America. I don't know if it reads differently to me because of that.

—*You alluded to The 'Colorline'™ having faux doctrine, which includes a diptych that resembles a U.S. patent grant. I know it refers to Jim Crow, but what about the rest of the text? And why the form of a patent grant?*

To quote the line from Baldwin that inspired this project directly, "The American curtain is color. Color. White men have used this word, this concept, to justify unspeakable crimes, not only in the past, but in the present. One can measure very neatly the white American's distance from his conscience—from himself—by observing the distance between White America and Black America." I wanted to establish a sense of physicality to this structural abstraction, and create a means to justify its existence. Structural racism is essentially theoretical. You can't touch it. You can't move around it. You can't see it. It's something very real that exists solely within theoretical space. I wanted to create something that would reflect that in the abstract, a highly-structured commercial construct with drapery, industrial materials, and guidelines. I didn't want the work to suggest that if you dismantled The 'Colorline'™ racism is going to magically disappear and everyone's going to be happy and peachy. Like Baldwin, I only wanted to pull back the curtain and shed light on the culture, the American culture of racism and the ugliness of its truth.

—*One aspect of the project is Dismantling Man Made Constructs, 2018, a roughly 11 minute eight mm film. It includes documentation of an interactive performance that involved The 'Colorline'™ and a series of rules.*

The performance dismantling *The 'Colorline'™* is representative of the mental processing one must do in order to release oneself from the entrapments of historic capitalist white supremacy. During the performance, participants were divided into two groups. White participants were "Colonizers" and non-white participants were "The Colonized."

Prior to the performance, I explained the premise of the project to participants. It was important to me that they understood importance of the process. I set up a host of guidelines and rules for the colonizer and the colonized to erect and deconstruct *The 'Colorline'™* and with it the hierarchy it represents. For example, if you were a colonizer, you were allowed to construct the assembled piece. However, you could not dismantle it by yourself—a colonizer needed the collaboration of the colonized to deconstruct. (A lot of white participants we encountered in public didn't really want to assemble *The 'Colorline'™* in a recorded performance.) A great deal of white participants opted to deconstruct the assembled piece in collaboration with a participant of color. In retrospect, I often question whether that decision was based on the known fact that the performance was recorded and there was a release contract involved. Had they (the colonizer) not been informed and there was no contract, would it have resulted in a more authentic nuanced performance?

—*And the project's associated photographs?*

The photographs were informed by select images from the 17th and 19th century. *Exposing My Limits behind America's Curtain*, 2018, is modeled on Vermeer's *Girl Reading a Letter at an Open Window*, 1657-59. However, as opposed to reading a letter in a luxurious setting by a window, I am sitting atop a metal stool, facing an acrylic sheet. My hands are pressed flat against its surface and green drapery hung from an unseen rod partially obscures my back. It's an attempt to highlight my limitations within the margins of society and wrap space-time. "The 'Colorline'™" purposefully obscures my back. This is done to establish a connection to *Sitting Like Gordon With Bare-Back, Indigo and Shutter Release in Hand*, 2018, a reference to the carte de visite image revealing the scarred back of Gordon, an enslaved Black man who escaped slavery. It was published in *Harper's Weekly* in the 1860s. Similarly, *Sitting Like Delia With Bare-Front, Indigo and Shutter Release in Hand*, 2018, references an 1850s daguerreotype of an enslaved woman commissioned by Louis Aggasiz. The daguerreotypes are a byproduct of scientific racism, white medical studies done to show the racial inferiority of people of color. In the absence of *The 'Colorline'™* and the effect of illusionism, the two latter images convey the horrific truths of slavery, white violence, and capitalism.

—*The practice of medicalized racism takes me back to what you said before about racism as an abstraction. We have discussions about the social construction of race, of race being something that in some sense is invented and produced by white people. It's an idea with a history. It's abstract, but it also has such real effects. How do we reconcile these two things in our minds at one time? I see that resonate in very subtle ways in this project.*

I greatly appreciate you seeing that. I think that that was the whole point of developing the structure. I wanted to establish physicality to something highly theoretical—our modes of perception, how we perceive things around us, as well as how we are perceived. The intent of the project is to break down and critique a highly theoretical abstraction that informs every aspect of our society and identity.

—*Moving on to one of your most recent works, Concepts and Context Relativity: Performance 1, 2019, is the first in a series of performances that you have planned.*

That performance is part of an eight-part series I plan to do for many years. Contingent on funds, resources, access, and visibility, it could extend probably into 2030. As a whole it explores the role of absence and presence in the construction of space. It's about our connection to a particular environment and how it retains meaning. Here, I explore 197 Dixwell Avenue, the site of a currently defunct community center within a predominantly Black neighborhood on the outskirts of New Haven, Connecticut. How does its absence speak to the social politics of the community? What does it mean to have a community center? The work highlights the hidden potential of absence. The community center was developed during the urban renewal and revitalization acts of the 1960s, and it reflected a once thriving Black middle class in New Haven. To me, the absence and neglect of that structure in that community for so many years only highlights a host of socio-political inequalities with New Haven.

If this was an archeological study, how would we survey the place and explore the richness of its culture? I think what was so important during that time was that in the 1960s under President Lyndon B. Johnson, New Haven was given a host of federal money to revitalize certain impoverished communities, including Dixwell. Forty plus years later, to look at the state of that community is highly upsetting. You wonder, what happened? It's almost as if it's a dream lost, this vision of advancement and opportunity. The question becomes a loud siren that you can't ignore.

As a New Yorker coming into New Haven and seeing this, especially someone experiencing the brunt of gentrification within my own personal community, this is something that I couldn't ignore and be silent about. I decided to explore it, and it was very coincidental that I was in development of a project that dealt with similar issues. I'm coming from a neighborhood (Flatbush, Brooklyn) currently fighting against the displacement of residents due to the corporatization of New York City and gentrification. Of course I'm going to highlight the fundamental states of being, absence and presence, within community development. I'm going to talk about the history and context that's lost with the removal of cultural structures, the displacement of people, in a very nuanced way through photography, filmmaking, performance and sculpture. That's exactly what I did.

In a way, it's amazing how through the lens of absence you can have this immaterial exploration. There's a conversation that's happening and orbiting within that space without the structure necessarily being there. That's the beauty of absence. I'm also looking at it again from the perspective of presence. The structure was shut down in the early 2000s, officially demolished in 2017, and is currently being rebuilt. There's been new interest in revitalizing that community. The last time I checked, there were protests by people of color about not being included in ongoing efforts to rebuild the new center. They had to pause and troubleshoot ways in which they could involve people within the community in its development.

—*As with Unpacking Sameness, this work includes a sculptural object that exists to assist with the performance, self-portraiture, and images of the site you're activating or looking at. There's also a film, but this time the narrator has an accent. Is the narrator you? And if so, why did you choose to accentuate your speech?*

I wanted to establish some sense of distance with the public, so I spoke with an English accent. It's something that comes rather easily. I use patois when my natural self is speaking in English. There's a hint of an English dialect within that, a byproduct of colonization in the West Indies. The work reflects my subjective experience in New Haven, but I wanted to distance myself and establish some semblance of objectivity especially when developing works that are simply about observed facts. Does it work? That's still in question.

—*I'm curious, what has your experience of the COVID-19 pandemic been like?*

I've been living between New York City, upstate New York, and New Haven, and avoiding social contact to the best of my abilities. Being by myself in isolation part of the time was highly traumatic, watching the world explode before my eyes virtually. Processing that as an artist, not being in the studio because of what's happening is a lot to handle. So I've been reading a lot and I've been exploring proxemics, space relations, virtual space versus real space, and the dynamics implicit within that. I've been reflecting a great deal on how we share space with people and objects. I've been reading a lot of simulation hypothesis theories, *Descartes' Meditations*, questioning the nature of my reality. I'm highly discouraged about what's going on, yet optimistic. I think here, again, my work is having relevance because we're seeing how a pandemic only highlights the disparities in all aspects of our society. We're seeing a need for transformative social change, and the consequential effects of discriminatory policies exercised in the past.

—*In this moment of social change, the collective consciousness raising that's happened since George Floyd was killed, do you feel any optimism? Do you feel like real social change is possible?*

What happened with George Floyd is not surprising. There is nothing new about police brutality and it goes beyond Breonna Taylor and George Floyd. The pandemic created a circumstance that really forced people to pay attention. This is nothing new. This has been happening for centuries. The difference between now and then is visibility resulting from camera phones and social media. This heightened attention and visibility forced Americans who didn't have the distraction of going out to the movies or hanging out with friends to pay attention and to say, "No, this is something real we need to look at." It forced Americans to see the ugliness of their reality. Here we are. We're in lockdown. We are disallowed the privilege of social interaction, and our attention is highly focused on the news. When something like this happens in a time of isolation it creates a highly visible explosion that you can't ignore. I think the conversations we are having are amazing—in a good way—because they are essential and necessary. It's a moment when we're now speaking about things that artists of color have been making art about for decades. The importance of the work is understood. I'm a bit optimistic, though there's a lot of work to do. It's a very radical and necessary time. I like the discomfort that it's causing. I'm okay with the discomfort. In order to have transformative change, you need to be uncomfortable.

p.136: *Sitting Like Gordon With Bare-Back, Indigo and Shutter Release in Hand*, 2018. 20x20. Digital Chromogenic Print.

p.141: *Mirror and Show Pieces*, 2017. 24x36. Digital Chromogenic Print.