

## ***our duty to fight***

organized by Black Lives Matter Chicago

April 27—June 11, 2016

### **Exhibition Checklist**

#### **Chicago Light Brigade**

*our duty to fight*, 2016

Board, wood, and LED lights

Courtesy the artists

#### **Cairá Lee Conner**

*For Our Freedom: A Temporary Autonomous Zone*, 2016

Installation of framed illustrations, prints, plants, trunk, books, wallpaper, altar items, and Black Chronicle compendium publication

Courtesy the artist

*For our Freedom: A Temporary Autonomous Zone* is a space dedicated to healing and reimagining. Inspired by anarchist writer Hakim Bey, *For Our Freedom* is intended as a liberated area, free from external restrictions and power structures, in which new ways of being together can be explored and tested. Dedicated to the Black Lives Matter movement, Conner's work is an altar meant to propose and propel freedom in the immediate moment, rejecting the wait for a future revolution to arrive.

#### **Jireh L. Drake**

*Stephon Watts: A Leader*, 2016

Mixed media, 15 x 15 x 7 in.

Courtesy the artist

Jireh L. Drake created this work in consultation with Danelene Powell-Watts, the mother of Stephon Watts (1997–2012).

"My baby's gone, he's six feet under, he's not coming back and there's nothing I can do about it."—Danelene Powell-Watts

#### **Itunuoluwa Ebijimi in collaboration with Bailey Beatt**

*"We Will Not Throw In The Towel / Justice 4 Justus Howell"*, 2016

Mixed media and sound installation

Courtesy the artist

Itunuolowa Ebijimi created this work in consultation with LaToya and Alice Howell, the mother and grandmother of Justus Howell (1998 –2015).

“There is nothing to suggest they should execute my son. He was running. If his back was turned, how could you be a threat?” —LaToya Howell

**James T. Green**

*Processing*, 2016

Installation with website, iPad, and digital projection

Courtesy the artist

With the open-ended prompt “Processing?” this work invites you, the visitor, to reflect on the exhibition, the Black Lives Matter movement, and your current condition.

You are invited to respond to the prompt on the iPad available here or access it on your personal device at <http://processing.works>.

Contributions made either onsite, in the gallery, or elsewhere across the web are culled and presented live in an ever-growing stack of responses. Older contributions eventually disappear and are replaced with new ones.

*Progress*, 2016

3 LED panels with digital animation

Courtesy the artist

Using “loading” icons from popular social platforms, James T. Green asks “What are we waiting for? To change the state of our lives ? Or for the next injustice to happen?” Green’s *Progress* invokes the centrality of modern technology to the Black Lives Matter movement and the capacity for change that it enables.

**Makeba Kedem-DuBose**

*America Me Series: Dakota Justice*, 2016

Mixed media, 36 x 48 in.

Courtesy the artist

*Project Playground*, 2016

Mixed media, 24 x 24 in.

Courtesy the artist

Makeba Kedem-DuBose created these works in consultation with Panzy Edwards, the mother of Dakota Bright (1997–2012).

“When I cry, don’t tell me to stop or this and that or say it’ll be okay. I’m the one who heard that he wasn’t going to make it. Nobody knows how I feel. Y’all don’t know.”—Panzy Edwards

**La Keisha Leek and Bryant Cross**

*3 Rama Verses for Rekia*, 2016

Video, publication, and public participatory project

Courtesy the artists

La Keisha Leek and Bryant Cross created this work in consultation with Martinez Sutton, the brother of Rekia Boyd (1990–2012).

“Rekia always wrote her name with a heart over the ‘i’. Matter of fact, she always drew a heart in any word that she wrote. That’s how much love she had inside her.”—Martinez Sutton

**Zakkiyyah Najeebah**

*I’m On My Way*, 2015

Video, 2:00 min.

Courtesy the artist and family of Bettie Jones

**Sherwin Ovid**

*Sole Ibs*, 2016

Glass, mirror, and enamel paint, 24 x 36 in.

Courtesy the artist

Ovid makes reference to the ever-present screens on which police brutality is both pictured and challenged, as well as to demands for transparency in the criminal justice system. Recalling Rorschach tests that examine motivation or perception, the doubled face engraved in the glass is that of Trayvon Martin’s mother Sybrina Fulton. By including the frequent hashtag #SayHerName and a hashtag fragment — #We — Ovid evokes the different ways hashtags can have meaning. Putting these images and texts in play, Ovid hopes for “active transformation rather than passive acceptance of spectacle.”

**Ariel Perkins-Fenwick**

*Untitled*, 2016

6 photographs, each 24 x 36 in.

Courtesy the artist

Ariel Perkins-Fenwick created this work in consultation with Danelene Powell-Watts, the mother of Stephon Watts (1997–2012).

“My baby’s gone, he’s six feet under, he’s not coming back and there’s nothing I can do about it.”—Danelene Powell-Watts

**Aislinn Pulley**

*Black Gold*, 2016

Mixed media, 27 x 36 x 1.5 in.

Courtesy the artist

**Darling Squire with cinematographer Tony Rizzo, editor Victoria Messina, dancers Zach Nicol and David Davis**

*Rise*, 2016

Video, 12:00 min.

Courtesy the artist

In dance, Darling Shear evokes the events that led to the unjust incarceration of Eisha Love, a trans woman imprisoned in Chicago for four years without a trial. Shear dedicates this dance to Love who was not only arrested for accidentally injuring one of two men who attacked her, but beyond the arrest, the charges brought against her were inflated and Love was held in a men’s prison, in explicit denial of her gender identity.

**Shelby Stone**

*The Rise of Ronnieman, Pt. I*, 2016

Collage, 18 x 13 in.

Courtesy the artist

*The Rise of Ronnieman, Pt. II*, 2016

Linocut, 16 x 20 in.

Courtesy the artist

Shelby Stone created these works in consultation with Dorothy Holmes, the mother of Ronald “Ronnieman” Johnson III (1989–2014).

“My son’s life matters to a lot of us. No mother should have to bury their son because the police is trigger happy the biggest gang in Chicago. Whatever I said about this corrupt system I mean it. I will not be bullied by no one or scared to speak about what happened to my son to no one. His life matters.” —Dorothy Holmes

**Rhonda Wheatley**

*Darius*, 2016

Collage and acrylic, 9 x 7 in.

Courtesy the artist

*Totally Unacceptable, Try Again*, 2016

Scorched paper, dimensions variable

Courtesy the artist

*Darius Matters*, 2016

Acrylic, modeling paste, and paper on canvas, 20 in. (diameter)

Courtesy the artist

*Healer and Power Amplifier*, 2016

Driftwood, acrylic, barnacle clusters, wooden beads, and pyrite dust and crystals, 12 x 6 in.

Courtesy the artist

*Cloaking Device*, 2016

Vintage clock radio, vintage antenna, barnacle cluster, pyrite dust and crystals, and acrylic, 15 x 11 in.

Courtesy the artist

Rhonda Wheatley created these works in consultation with Gloria Pinex, the mother of Darius Pinex (1984–2011).

“We have to keep each other strong ‘cause there are so many days you just want to say to hell with it. But if you say that, you definitely, you definitely, won’t get no justice... So we have to stand up and fight.” —Gloria Pinex