Keioui Keijaun Thomas: *Hands Up, Ass Out*
June 06–July 18, 2021
Curated by Shehab Awad as Executive Care* at/with Participant Inc

Checklist & Material Guide


**Video**

*Part 1. Absent Whiteness, 2014*
4 min 36 s, no audio/voice
Filmed by: Nicolas Bermeo, Edited by: Christopher Sonny Martinez

*Part 2. Looking While Seeing Through, 2014*
4 min 36 s, no audio/voice
Filmed by: Nicolas Bermeo, Edited by: Christopher Sonny Martinez

*Part 3. Sweet like Honey, Black like Syrup, 2014*
4 min 36 s, no audio/voice
Filmed by: Nicolas Bermeo, Edited by: Christopher Sonny Martinez

2021 iteration: three-channel video installation: 3 SONY Trinitron monitors, 3 white wooden pedestals.
**Sculpture, assembled on site:**

*Window View: Covered in Lube, 2014-16, 2021*

Glass window, 3 concrete cinder blocks, 3 of Participant's white envelopes, 3 coffee filters with grounds consumed by Participant's team, golden-greenish yarn, 1 tube of Astroglide personal lubricant, 1 jar of Vaseline, 1 bag of generic white flour, white faux-mohair mat dusted in flour, 3 small red plastic buckets (favor containers) containing flour, 3 stacks of industrial tri-fold napkins, stack of 200 green paper sheets, “I KNEW U WOULD BE HERE” inscribed in lube.

**Case 1: prints, ephemera, documentation**

Digital C-prints (dimensions variable), hardcover copy of *In the Solitude of Cotton Fields* by Bernard M. Koltes (1776), laminated infographic of the Brooks, a transatlantic slave ship (1788), flour.

Case 1 prints from:


**Sheer panel**

*Title: She’s Ready: Sugar Ray mixed with CHANEL Tapage Clothes Pinned Emotions, 2021*

60” x 77”, ultra-sheer poly

2. Distance is Not Separation. Section 1. Selective Seeing: Corners, You, Section 2: Painted Images, Colored Symbols: She’s Hard, SHE Q, 2016–2018

Installation: voice, ephemera, prints

High Yellow: SHE HARD, SHE Q, 2016
Print (copies variable) and audio
13 m 21 s

2021 iteration: 13 m 21 s looping audio of HIGH YELLOW: SHE HARD, SHE Q (2016) text written and performed by artist, 1 encased 8 ½ x 11 print of same text in yellow ink on yellow paper with 1 yellow paper folder from original performance of Distance is Not Separation (2016), acrylic case, parabolic speaker, 200-sheet stack of same text printed in yellow ink on 8 ½ x 11 yellow paper for this exhibition as a takeaway.

Sculpture, assembled on site

2 bags of generic sugar, red nail polish, wooden clothespins painted with the red nail polish, black tissue paper, 4 concrete cinder blocks, 8 red bricks, 2 small recycled cardboard boxes containing some of the red bricks, 30” black hair bundles, yaki braiding hair, yellow flower hair clips, red twin-bead ponytail ties, 2 bottles of Heineken beer, 2 rolls of plastic packaging tape, 6 clear plastic cups, honey, Elmer’s glue, royal-blue yarn, 3 yellow plastic buckets, 3 bars of soap, brown paper bags.

Mounted prints (left to right)

- Hands Up, Don’t Shoot, 2021
  20” x 30”, digital C-Print mounted on Dibond

- **SHE Q, 2021**  
  30” x 20”, digital C-Print mounted on Dibond  
  
  Image Credit: Distance is Not Separation, HOMOCCULT 2.0 at Centro Cultural del México Contemporáneo, México City, 2016. Photo by Antonio Zaragoza. Produced by S+S Projects and Perras de Museo.

- **SHE’S HARD, 2021**  
  30” x 20”, digital C-Print mounted on Dibond  
  
  Image Credit: Distance is Not Separation, HOMOCCULT 2.0 at Centro Cultural del México Contemporáneo, México City, 2016. Photo by Antonio Zaragoza. Produced by S+S Projects and Perras de Museo.

- **Cardboard Dancers Island, 2021**  
  20” x 30”, digital C-Print mounted on Dibond  
  

- **Chasing Blur, 2021**  
  26” x 34”, digital C-Print mounted on Dibond  
  


   **Framed print (on black back wall)**

- **Cum In, 2021**  
  40 %” x 60 %”, digital C-Print in high-gloss black maple frame  
  
Case 2: prints, ephemera, documentation, text

Digital C-Prints (dimensions variable), beaded yarn, saran wrap-laminated prints from past performances, laminated print of i-Phone note typed by the artist in 2018 that started this final leg of the body of work, 1 last American dollar that found the artist on the ground outside the gallery leaving her first visit to the space.

Installation/stage/archive for My Last American Dollar: FINAL RUN

Middle Passage: After the Party, 2018-20, 2021 iteration

Astroturf, red light, blue plastic disposable cups, two bottles of wine served to Participant team after final performance, plastic pitchers, foil party confetti, brown paper bags, royal-blue yarn, white duct tape, red Gaffer’s tape, yellow rope, yellow-red-blue-black plastic buckets, shopping baskets, cardboard, red party streamers, black balloons blown with the artist’s breath, pair of red latex opera/fisting gloves.

Looping 3-in-1 single-channel video projection (in playing order): video, text, voice, audio

- NEO ZONG SHIPS, 2018
  Text as audio, 5 min 28 s


- BLACK BODIES, 2018
  Text as audio, 4 min 40 s


- In the Reflection of Ancient Tides, 2018
  Video, 5 min 14 s and audio/text, duration 5 mins 14 s, (separate channels).
2021 iteration: video and audio of In the Reflection of Ancient Tides (2018) in one channel, audio and video together, closed-captions, hot-red projected backdrop, 1 loop with voice/audio, 1 loop without voice/audio.

All artworks by the artist, unless otherwise noted. For specific captions/credits contact help@executivecare.art

*Executive care is an all-encompassing self-as-agency at the service of artists founded in 2020.