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

Checklist & Material Guide

1. *The Poetics of Trespassing. Part 1. Absent Whiteness, Part 2. Looking While Seeing Through, Part 3. Sweet like Honey, Black like Syrup*, 2014-2016

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:

- *Roaming: The Poetics of Trespassing*, Out of Site Festival, Chicago, IL, 2014.
- *Disposable Labor and Coffee Pissing* in collaboration with Manuel Vason, Becoming an Image, Rapid Pulse International Performance Arts Festival, Chicago, IL, 2014. Photos by Manuel Vason.
- *Partitions of Separation and Passing*, HRLA, Los Angeles, CA, 2015. Photo by Hector Martinez.
- *Black Angels in the Infield*, Ox Bow Residency, Saugatuck, MI, 2017. Photo by Hoesy Corona.

Sheer panel

Title: She's Ready: Sugar Ray mixed with CHANEL Tapage Clothes Pinned Emotions, 2021
60" x 77", ultra-sheer poly

Photo Credit: *Partitions of Separation and Passing*, HRLA, Los Angeles, CA, 2015. Photo by Hector Martinez.

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

Hair Line Towers: Hang Me Out to Dry, (2016-18, 2021)

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

  Image Credit: T:BA:16 Festival, Portland Institute for Contemporary Art, *Distance is Not Separation: Section 1. Selective Seeing: Corners, You, Section 2. Painted Images, Colored Symbols: She's Hard, She Q*, 2016. Photo by Meghann Gilligan.

- *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 Contemporaneo, 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 Contemporaneo, 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

  Image Credit: T:BA:16 Festival, Portland Institute for Contemporary Art, Distance is Not Separation: Section 1. Selective Seeing: Corners, You, Section 2. Painted Images, Colored Symbols: She's Hard, She Q, 2016. Photo by Meghann Gilligan.

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

  Image Credit: T:BA:16 Festival, Portland Institute for Contemporary Art, Distance is Not Separation: Section 1. Selective Seeing: Corners, You, Section 2. Painted Images, Colored Symbols: She's Hard, She Q, 2016. Photo by Meghann Gilligan.

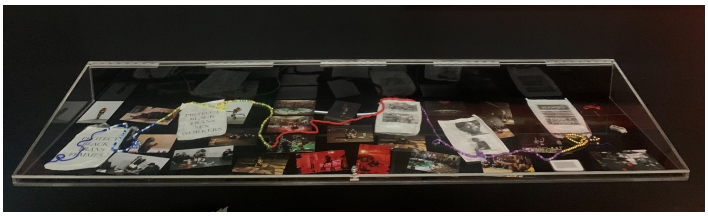
3. *My Last American Dollar: Round 1. Tricking and Flipping Coins: Making Dollars Hit, Round 2. Black Angels in the Infield: Dripping Faggot Sweat, Round 3. Whatchu Gonna Do: Marvelous like Marva*, 2018-2020

<u>Framed print (on black back wall)</u>

- *Cum In*, 2021
  40 ¾” x 60 ¾”, digital C-Print in high-gloss black maple frame

  Image Credit: My Last American Dollar, MocA Skopje, Macedonia, 2020. Photo by Sonja Stavrova.

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

  2021 iteration: *NEO ZONG SHIPS* (2018) as closed-captioned video, hot-red projected backdrop, 1 loop with voice/audio, 1 loop without voice/audio.

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

  2021 iteration: *BLACK BODIES* (2018) as closed-captioned projected video, hot-red, all loops with voice/audio.

- *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.