

T e s t i m o n i e s

Cantando Bajito

Testimonies

MARCH 5 – MAY 4, 2024

SHEBA CHHACHHI
GABRIELLE GOLIATH
LEONILDA GONZÁLEZ
LALITHA LAJMI
KENT MONKMAN
TULI MEKONDJO
SYLVIA NETZER
ABIGAIL REYES
DIMA SROUJI
KEIOU KEIJAUN THOMAS

CURATED BY:
ISIS AWAD, ROXANA FABUS,
BEYA OTHMANI

WITH CURATORIAL
ADVISORY GROUP:
MARÍA CARRI, ZASHA
COLAH, MARIA CATARINA
DUNCAN, KOBE KO,
MARIE HÉLÈNE PEREIRA,
MINDY SEU, SUSANA
VARGAS CERVANTES

SHEBA CHHACHHI

Sylvia Netzer is a sculptor and professor whose career spans more than fifty years and has transcended conventional media categories. Defining herself as a sculptor, she challenged established notions in the field, working with clay and ceramics since the 1970s when the material was seen as belonging to the world of craft. Bringing ideas like modularity and repetition from the field of minimalist sculpture to her ceramics practice allowed Netzer to create large-scale installations.

Though her artmaking is systematic and methodical in its replication of molds and forms, it also focuses on the personal, on her experience as a woman, and, in particular, as a large woman who has been excluded and rejected from value systems. Her visionary installations considered issues of body image and perception when discussions of body positivity were not on the horizon of the mainstream. Her striking blend of self-referential humor and formal innovation gives her figures a uniquely engaging presence.

Glen-Gery Olympia, a monumental work in the form of a reclining woman composed of hand-carved terracotta bricks, is a clear example of how Netzer combines both the personal and the systematic. Giving her personal experience space and size, grounded in embodiment, Netzer's work shows art's unique power to share understanding of others' experiences of being.

SYLVIA NETZER
(United States, b. 1944)
Glen-Gery Olympia, 2004
Carved brick and encaustic



TOP ROW (LEFT TO RIGHT):
Exhibition on patriarchy, community fair, Landworkers' Union, Mehrauli, 1983
Sit-in at Nangloi police station, Jaswanti's dowry death, New Delhi, 1981
Satinder of Trilokpuri, widowed in anti-Sikh violence, women's meeting resisting communal violence, 1985
Anti-dowry demonstration, India Gate, New Delhi, 1982
Shahjahan Apa, mother of dowry victim, public testimony, Boat Club, New Delhi, 1981

MIDDLE ROW (LEFT TO RIGHT):
Maya Rao performing in *Om Swaha*, anti-dowry street play, Mehrauli, 1980
Dalit leader speaking at Women's Tribunal on violence against women, Lucknow, 1997
International Women's Day procession, Karol Bagh, New Delhi, 1983
Anti-dowry demonstration, New Delhi, 1981
Jaswanti's mother, public testimony sit-in, New Delhi, 1981

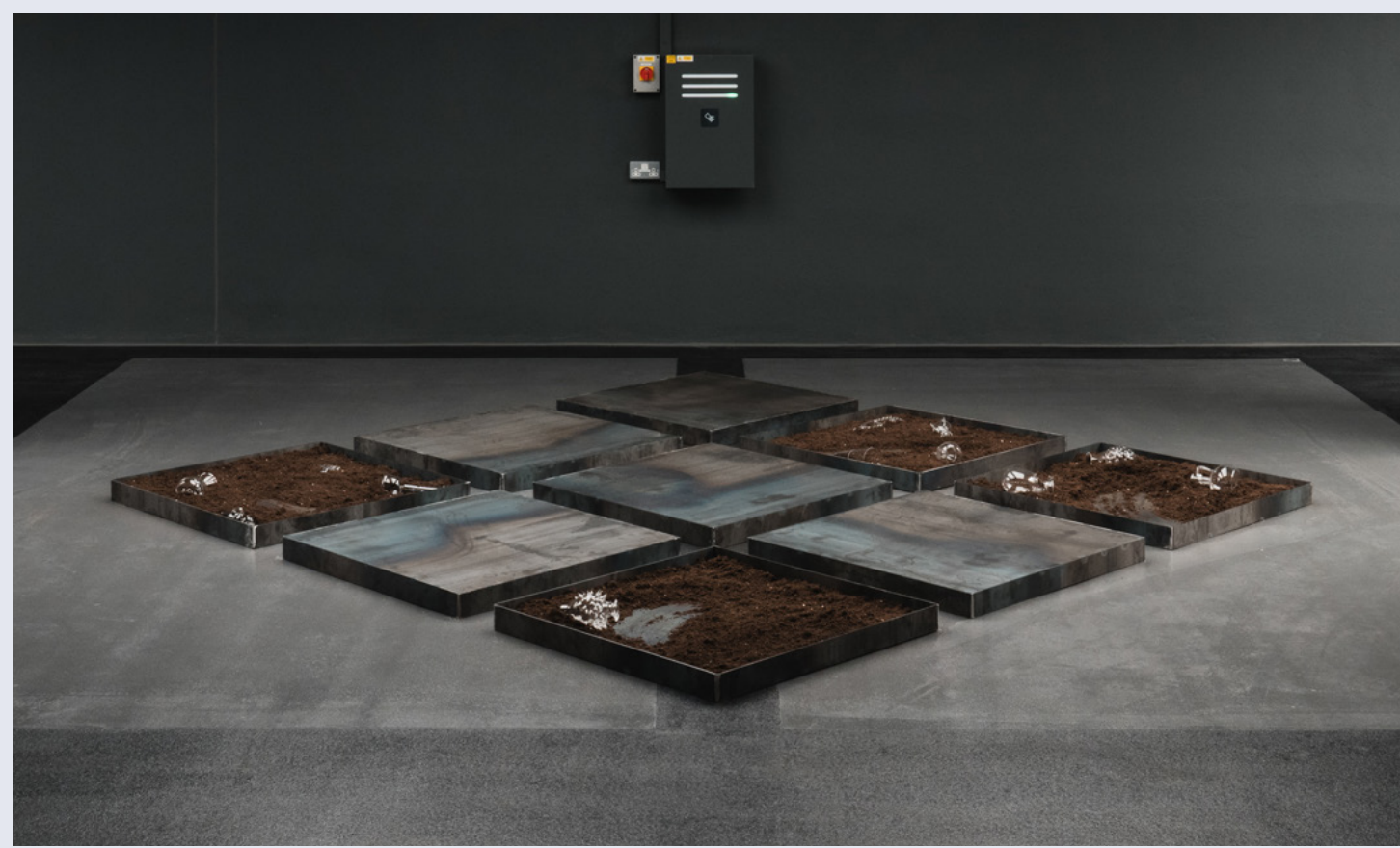
BOTTOM ROW (LEFT TO RIGHT):
Shanti and Devi, feminist health workers meeting, Action India, New Delhi, 1991
International Women's Day March protesting violence against women, New Delhi, 1987
In the community, protesting sexual child abuse in the home, New Seemapuri, New Delhi, 1992
Moloyashree performing in *Aurat (Woman)* street play by Jan Natya Manch, New Delhi, 1981
Shanti, Action India, storytelling with painted scroll, consciousness-raising on patriarchy in the community, Dakshinapuri, New Delhi, 1990

SHEBA CHHACHHI
(Ethiopia, b. 1958, lives and works in India)
From the Barricades, 1980–97
Archival pigment prints

Sheba Chhachhi is a photographer and installation artist who investigates questions of gender, eco-philosophy, violence, and visual cultures. An activist/photographer through the 1980s–90s, Chhachhi's works bring together her artistic vision, her feminism, and decades of involvement in the women's movement in India. In *From the Barricades*, Chhachhi revisits her archive of documentary images made between 1980 and the late 1990s to explore how both the self and the collective are formed through protest and resistance.

The photographs begin with images from the anti-dowry movement in New Delhi, which peaked in the early 1980s, gaining momentum after the dowry-related femicides of Shashi Bala and Jaswanti. The anti-dowry campaign led to legislation, the establishment of women's cells in the city, as well as building social stigma

around the practice. Other images depict Indian women's demonstrations and awareness campaigns against other forms of oppression, such as rape, religious fundamentalism, domestic violence, and state violence. Key figures of Indian women's rights activism appear in Chhachhi's photographs, such as Shahjahan Apa (1936–2013), the mother of a dowry victim who campaigned against dowry and co-founded a shelter for survivors of dowry violence; Shanti and Devi, activists with Action India, a foundational organization of the autonomous women's movement; Moloyashree Hashmi, a performer who co-founded the Jan Natya Manch New Delhi street theater company; and Maya Krishna Rao, a theater and street performer, educator, and activist.

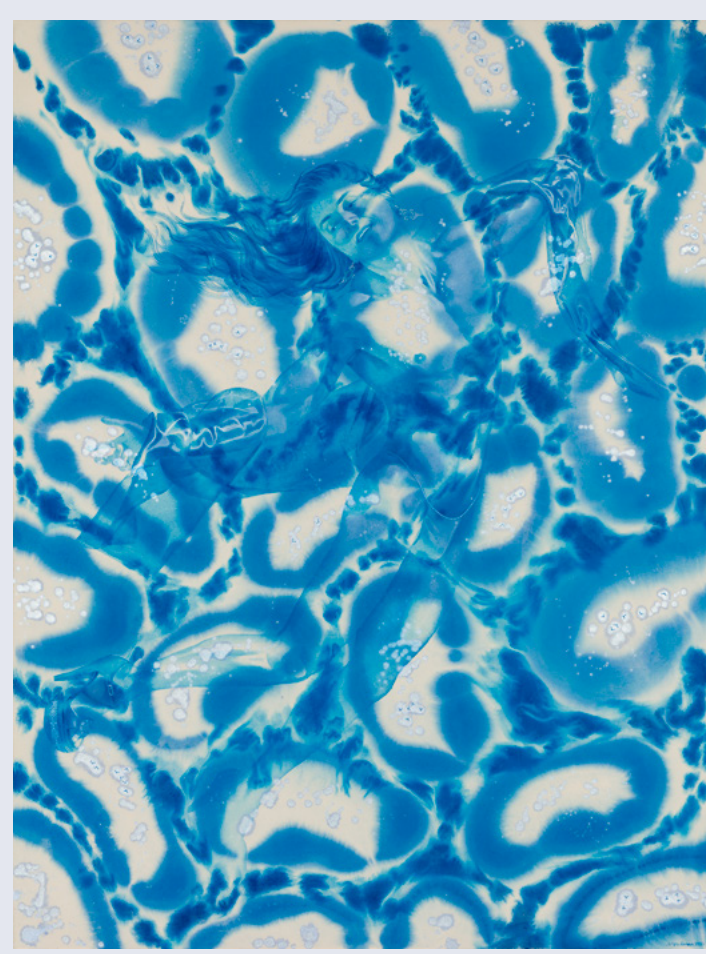


Maternal Exhumations II contemplates colonial violence towards feminized bodies, looking specifically at archeological excavation as a colonial practice in Palestine. The work stems from Srouji's research into archives of the first excavations led by American and British archeologists around Sebastia, a small village in the Palestinian West Bank. Srouji found that Palestinian women were part of the workforce who excavated the land during these early-20th-century missions. The artist took interest in how Palestinian women were instrumentalized for political gain even as they were being stripped of their land and subjected to colonial control.

Srouji's installation aims to reinterpret and reclaim looted Palestinian archeological artifacts, now housed in Western institutions, by creating forgeries of them in collaboration with professional forgers and glassblowers in Palestine. These artifacts are glass vessels and toilet flasks, historically used by women in cleansing and healing rituals. Placed in a grid of soil as though just excavated, Srouji brings attention to the deep connection between Indigenous Palestinian women and their land, emphasizing the rich evidence of feminine life found within the earth. The installation offers an homage to these women through imagining the vessels' return to the soil.

DIMA SROUJI

KENT MONKMAN



DIMA SROUJI
(Palestine, b. 1990, lives and works in London)
Maternal Exhumations II, 2023
Steel trays, glass vessels, soil
The glass vessels were produced by the Twam family workshop in Jaba', Palestine

KENT MONKMAN
(Canada, b. 1965)
I am nipyi, 2022
Acrylic on canvas

The Cree word "nipyi" means water in English. Floating blissfully and eternally in water as if in space is Monkman's gender-fluid alter ego, Miss Chief Eagle Testickle, a key figure in many of Monkman's tongue-in-cheek paintings.

Kent Monkman is an interdisciplinary Cree visual artist who lives and works between New York City and Toronto. Monkman is a member of Fisher River Cree Nation in Treaty 5 Territory (Manitoba). Monkman reclaims the underrepresented historic and contemporary experiences of Indigenous people by inserting and intervening within canonical Western European and American art history in shocking and often cheeky ways. Across painting, film/video, performance, and installation, Monkman's work explores and comments on themes of violence, colonization, joy, sexuality, and resilience. A leading figure in many of Monkman's interventions is his gender-fluid alter ego Miss Chief Eagle Testickle, seen here, who reverses the colonial gaze to challenge received notions of history and Indigenous peoples.



LEONILDA GONZÁLEZ
(Uruguay, 1923–2017)
Novias revolucionarias (Revolutionary brides), 1968–69
LEFT TO RIGHT: I, V, II, XI, IV
Woodcut

Leonilda González grew up in rural Uruguay during the first half of the 20th century. There, she gathered most of her visual motifs and connected with her drive to effect social change through art. She chose printmaking as her main medium, and xylography in particular, because she believed its replicable and accessible qualities would help her communicate with a larger audience.

To this end, she co-founded the "Club de Grabado de Montevideo," a graphic arts collective and school. This club would go on to play an essential role in what would be called "el movimiento de la cultura independiente" (independent culture movement), a group of member-funded arts institutions stepping in as alternatives to governmental cultural organizations. At the height of this movement, González made the series *Novias revolucionarias*, which encapsulates both her signature tone—a combination of irony, sarcasm, and anger—and her graphic mastery, using contrast, Byzantine-inspired abstraction of bodies and faces, and black-and-white.

The series presents multiple bride characters seen at the moment of their wedding. When their presumed marital life of love and happiness is supposed to begin, González represents them as angry and performing acts of protest and rejection of a system that will "imprison" them. Years later the works would be read as images of opposition to the military dictatorship in Uruguay, which González spent in exile.

KENT MONKMAN
(Canada, b. 1965)
I am nipyi, 2022
Acrylic on canvas

The Cree word "nipyi" means water in English. Floating blissfully and eternally in water as if in space is Monkman's gender-fluid alter ego, Miss Chief Eagle Testickle, a key figure in many of Monkman's tongue-in-cheek paintings.

ABIGAIL REYES



ABIGAIL REYES
(El Salvador, b. 1984)
Plana, 2014
Rice paper, typed text

Before devoting herself fully to her art and poetry practice, Abigail Reyes studied and worked as a secretary. This experience deeply influenced her approach to artmaking and is particularly visible in *Plana*. The piece is composed of sheets of paper with repeated lines from a secretarial-training typing manual which are held together by embroidery and suspended overhead. Objects and tools associated with work viewed as women's professions, seldom seen in public, are thus transformed into a way of openly voicing the inequities of that work.

Reyes's practice draws on research including studies of soap operas, significant in Latin American popular culture, often featuring a character of "the secretary," as well as interviews with women who worked in such positions. These accounts, combined with her own, become testimonies to the struggles and abuse intrinsic to power structures that require a submissive, depersonalized, and disciplined feminized body to accomplish their aims. Reyes reclaims the poetry at the heart of repetition, and finds through such systems her own way out of abusive experiences. "My intention is to reflect from all these places," the artist has said, "on the inequalities that continue to exist in the workplace, for secretaries, but also for professions considered as women's jobs, and their problems." Underscoring the mechanical repetition and almost military order required in this profession, the artist shows how these skills can also become tools for endurance.

KENT MONKMAN
(Canada, b. 1965)
Compositional Study for The Sparrow, 2023
Acrylic on canvas

Boarding or residential schools played a major role in the ethnic cleansing or "civilizing" of Indigenous people. Almost one third of these schools were administered by the Christian church. Monkman paints a grim depiction of a child so close to freedom, represented by a curious sparrow, yet just as far away from it.

Kent Monkman is an interdisciplinary Cree visual artist who lives and works between New York City and Toronto. Monkman is a member of Fisher River Cree Nation in Treaty 5 Territory (Manitoba). Monkman reclaims the underrepresented historic and contemporary experiences of Indigenous people by inserting and intervening within canonical Western European and American art history in shocking and often cheeky ways. Across painting, film/video, performance, and installation, Monkman's work explores and comments on themes of violence, colonization, joy, sexuality, and resilience. A leading figure in many of Monkman's interventions is his gender-fluid alter ego Miss Chief Eagle Testickle, who reverses the colonial gaze to challenge received notions of history and Indigenous peoples.



TULI MEKONDJO

LALITHA LAJMI

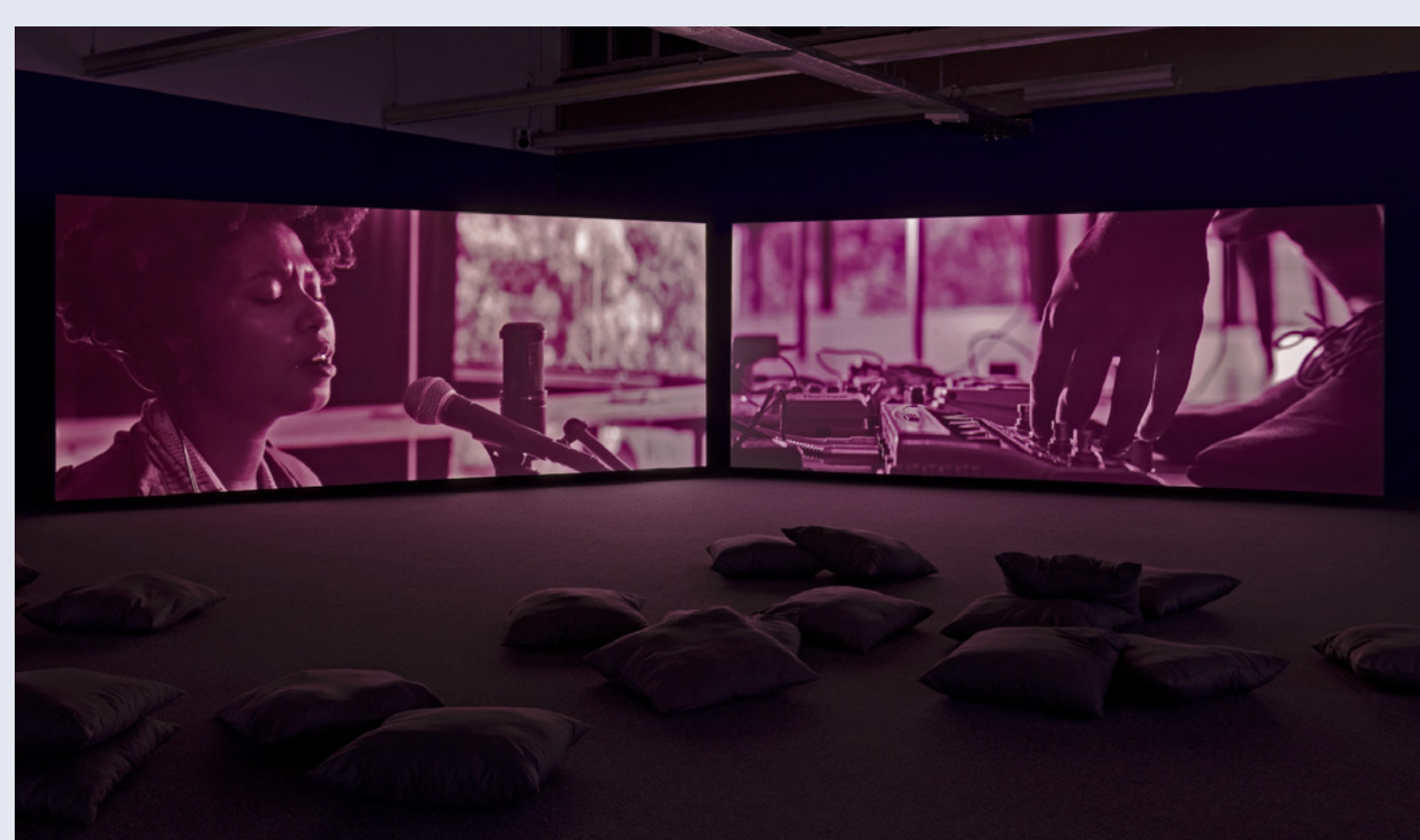
TULI MEKONDJO
(Angola, b. 1982, lives and works in Namibia)
Onaluta etu, omeli medu eli/ Our bodies are within this soil, 2022
Image transfer, resin, acrylic ink, cotton embroidery thread, and rusted cotton fabric on canvas

Mekondjo is a Namibian artist whose practice addresses the search for restitution and repair in the shadow of Namibia's violent colonial past. Drawing on colonial archives extracted from Namibia during the German colonial period (1884–1920) and the illegal occupation by South Africa (1965–1990), the artist conjures the presence of Namibian women who labored as domestic workers during these eras. Imagining a reversal of the colonial gaze, her canvas performs a transformative healing and honoring of interrupted female ancestral lineages. At the same time, the work also questions how individuals and their lineages are recognized, or not, depending on their gender. Through fiber-based burning, washing, embroidering, and mending techniques, *Onaluta etu, omeli medu eli/ Our bodies are within this soil* draws connections between land, ancestry, and history and channels their renewing life force.



LALITHA LAJMI
(India, 1932–2023)
LEFT TO RIGHT:
Performers, 2013
Performers, 2011
Watercolor

Lajmi balanced her career with family responsibilities and teaching art. Drawing inspiration from her own life, her largely autobiographical artwork contemplates gender roles and patriarchy. Metaphorical images of dream sequences, relationships, and performances recur across her works. The performer figure in these works, often portrayed as a clown, represents gendered roles she performed in her own domestic life. The motif of the mask signals the concealment of one's true identity, feelings, and aspirations while performing.



Gabrielle Goliath generates in her practice spaces that sensitively address gendered and sexualized violence. On entering the gallery dedicated to *This song is for...*, audiences encounter a collection of dedication songs, each chosen by a survivor of rape. These are songs of personal significance to the survivors, evoking memories and feelings. However, at particular moments in each song—and often comfortingly familiar ones—the notes are disrupted like a broken record or a repeating scratch in memory.

As collaborators on the project, the survivors shared not only their songs, but also a color of their choosing and a written reflection. The artist then worked closely with women- and gender-queered musical ensembles to reinterpret and re-perform the songs.

Color and voice, both channels for visceral emotional meaning, are entwined in Goliath's platform for testimony that transcends words, accessing deeper layers of understanding. In moments of musical rupture, visitors witness a frozen present, sharing in testimonies of trauma entangled with personal and political claims to life, dignity, hope, faith, and even joy.

GABRIELLE GOLIATH



KENT MONKMAN

KENT MONKMAN

KEIOU KEIJAUN THOMAS



KEIOU KEIJAUN THOMAS
(United States, b. 1989)

Partitions of Separation and Trespassing: Section 1. Selective Seeing, Part 2. Looking While Seeing Through, Section 2. Painted Images, Colored Symbols, Part 3. Sweet like Honey, Black like Syrup, Human Resources Los Angeles (HRLA), Los Angeles, CA, 2015
C-print
Photo by Hector Martinez

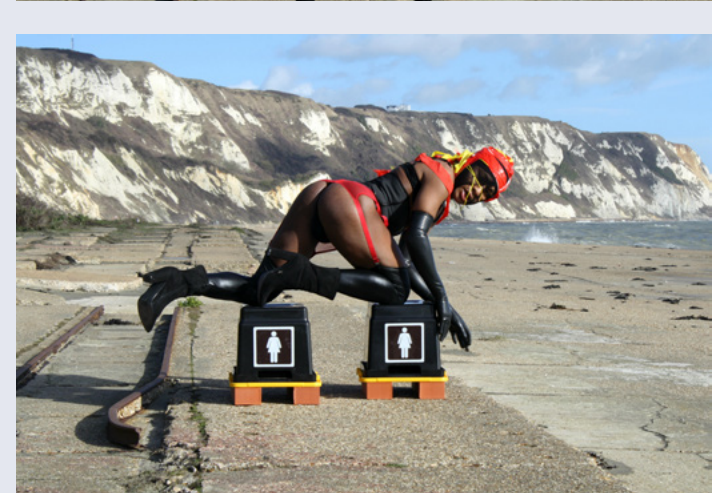
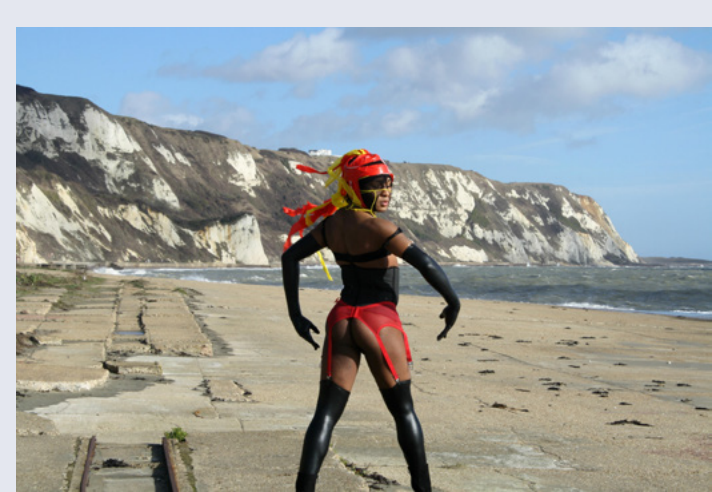
Snatched n' Tucked, Field Day, Party Streamer, Ocean Dancer aka Video Vixen aka Hoe 4Life, (Cheer, Leading), 2019
C-print
Photo by Andrea Abbatangelo

Drop Me In The Sea, Fishy (REALNESS), Shopping Basket aka Auction Block aka Stripper Stage, Brickly (Femme-hood), 2019
C-print
Photo by Andrea Abbatangelo

Keiou Keijaun Thomas is a New York-based artist. She creates live performance and multimedia installations that address Blackness outside of a codependent, binary structure of existence. Her performances combine rhapsodic layers of live and recorded voice, slipping between various modes of address to explore the pleasures and pressures of dependency, care, and support.

The two images on view from 2019 were created while Thomas was in residency in Folkestone, UK. The site where the artist is pictured is adjacent to a slave port infamous for launching *The African Queen*, a slave-trading ship, in 1792. The tracks beneath the artist's body are what remains of the road taken by the ruling class to reach the coast, while avoiding the public in major cities. Thomas makes a powerful juxtaposition between the past and present; the owned body, and the free self, by posing defiantly atop two gendered blocks referencing slave auction blocks.

Currently, Thomas is exploring the affective and material conditions of Black and trans identity, expanding her ongoing practice of world-building to create spaces of safety, joy, and healing through her iterative multimedia project, *Magma & Pearls*, which spans over four years of the artist's career.



BLACK BODIES, 2018–2021
Closed-captioned video, hot-red, 1 loop with voice/audio, 1 loop without voice/audio

Photo by Andrea Abbatangelo

Le es Cantando Bajito Testimonies

Cantando Bajito: Testimonies is the first movement of a series of three exhibitions.

Translated into English as “singing softly,” the exhibition series title is drawn from a phrase used by Dora María Téllez Argüello, a now-liberated Nicaraguan political prisoner, to describe the singing exercises she did while she was incarcerated in isolation. Helping her to conserve her voice and defeat the political terror she endured, Téllez’s quiet singing became a powerful strategy for survival and resistance. Conceived in three movements, *Cantando Bajito* features artists who explore similar forms of creative resistance in the wake of widespread gender-based violence.

The exhibitions address rising threats against bodily autonomy leveled toward feminized bodies, from the overturning of Roe and attacks on abortion rights, to violence against trans people through bans of gender-affirming therapy and non-prosecution of homicides. Argentinian feminist Verónica Gago has called these attacks on the progress of feminist movements an aggressive counteroffensive—one that aims to break down personal and collective freedoms. The exhibitions attend to this violence from a place of resistance, support, and joy rather than a place of victimhood.

Legal scholar Yanira Zúñiga Añazco uses the term *feminized bodies*, in contrast to just the female body, writing that: “The female body is conceived as the opposite of the sovereign territory—the male body—and, consequently, it is treated as a territory to occupy. The same occurs, by extension, with other bodies, those that do not accommodate themselves to the ideal male body, which is, therefore, feminized.”¹ Throughout this project, we have chosen to use the term *feminized body* to refer to a state of embodied vulnerability without conforming to specific gender norms. Furthermore, in using the term *feminized body*, we also reflect on an understanding of vulnerability defined not only by gender but also by social, material, and geopolitical relations.

Cantando Bajito: Testimonies features a wide range of artworks that foreground and build on strategies used to confront this violence, to imagine new forms of existing and thriving through and beyond it. The artworks reveal the methods individuals use to navigate violence, including

the value of the testimonial, community-building, moving together in space, and subversive, even humorous, gestures that provide sustenance and pleasure. Grounded in a concept of testimony as an act that bears witness publicly, not limited to the spoken or written statement, *Testimonies* considers artworks as testimonial objects that carry a political memory of feminized bodies. Our understanding of these objects reflects that of scholar Marianne Hirsch, who defines them as carrying memories while also creating a form of embodied transmission within them.² They testify to the historical context and the material quality of the moments in which they were produced.

The vocal aspect of testimony is a central thread running among the featured artworks, encompassing many bodily forms of expression such as speaking, singing, protesting, taking of space in silence, and other voiced acts, all used to seek individual and collective survival, mobilization, and resistance in the face of oppression and violence. In *Testimonies*, we foreground the performance of voice as a metaphor to celebrate its power as “an expression of embodied uniqueness,”³ a rehearsal of language outside of patriarchal norms, and an affirmation of agency.

Feminist postcolonial author and filmmaker Assia Djebar has explored the theme of the voice as being in a kind of entrapment, under the silencing effect of forces such as patriarchal language and oppressive societal structures. In her writing and films, Djebar consistently experimented with forms of language that allow the voice to find its fullest reach and expression. In a text she wrote about women filmmakers, for example, Djebar describes filmmaking as an expression of a desire to speak: “It is as though ‘shooting’ means for women a new mobility of voice and body,” she writes. “As a result, the voice takes wings and dances. Only then, eyes open.”⁴

As such, *Testimonies* brings together artworks that seek ways of allowing the voice to find its full mobility, to shed light, and to act against multiple silencing forces. In *Testimonies*, artists contemplate various sources and manifestations

of violence towards feminized bodies, whether in the form of direct physical or psychological violations, political oppression, exploitative labor, land confiscation, or exclusionary representations and language, to name just a few. They find ways of resisting these violences in the poetic. All artworks in the exhibition testify to the value of the poetic as a means of sustenance, echoing the words of American feminist writer Audre Lorde in her influential essay *Poetry is Not a Luxury*: “For women, then, poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action.”⁵

In approaching artworks as testimonies and poetic rehearsals of non-patriarchal forms of expression, we also found the concept of *speaking nearby* as conceived by filmmaker and author Trinh T. Minh-ha, to be very close to the central ideas explored by the artworks. *Speaking nearby*, as Minh-ha explains, is “a speaking that does not objectify, does not point to an object as if it is distant from the speaking subject or absent from the speaking place. A speaking that reflects on itself and can come very close to a subject without, however, seizing or claiming it.”⁶ This is particularly reflected by the strategies devised by artists such as Dima Srouji, Tuli Mekondjo and Gabrielle Goliath. Their work questions systems that render feminized bodies invisible, and seeks to channel destinies that have been violently suppressed and marginalized. Similarly, Lalitha Lajmi’s autobiographical watercolors and Leonilda González’s prints address gender roles by opening up spaces of imaginative subversion, while Sheba Chhachhi’s intimate photographic archive of the Indian feminist movement testifies to moments of women’s protest, and creates a visual memory of bodies in movement and solidarity. Abigail Reyes and Sylvia Netzer perform personal acts of resistance towards systemic oppression on the individual level by engaging in repetitive processes that give new meanings and space to bodily experience. This is again evident in Keioui Keijau Thomas’s video that performs the ongoing violence endured

by Black bodies, and specifically feminized Black bodies, through simple yet powerful solid color, text, and sound. Kent Monkman’s approach of re-painting canonical artworks of colonial violence on Indigenous communities to insert glimmers of hope, joy, and resilience within an otherwise bleak and one-sided history, also embodies that strategy.

When putting together the collection of works in the exhibition, we were guided by the concept of *aesthetic vulnerability* coined by sociologist Leticia Sabsay based on recent performative actions by feminist movements in Argentina that show the political potential of bodies facing precarity and insecurity together *en masse*.⁷ Rallying against the aesthetics of cruelty so apparent in the violence of our everyday, these bodies are “moved by desire,” rather than fear.

In a similar way, a recent song titled “Algo Bonito” released by Puerto Rican artists ILe and Ivy Queen, who is known as the Queen of Reggaeton, not only attests to the violence experienced by feminized bodies but reacts to it from a place of forceful defense, of warmth and community. Ivy Queen exclaims: *Nunca he creído que callaita me vea mas linda*, which can be translated as “I never believed that keeping quiet makes me look prettier.” This is followed by the line: *Cuando escupo es como fuego y ácido*, meaning “when I spit it’s like fire and acid.” Spitting here serves in place of speaking, causing a voice to be heard, and as such it carries the power of a testimony of burning, of acknowledging, of transmitting, of preventing, of honoring, of being the trigger of transformation. The fierce and warm protection reflected by the song is akin to the spirit of this exhibition, which creates a space for joining together, a celebration of the power, hope, and joy of collective resistance.

ABOUT THE CURATORS

ISIS AWAD is a curator, writer, and poet from Cairo, Egypt. She is the Founding Director of Executive Care*, a self-as-organization curatorial practice at the service of trans and queer artists of color from performance and nightlife. She also helps organize national conferences aiming to find solutions for youth homelessness as Events Manager with the nonprofit organization, Point Source Youth. She was Exhibitions and Development Manager at Participant Inc in New York from 2018–19, and MFA Exhibition Coordinator at The Milton Avery Graduate School of the Arts at Bard College from 2021–2022. Her writing has been published by *The Brooklyn Rail*, *ArtAsiaPacific Magazine*, *Art Papers*, *BOMB Magazine*, *Topical Cream*, and *Movement Research Journal*.

ROXANA FABIUS is a Uruguayan curator and art administrator based in New York City. Between 2016 and 2022 she was Executive Director at A.I.R. Gallery, the first artist-run feminist cooperative space in the U.S. During her tenure at A.I.R. she organized programs and exhibitions with artists and thinkers such as Gordon Hall, Elizabeth Povinelli, Jack Halberstam, Che Gosset, Regina José Galindo, Lex Brown, Kazuko, Zartina, Minky Seu, Naama Tzabar and Howardena Pindell among many others. These exhibitions, programs and special commissions were made in collaboration with international institutions such as the Whitney Museum, Google Arts and Culture, The Feminist Institute, and Frieze Art Fair in New York and London. Fabius has served as an adjunct professor for the Curatorial Practices seminar at the Center for Curatorial Studies, Bard College, and Tel Aviv University. She has also taught at Parsons at The New School, City University of New York, Syracuse University, and Rutgers University.

BEYA OTHMANI is an art curator and researcher from Algeria and Tunisia, dividing her time between Tunis and New York. Currently, she is the C-MAP Africa Fellow at the Museum of Modern Art (MoMA), New York. Her recent curatorial projects include the Ljubljana 35th Graphic Arts Biennial and Publishing Practices #2 at Archive Berlin. Previously, she took part in the curatorial teams of various projects with *sombesk20–24* (2020), the Forum Expanded of the Berlinale (2019), and the DaKArt 13 Biennial (2018), among others, and was a curatorial assistant at the Berlin-based art space, SAVVV Contemporary. Some of her latest curatorial projects explored radical feminist publishing practices, post-colonial histories of print-making, and the construction of racial identities in art in colonial and post-colonial Africa.

Printed on the occasion of the exhibition *Cantando Bajito: Testimonies* (March 5–May 4, 2024). Ford Foundation Gallery would like to extend a very special thanks to our many partners and collaborators.

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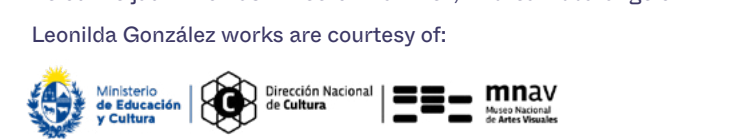
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Tuli Mekondjo—Courtesy of the artist and Hales Gallery, London and New York. Photo by JSP Art
Abigail Reyes—Courtesy of the artist and La ERRE, Guatemala City

Gabrielle Goliath—Gina Folly
Dima Srouji—George Baggeley
Keioui Keijau Thomas—Hector Martinez, Andrea Abbatangelo

Leonilda González works are courtesy of:



¹ Yanira Zúñiga Añazco, “Body, Gender and Law. Notes for a Critical Theory of the Relationships Between Body, Power and Subjectivity,” *Ins et Praxis* 24, no. 3 (2018): 209–234. <https://dx.doi.org/10.4067/S0718-001220180009300209>.

² Marianne Hirsch, *The Generation of Postmemory* (New York, New York: Columbia University Press, 2012).

³ Adriana Cavarero, *For More Than One Voice: Toward a Philosophy of Vocal Expression* (Stanford, California: Stanford University Press, 2005).

⁴ “A Woman’s Gaze. Assia Djebar, 1989,” SABZIAN BE, accessed 16 January 2024. <https://www.sabzian.be/text/a-woman%E2%80%99s-gaze>.

⁵ Audre Lorde, *Sister Outsider: Essays and Speeches*, Crossing Press Feminist Series. (Trumansburg, NY: Crossing Press, 1984), 37.

⁶ Nancy N. Chen, “Speaking Nearby: A Conversation with Trinh T. Minh-ha,” *Visual Anthropology Review* 8, no. 1 (March 1992): 82–91. <https://doi.org/10.1525/var.1992.8.1.82>.

⁷ Leticia Sabsay, “The Political Aesthetics of Vulnerability and the Feminist Revolt,” *Critical Times* 3, no. 2 (2020): 179–199. <https://doi.org/10.1215/26410478-8517711>.