

## Event Transcript

January 19, 2021 - *Figures: Rajkamal Kahlon, Joiri Minaya, and Betty Tompkins*

Sara Reisman:

Thanks for joining us today for *Figures*, a conversation with Rajkamal Kahlon, Joiri Minaya, and Betty Tompkins. This is the final public program for our current exhibition *To Cast Too Bold A Shadow* at The 8th Floor. The exhibition's on view through February 6 in person and we're currently working on a virtual walkthrough which we'll be sharing through our social media in the coming days. My name is Sara Reisman. I'm the Executive and Artistic director of the Shelley & Donald Rubin Foundation based in New York City, where we've supported art and social justice through grant making for the last 25 years, and since 2015 at The 8th Floor where we've been organizing exhibitions and public programs that address themes of social justice and political important.

Before we begin, please note that this event has closed captioning. That's done by Bonnie Rothermel and ASL interpretation by two individuals who are Vargas and Mike Barrios. Detailed access instructions are in the chat section, but I note for those of you who would access to close captioning, when the captioner starts writing, there's a CC button that appears for viewers. Typically, this is visible at the bottom of your Zoom Pane. Viewers can then click on subtitles next to the CC button to display captioning, and then choose show full transcript to have the full transcript appear on the side of the screen. In the meantime, please set your sound to mute until we open up the conversation to questions. If you have questions, please use the chat function to submit your query. At the point, when you'll be called on, we'll ask you to unmute yourself. If you prefer to have your question read by one of us, just make a note alongside your question in the chat section. Also, please note this event is being recorded and will be available for viewing on our social media platforms in the coming week.

So now I'd like to take a few minutes for land recognition to acknowledge our respective relationships to place. We're gathered virtually in many locations at once. Some of us are in Manhattan, others are in other boroughs of New York City, some are upstate New York, different places in Europe, places that are mostly, if not all, unceded lands. As this event is organized by the Rubin Foundation, I'm opting to address the specific site where our office and gallery are located near Union Square. Therefore, acknowledging the Munster will not be communities past and present as well as future generations.

The Shelley & Donald Rubin Foundation and The 8th Floor acknowledge being founded upon exclusions and erasures of indigenous peoples, including those whose land is where the Foundation office is located. This acknowledgement verbalizes a commitment to a process of working to dismantle the ongoing legacies of the settler colonialism, as well as white supremacy, a commitment that's become all the more poignant and urgent in this time of political resistance and a people across the United States. To this land acknowledgement, I will add a paraphrase virtual land recognition, and you might be thinking, what? This is based on language devised by Jill Carter, a professor in the indigenous studies, and drama theater, and performance studies department at the University of Toronto.

Carter writes, "Zoom has erected its headquarters in San Jose, California while Skype has directed one key arm of its operations in Palo Alto, California, which is traditional territory of the Muwekma Ohlone tribal nation. Current members of this nation are direct descendants of the many missionized tribal groups from across the region. As we continue to connect with each other through means like Zoom, Skype, FaceTime, we're indebted to the Muwekma Ohlone people as a lands and waters, they steward now support people, pipelines and technologies that carry our breaths, images, and words across vast distances to others. Thank you."

So today's conversation figures brings together artists, Rajkamal Kahlon, Joiri Minaya, and Betty Tompkins in a conversation about their works that are currently on view in our exhibition *To Cast Too Bold A Shadow*. Tompkins, Minaya, and Kahlon are featured in the exhibition, which is a medic group show that examines culturally entrenched forms of misogyny, as a means to understand the dynamics between sexism, gender, and feminism. This exhibition, which coincides with the 100th anniversary of women's suffrage, features artists who have positioned their practices as acts of resistance in the face of oppressive societal conditions.

Artists in the show include, in full, Anetta Mona Chisa and Lucia Tkacova, Furen Dai, Tracey Emin, Hackney Flashers, Rajkamal Kahlon, Joiri Minaya Yoko Ono, Maria D. Rapicavoli, Aliza Shvarts, Betty Tompkins, and Mierle Laderman Ukeles, whose work collectively challenges the constraints women have endured across political cultural and political lines.

This is the fourth installment of *Revolutionary Cycles* and ongoing series of shows, exploring art, social and political potential in uncertain times. And we are in uncertain times. The title *To Cast Too Bold A Shadow* is borrowed from a line in the late feminist thinker and poet, Adrienne Rich's poem, *Snapshots of a Daughter-in-Law*, published in 1963. The exhibition posits that casting too bold a shadow is not only a right, but a necessity, and that building on this potential for cultural transformation, namely equality for women and for all, will help form a more just society.

*To Cast Too Bold A Shadow* advocates for equity, in spite of the dominant culture of misogyny. While discrete and insidious forms of gender based discrimination remain, the exhibition makes visible the experience of women, transcending history, geography, and economic constraints, and also serves to amplify issues such as access to childcare, immigration, and fair pay that intersect with women's rights. Working with co-curators George Bolster and Anjuli Nanda Diamond, we organize this exhibition guided by the belief that in a democratic society, having such human rights, namely the right to vote, reciprocally implies a responsibility to make these essential freedoms count for others so that patriarchal systems can be dismantled.

Each artist uses appropriated historical source materials with particular intent. Kahlon's paintings are based on 19th Century anthropological illustrations of colonized women. Minaya draws from art history and images of exploitation on the internet, and Tompkins calls out misogyny, gender disparity, and predatory behavior through her repurposing of old master paintings. As moderator, I'm especially excited to have this discussion because of the aesthetic and conceptual underpinnings of each of the artists' works in question. Conceptually, these artists repurpose and reappropriate historical and contemporary visual culture to call attention to gender inequities that

are painfully apparent [inaudible 00:06:38] in history. Bear with me here anyway. Maybe someone's trying to get my attention, but now I'd like to introduce the panelists. So we'll go to the first or the next slide.

Rajkamal Kahlon, a Berlin based American artist, recuperates drawing and painting at sites of aesthetic and political resistance. The lingering specter of colonialism and the aesthetics of Western ethnography are continually brought into focus through strategies of interruption and collage. Drawing on history, archives and literature, Kahlon's research submits archival sources to a process of creative transformation that results in central and humorous artworks to establish relations of solidarity and care for racialized communities targeted for destruction. In using her own hand and redrawing and repainting the bodies of "Native Subjects", Kahlon allows for the rehabilitation of those bodies, histories, and cultures that have been distorted, erased, or maligned. Welcome, Rajkamal.

Next is Joiri Minaya, Dominican United Statesian artist, a multi-disciplinary artist whose recent works focus on de-stabilizing historic and contemporary representations of an imagined tropical identity. Minaya attended the Escuela Nacional de Artes Visuales in Santo Domingo, Altos de Chavon School of Design, and Parsons, the New School for Design. She has participated in residencies at Skowhegan School of Painting and Sculpture, Guttenberg Arts, Smack Mellon, the Bronx Museum's, Artists, in the Marketplace Program and the New York Foundation for the Arts Mentoring Program for Immigrant Artists, Red Bull House of Art, the Lower East Side Printshop, and Art Omi. She's been awarded a Socrates Sculpture Park Emerging Artists Fellowship as well as grants by Artadia, the Joan Mitchell Foundation, the Rema Hort Mann Foundation, and the Nancy Graves Foundation. Minaya's work is in the collection of the Museo de Arte Moderno and the Centro Leon Jimenes in the Dominican Republic. Welcome Joiri. Hi.

And now I'd like to introduce Betty Tompkins. In a career spanning five decades Betty Tompkins has been celebrated and scorned for her provocative feminist iconography. A pioneering artist, Tompkins, is best known for her direct depictions of the female body sexuality and sexual desire. Tompkins is based her paintings on the tension of intimacy and representation of sexuality, rendering explicit scenes and monochromatic tones.

Her radicalism in the late 60s led to the unfortunate censoring of her work and later a spotlight on her role in the American [inaudible 00:09:14]. Her large scale hyper realistic figure paintings are made from erotic photographs and built layer by layer using two airbrush nozzles to apply black and white acrylic. Her work is not meant to arouse fantasy, but to transpose light and shade, the effect of the process enveloping the scene in sfumato. Text and language play a larger role in Tompkin's work, often driving the subject matter and concept of the piece. She has presented solo exhibitions at Flag Art Foundation, New York, Jay Hammond Projects, London, Reporting Contemporary in Geneva, Switzerland, and PPOW in New York. Her work has been featured in numerous group exhibitions, including Half the Picture, a Feminist Look at the Collection at the Brooklyn Museum in 2018. [foreign language 00:09:56] Museo Dart to Sao Paulo, Brazil, also 2018, Black Sheep Feminism, the Art of Sexual Politics, Dalla's Contemporary in Dallas, Texas, 2016 and L at the Central Pompidou in Paris, 2011 among others.

So welcome Betty. Welcome everyone, Joiri, Rajkamal, Betty. The structure of today's discussion is going to involve each of the artists taking you through a selection of their works for approximately 10 minutes each sharing with us how their works have been constructed with attention to references at the work straw one. Rajkamal, Joiri, and Betty will each present. But before they do, I'm going to take you all on a quick tour of the exhibition, which I'd like to note was installed during the pandemic and the installation design and production was led by Matt Johnson, who's careful planning literally made this installation possible at The 8th Floor. So special thanks to Matt Johnson.

So in this first slide, we're looking into the entrance of The 8th Floor gallery, where we encounter one of Rajkamal Kahlon's untitled from the series, *Do You Know Our Names?* And this one has the subtitle *Fingers*. To the left is a projection by Tracey Emin. Her video *Why I Never Became a Dancer* from 1995 and to the writers, a photographic installation by Mierle Laderman Ukeles *Washing/Tracks/Maintenance: Outside July 23rd, 1973*, and actually further to the right are some smaller works by Hackney Flashers.

Next slide. Here we have several slides of Joiri's work starting with *#dominicanwomengooglesearch*, 2016. Minaya's kinetic installation is derived from found images culled from search engine queries for the phrase "Dominican women." The mobile is made up of images of female body parts. The back of which each one has a kind of backside on foam core, I believe, which bear tropical pattern fabric collage with occasional addresses, web addresses of matchmaking websites indicating where the images were found.

Many of the figurative components, legs, torsos, hair, buttocks, lone hands have been cut and pasted from dating websites. Suspended from the ceiling, the female figures slowly shift in and out of logical configurations reiterating the inhumanity of economic structures that surround prostitution and sex tourism.

Next slide. Here is Joiri's postcard stand full of postcards from her series titled *Sex Tourists and Local White Predator Painting in Art History and Vacation Stories from Online Dating Catalogues*, 2015. This installation features a series of 25 digitally collage postcards, many of which appropriate art historical images, including Gauguin's paintings of adolescent girls.

Maybe, William, if you can go to the next slide. The postcards index, the real snapshots of women's bodies, advertising sex tourism in one collage. And I think it's the one to the right. We have a grinning middle-aged man who's surrounded by women whose figures have been erased. Minaya's provocative series raises questions about how the discrete international web of human trafficking enables this legacy of exploitation to continue.

Next slide. On view in the exhibition are a mix of works that draw from two of Betty Tompkins series, titled *Women Words*, an *Apologia*. So starting with *Women Words*, informed by lived experience of women, Tompkins' series, *Women Words* applies texts on to art historical images, quoting phrases from, and this is a large number, 3,500 submissions. Artists solicited from people around the world. These works contain an extraordinary array of pejorative language that has been used to describe women. So on the left is *Women Words #44, Weegee*, 2017. This is a reproduction of a Weegee photograph with the following words painted across the image, "just a

housewife sloppy seconds. Don't worry your pretty little head.” And on the right is, *Women Words, Robert Frank, # 10, 2017* with the following text written across the photograph, “pub ugly PYT sad dog cat mad rock savvy, nasty” painted again onto the reproduction of this photograph.

The next slide refers to Tompkins *Apologia* series, which features pages torn from art history books onto which she's painted text derived from statements typically issued by famous figures like Matt Lauer, R Kelly, and I'll read a couple of their statements, or perhaps by their PR consultants who have been publicly accused of rape and assault each by multiple women. The individual works employ these contrite declarations and statements made in the wake of the Me Too movement questioning their authenticity.

I think the next slide we'll go to ... Maybe continue further, William. Let me just make sure I'm in the right place. Yeah. So this is *Apologia, Caravaggio 1, 2018*, and this has the apology issued by R Kelly. His apology reads, "R Kelly has close friendships with a number of women who are strong and independent, happy, well cared for, and free to come and go as they please. We denied them many dark descriptions put forth by instigators and liars who have their own agenda for profit and fame." So to that, I would say so much for an apology.

Next is *Apologia 3, 2018* with the words of Matt Lauer's apology painted across the image. And I won't read the whole thing, but you'll get the gist. "There are no words to express my sorrow and regret for the pain I have caused others by words and actions. To the people I have heard, I am truly sorry. As I'm writing this, I realized the depth of the damage and disappointment I've left behind at home at NBC. Some of what is being said about me as untrue or mis-characterized, but there is enough truth in these stories to make me feel embarrassed and ashamed. And he regrets that his shame is now shared by the people he charged dearly.”

And next we have images of, let me make sure I'm in the right place. This is Rajkamal Kahlon's *Untitled (Green Stripes)* from the series, *Do You Know Our Names?* It's Gouache and acrylic on archival digital print. So Kahlon's series, *Do You Know Our Names?* questions how photography has been used to document the colonial subject. The series based is based on 19th century portrait photographs of women in a German language book, [foreign language 00:16:20], which translates to People of the Earth. It's a book on anthropology that she bought at a youth bookshop in Vienna. She then enlarged a selection of these portraits and embellished them with acrylic paint in a manner similar to the coloration techniques used in 19th century photography studios. Her interventions, which ranged from whimsical to morbid race question about how colonization has shaped the cultural conditions that women have faced throughout modern history.

And, William, if you want to go forward one more. On the left, I think we see Joiri Minaya's *#dominicanwomengooglesearch, 2016* and to the right is Kahlon's *Untitled (Green Stripes), 2017*. And I guess that's probably enough of an introduction to each artist's work, but I wanted to just give viewers a sense of the show, because I understand that a lot of people maybe tuning in from farther away and not everyone's going to shows right now understandably. So let's move forward to Rajkamal's presentation. I want to say how happy I am to be here with all of you. Yeah. Take it away.

Rajkamal Kahlon:

So thanks for the invitation to speak and to have the conversation with you. I haven't been able to see the show. I'm in Berlin, but I've been really pleased about the idea of the show and the thematics that you're trying to work with. So I'm happy to have the conversation today. So thank you. And so I'll begin actually with this image of another project that is not in the exhibition, but is related and it sort of sets up a way that I've worked for a long time.

So here, what you see is actually the book that Sara referred to, *Die Volker de Erde*, which is a 1902 German anthropology book, very typical of the type of scientific books that were being produced at the time internationally, not just in Germany, but in the us and in England. In 2017, I began to take the book apart. And in that process, that was the beginning of this project where I started a process of talking back to the book and talking back to not only the book's author, but to the discipline in the value German colonialism, but in a broader sense in terms of talking back to Western knowledge production or this form of it.

And so I started to basically work directly on to the pages of the book and respond very spontaneously. The project has spanned. Now I plan to finish it this year, but essentially, the work is a really fast paced, intuitive work. I'll go to the next slide maybe. Actually, if William can go there. It's just some details of the kind of interventions. So sometimes it's very funny, sometimes it's violent. I don't want to spend a lot of time here, but in the process of doing this work, because it was a very fast paced, intuitive work where I didn't try to pre formulate any form of critique, rather, I try to let my first response to the imagery come out and kind of talk back. But in this process, what happened is that some of the images in the book called me to work with more.

If you go to the next slide in particular, there are images of women in the book that I wanted to work with longer. I wanted a longer relationship. I had something. There was more time than I wanted with the image. And so what I ended up doing, I ended up trying to find another copy of the book that was untouched that I had not had a part. And then I found these images and they were largely of women. And the first images I picked were among the most, I think, brutal and object out of the book. The women were often unclothed. They didn't sometimes have any hair. Their gaze was unfocused rather.

And so what I did is I scanned, and reproduced, and enlarged these photographs that were already reproductions in the book that I then made into new reproductions and enlargements. And then I brought these back into the studio and then I enacted. One for me was a very personal act of care towards the women. And it had to do with trying to restore a sense of dignity, a sense of humanity, a sense of beauty to the women. And it was actually a very deeply joyful work to make.

And so [inaudible 00:22:18] gesture to address them, to give them hair, to give them makeup, to essentially give them a kind of modern identity, one that would force us as viewers to relate to them very differently than the book, asks for us to relate to them. And at the time when I was making this work, just because I think Sara had mentioned, or might later ask us about like the question of naming, the title of this work is called, *Do You Know Our Names?*. And at the time I

was listening every morning when I was actually preparing for an exhibition that was going to take place. And this work was part of that exhibition at the Welt museum in Vienna, but as a kind of ritual [inaudible 00:23:20] day would be by listening to Sweet Honey in The Rock. And there is this song where the lyric, it was a protest song about if you had lived in the time of, and naming, if you had lived in the time of Harriet Tubman. What would you have done if you had lived in this time, what would you have done? And in one of the lines of the song is the lyric, "would you know our names? Would you hear our cries?" And when I heard this and it was like, I don't know, the 50th time I had heard it that summer, but it was then I knew that was a title for this work.

And it had a really important meaning for me in terms of this project. And it just wasn't an instinctual choice, but that's, then this work was, kind of came about through the [foreign language 00:01:27] project. And then I just want to close by showing these last images, because it's just to kind of situate the evolution of my thinking. If we go to the next slide, there's another project that I've begun that's ongoing called *This Bridge Called My Back*, so named after the women of color and black feminist book, a feminist writings. And so the project is called that, but it's actually a portrait series that I've begun that's made directly on the first edition book pages of a German book called *The Racial Beauty of Women* that was also written around the same time as *Die Volker de Erde* by a German [inaudible 00:25:23] who wrote, I mean, and had a theory about racial beauty, where white women were at the pinnacle of his theories of beauty.

And so I started a new series where I've taken the book apart and on top of the book, I've made a photo transfer of one of the women that's in the book and then started to paint on top of it. And in this work, none of what you see is digital. It's all a process that I've done by hand, but essentially I've been working through set of ideas around books, photography, painting, and lifestyle scale, and somehow in this work I'm bringing all of those elements of what I care about together in this kind of layered work. And what you see on the left is an image of an installation of two of these paintings made on a wallpaper that we created and the wallpaper is in reference to the endpapers of the book. And so part of the idea for me was to try to bring the book into the viewer space, into the gallery and make it part of the architecture and to kind of foreground it in a way.

So I'm getting a signal that that's about one minute and a smiley face. So I'm going to wrap because that's actually my last slide. And so I just wanted to kind of, given evolution sort of, what came before the work that's in the eighth floor show right now, and what's come after. So it's kind of like a continuum of thinking.

Sara Reisman:

Thank you.

Rajkamal Kahlon:

Yeah. Thank you.

Sara Reisman:

So Joiri, take us through, take us through it.

Joiri Minaya:

Hello everyone. Thanks to everyone for being here. I'm also very excited of being part of this show and having my work be in conversation with this amazing artists. Some of which I admire since my years in school. Yeah. So what we're looking at right now is an image that's showing some of the works in the installation, *#dominicanwomengooglesearch* which is part of the show, a close-up where you can see some details of some of the pieces a little better. And this is also an image of the original installation that was installed at Wave Hill, the sunroom project space that they have there. And so *#dominicanwomengooglesearch*, it's an installation that is comprised of parts that I got out of that Google search.

So I was doing another work actually, that is not in the slides here, it's called *Siboney*. And it's a performance where I'm painting a tropical pattern on a wall. And then I do a performance where I danced at a bit of a song and pour water on my body and smudge the painting while I do that. And that performance relates to this because that's where I started thinking about this idea of how the black and brown female body is racialized and objectified in specific ways in relation to, according to my experience, having grown up in the Dominican Republic, a tropical Island in relation to landscape specifically in tropical places. And I started being interested in how that is a formula that relates to this specific colonial history, which is actually in direct relation to [inaudible 00:29:58] original material, these ethnographic images. But the source material that I'm using is the images that I found on this Google search.

So I was an immigrant living in New York City, this was 2015, 2016. And I had moved there maybe four years before that. And I started noticing or had at that point notice for a while, how my nationality seemed to have some bigger relations in relation to how people imagine Dominican women and the things that were associated to Dominican womanhood. And I was curious about where these constructions originated in. They had to do with essentialness and seduction and, I don't know, housecleaning, good cooks, good dancers, all this very stereotypical things that are also tied into how the culture is crafted and kind of branded for touristic purposes. And one of the first things that I did, I think immediately after that performance that I described at the beginning, or during it as visual research was looking at Dominican women on Google.

And at the time I just looked it up and I remember kind of keeping that in my head and trying to meditate on what were the things that were repeated and the poses were very formulaic to the point where it was almost as if you had learned how to pose for the camera in particular ways with your body, and then performing that back into the world. So we photographed, and I also noticed how, again, this relationship with the landscape. So a lot of the images are taken by the beach or next to plants or in some sort of way that is related to an ideal tropical landscape. Some of them are taken in interiors, but a lot of them are in exterior. And most of them are very sensual kind of like performing for the camera in seductive ways.

And I was kind of puzzled between how they embodied this male gaze. And at the same time, kind of announced some sort of female agency of owning your body and presenting it however you want. But living through these uncomfortable moments of being identified as Dominican and



therefore being associated with some of these things, I started mainly just collecting these images and having them on my desktop, maybe printing some of them. And eventually I started making collages with them, digital collages that I later printed as postcards, which I'm going to get to. And in the process of making those collages, I started thinking about how, what if the collage isn't fixed and how can I make something that is constantly recombining and that's when I started printing the parts that I was cutting out to make the collages. So like a face or an arm or a leg and printed it into real life size. So a face would be printed to the scale of a human face to a standard.

And as I did this, the photos as they got blown up, the pixelation of the photos started being noticeable because the photo exists in the internet as a 72 DPI image that when you enlarge, it becomes this other thing that is not meant to be seen that large. So it started getting a quality that is almost like pictoric in a way. And it started being interesting to me and also it spoke about the way that these images circulate online, how they are this visual degradation that happens with the pixelation can be a metaphor for other associations of the way that these women are seen or are presenting themselves. And a lot of the images that I found when I did the Google search and I'm looking at the grid and I'm clicking on the image, many of these images are hosted on websites for men who want to date a Dominican woman on their vacation, that are some sort of catalog. They're very like early 2000's.

So I'm sure it's like from a specific time that has now been replaced by, I don't know, Tinder or maybe Instagram to a certain capacity, but it was interesting to me that by looking up agenda and a nationality you will end up so constantly in this sort of sites. So that kind of influenced me to, I had been used in the tropical pattern from one or two previous works before this thinking about, again, how this construction of landscape informs identity as it is seen from the global North, from another space, and also thinking about tourism and how this is so prevalent in touristic spaces. And I ended up thinking about combining these body parts with these tropical prints, through the object of the tropical shirt, the men tropical shirt. And I have a specific anecdote related to that.

So when I was still in undergrad, I spent one summer thrifting a lot. And then I went to class wearing a tropical shirt, this must have been the last time that I wore tropical print. And so one greeted me with, ooh, tropical. And they did this shoulder shimmy thing. And that is a memory that stuck with me because it was this embodiment of this expectation of performativity that it later ended up breaking down in many ways. And so I wanted to bring in this object and I kept thrifting for the installation.

So a lot of the prints that you see on the Verso on the flip side of these prints is actual fabric is not a print. And it's fabric that I, you know, shares and I cut down and glued on the other side. And as Sarah mentioned, a lot of these images because they're found in specific websites sometimes are watermarked. So you can see maybe the one in the middle, the piece of the face with some breast in the middle to the left, it says, www dot Latin A-F. I think it's Latin affairs was the website.

But also it's interesting how breaking that there is Latin A-F has different reads these days. So some of them keep the watermark of the sites where I find them. What else, yeah. And then, so as they hang in space, they start having this different relations where they're constantly spinning

and constantly recombining in a sort of air collage where they're not fixed in one position, but also at the same time, they are embodying this gaze that is like fragmenting you and breaking you down into pieces. We can go to the next slide, I think. And yeah, so these are the collages that I did before arriving to that installation, but that remained relevant to these works. And these are the first ones that I did when I started, mainly recombining different body parts, making these beings, thinking about ways to think about this agency.

But also, I don't know, I was interested in this pose that repeated a lot of arms akimbo, holding your hands on your, what is this on your hips maybe, that you see on the two postcards collages to the right. But also in some others, I'm thinking about this relation of woman in nature and the way that the landscape behind the woman is framed in a specific way, which is also kind of regurgitation of a visual culture that we've learned and how this patterns that I was using were also some sort of stylization or some sort of a sensualization of landscape. And then again, repeated throughout the pattern. And so I was interested in using that as camouflage and that idea of covering up the body in the sense of denying the availability of the body for consumption visually, but then covering it with this other expectation that you also have formulated from the global North or from a Western gaze. And we can go to the next one.

And then some of these Postcards where, I'm going in different directions. So the ones that I showed you earlier were the first ones that I did and these were, still using some of these Dominican women Google search results, but combining them with the ones on the top with images from our history. Because I started realizing that the way that women were photographed in [inaudible 00:40:48] and the way that they perform for the camera, to me had a relation, this historic relation to the way that women have been represented historically by men that were also white and that were also European or from the global North going to tropical spaces.

And then the ones on the bottom are the ones that use some of the images from this dating website. So some of these dating websites have a section where men would upload the photos of their date, you know, the women that they met through the website and give their testimony of their great day that they had. And they would be posting with these women. So I started thinking about how to displace the focus from the women that they were kind of exhibiting as objects to the men that were doing this. So there's like a sub series of that. The one to the left, the man's face is obscured. And that was like that when he uploaded it to the website. So that was also interesting to find some of the images with men censoring their faces, even though they're supposed to be promoting this,

Sara Reisman:

It's maybe a sign that they are aware of the corruption implied.

Joiri Minaya:

Right. Yeah. And yeah, I think that's... I don't think there's another image. Oh, okay. I'll speak about it really quick. I think I may have run out of my 10 minutes, but, when I printed these as postcards, when I traveled back to the Dominican Republic and other places in the Caribbean, I would bring them with me. I actually am in the Dominican Republic and I have them with me

and I would go to gift shops and drop them in gift shops surreptitiously without telling anyone. And then kind of just leave them there as some performative gesture. But imagining someone finding them and being puzzled by them. Yeah.

Sara Reisman:

Yeah. Thank you. I like the idea that somebody could buy them.

Joiri Minaya:

I know. Yeah.

Sara Reisman:

So thank you, Joiri. Betty, here we are with your work. You have-

Betty Tompkins:

Okay. I've chosen two images from a very large series called *The Women Words*. I started... I'm one of these people who's kind of equally verbal and visual. Whenever these tests come up, I land up in the middle. So language has played a large part in what I do. And I started 2013. I started to collect women words and phrases. How do we define ourself. And I did it through email, through social media and I got altogether... I did it twice and in the end I had close to 3000 individual words and phrases also stories. The last time I did it, I said, send me your stories. And people did. They were so incredibly generous. And a lot of them are from people who've been very injured by their treatment of men. I was shocked at the number of words that were derogatory, misogynistic, intending to be hurtful.

And so I did... I wasn't quite sure how to start. All I had was words. I had lists and lists and lists and when a word would come in for the second or the 10th time, I would put an asterisk next to it. And both times it was interesting. They were about five years apart. Both times the most popular, often repeated words were bitch, slut, cunt and mother. And I thought, well, this is psychologically really weird to me. To this day, I have not sold one of the ones I did using these words, which makes me every once in a while, sit down and think about it. So in the beginning, well, what I did is I had been doing pieces on Tersians soft-core porn work. You know, wheels and curves. I don't even think they're in print anymore, but at the time I was able to get duplicate books and continue. And I tore out three images, one of which I think was particularly creepy of a man behind a tree, staring at a woman whose skirt is up. And that was just a horrific image to me, so what I did is I just started randomly taking words and phrases and painting them on the women. And my idea was all women grow up to be subsumed by this language. We're terribly affected by it, and we don't even know that it's happened to us because it starts when we're so young. We learn the language, and we don't react to it at a certain point, or at least my generation, that was it. And then the idea of using these words and phrases got distracted into actually painting them on canvases.

So I started out four by four inches and four by five, six by 12, and I did a couple of 18 by 18

inch ones also. And I'm doing them, and I'm doing them, and I had actually no idea what they looked like together. I would just do them, and I had a table where I stored them, and I would just put them on the table. And one day, a friend of mine came over and said, "Let me put them out for you." And so she just was putting them on the floor, and all I said to her is, "Don't put two paintings that are painted similarly, don't put them near each other because they'll join as one piece visually."

So she's not an artist, but she's very visually literate. And what I saw, right away, was you could make these pieces talk to each other. And that was really interesting. So after that, when I was only at the 200 mark, and I did a thousand of them, and I picked that number because it was insane, and it was stupid. I mean, who goes out and does a thousand anything. But I thought that's how I'll know that I'm done, and I thought having a goal would keep me interested enough that I would keep going.

As it was, I never had a slow period. I never got bored with it. I did decide at a certain point, let's do some of the big boys, the abstract expressionists, for instance. So I did some de Koonings. I did Barnett Newmans. I did Pollocks. Actually, I had to make a new rule with the Pollocks because I really liked doing them. And for the life of me, I can't understand how he fell into such depression because the act of physically flinging paint is joyous. It was to me. Every one that I did was just full of joy. And so I said, you can't do more than a hundred of these. They'll take over.

So at any rate, I did them, and I showed them, the first at the Flag Foundation. And then I showed them with Gavlak Gallery in LA. And then I joined PPOW Gallery, and they wanted a unique set to take to London. So I did it, I did more, and altogether I did about 1200 of them. And then I said, "That's it. I can't ever do this again."

And in the meantime, I had noticed my originally three painted pages from the Taschen books up on my studio wall. They had been there at that point for years. And so I started to look at it because it was an idea I had started and then totally abandoned. And I thought this was really an interesting idea. What happens to the woman in these photographs or these paintings when you cover her with these words? Is she obliterated? Is she stronger for embodying language? What happens to her?

So I had a few from the Taschen books left, so I started to work on those. And then one morning, I woke up, and I said, "Art history." And I started to laugh because that opened up thousands and thousands of artists and images to me. And when I was a student, which is now many, many decades ago, I was not interested in art history. It was very boring to me. They were all men. They were dead. I didn't like what they were doing. So I just said to everybody, "Art history started in 1945," which was coincidentally the year I was born.

And I got some professors really angry at me for saying this because I had just negated their entire field. But I really believed it, and I embraced it with gusto. And it was the premise for a lot of things that I was interested in, is how did it relate to what I considered art history, which was art starting in 1945 and moving forward.

So having this thought just opened up the whole world to me. And so I had, of course, as everybody does, a bunch of art history books. So I started going through them and ripping the page out. You should know, also, that when I was growing up, a book was a sacred object, and you did not tear the page out. You didn't bend the corner. So what I was doing was basically sacrilegious to me. I was way in left field, in the danger zone, 100%.

So I went through, and then I went on social media and said, "If you have any art history books that you don't want, I want them." So I got some that way. And then I just said, "Give it up. You're going to have to buy books." And I went on Amazon and Barnes & Noble and Abe Books. They were all great, and I was just buying books by the dozen and never knowing what was in them. That's the part is you can't see what's in them.

But I would get the books, rip out pages, and start to paint. And what happened to the figures, it was like putting a burka on them because you can see through what I'm painting. So you can see the image, and at the same time, it's hidden. And I liked that contradiction. And it helped reinforce for me something that is my basic position as an artist, or I've grown into this position, is that I like to take something that exists in the real world, a word, a photo, a book page, whatever it is, do something to it, and then give it back to the world. It's altered, and I've made it mine.

So I started to just keep developing them. This one is an *Apologia*. The artist is Artemisia Gentileschi, and it's Mario Batali's *Apologia*, which was one of the stupidest ones that I've read. There's no doubt most of the *Apologias*, I thought they were written by attorneys because I could identify the phrasing. And lawyers don't write like other people write. They write in legalees or semi-legalees. And so this is a painting by Artemisia Gentileschi. And it has this quote by Mario Batali. "I have made many mistakes and am so very sorry. In case you're searching for breakfast, these pizza dough cinnamon rolls are a favorite."

And this was actually my second *Apologia* that I did. The Me Too movement, for the first time in my life, what I was interested in and what was actually happening, happened with the Me Too movement. Because I had just started back into these, and then there was the Me Too movement, so every day, all I had to do was read the paper, look for the news on the internet, and it was a present. Here, so-and-sos did this. So-and-so said this. So this was my Mario Batali one. And the other one, if you could go to the other slide.

Sara Reisman:

Just back one, yep?

Betty Tompkins:

Yeah. Yes. The whole series, including the *apologia*, is called *Women Words* or *Women Words on Art History Pages*. And this is a van Dyck painting, and it says, "Stupid bitches, trying to look smart. The only way you will make it is on your back. He called them cunts. She's a piece of trash. Silly young girls." And one of the sentences in this one, "The only way you will make it is on your back," was said to me.

I mean, one of the things that I enjoy about this series is that, unlike the *Women Words on Canvas*, which all came from other people, I felt free in this one, I don't know why, but I felt free to put my own history into these. So these are actually, not all of them, certainly, but to a small percentage, these are also autobiographical.

And one of my painting teachers, when I was an undergraduate, asked me in my senior year, "What are you going to do when you leave school?" And I said, "I'm going to go to New York and be a famous artist." It took a lot longer than I thought it would, but that was my goal. And he said, "The only way you will make it is on your back."

Sara Reisman:

Oh my god.

Betty Tompkins:

And I forgot all about it because I'm good at blocking things out. I forgot all about it until I went to see the very first dealer that I ever showed my slides to. And these were *Fuck Paintings* was the original series. And I'm going up in the elevator, and that sentence just popped right in my head. So when I got out of the elevator, I went to the bathroom, and I threw up. Then I went in to see the dealer because I said to myself, "If this is what you want your life to be, you better get over this."

Sara Reisman:

Right. Betty, we are over time, so [crosstalk 00:59:07]-

Betty Tompkins:

Yes. So that's it for me.

Sara Reisman:

Amazing stories. And I mean, thank you for being candid and personal. It actually definitely makes the conversation more poignant and more urgent.

I guess I wanted to just maybe reflect for a moment. Joiri, I saw #dominicanwomengooglesearch for the first time at School of Visual Arts in a show that one of my students curated, [Claudia Delapace 00:00:59:37]. And the piece, I'm going to say a few things about everybody's work, but the piece, in installing it at The 8<sup>th</sup> Floor, we spent over a week installing it, in part because of the pandemic, but in part because it's quite particular, right? I mean, I think there are probably 50 components that we added, and there were up to 70-some, right?

Rajkamal Kahlon:

Mm-hmm (affirmative).

Sara Reisman:

And what comes across, I think this is true in each, Rajkamal's work, Betty's work, is when you zoom in, the level of violence that is implied by the visual culture that you're drawing from, but also then what is, like in Betty's case, what you're superimposing onto this material, it's really shocking. And I guess I wanted to ask a question of Betty, and if Rajkamal and Joiri have thoughts about this, I'd love to hear. Betty, you talked about essentially the process of sitting with terms and words that are used pejoratively, are used to keep women in their place and worse, right?

Betty Tompkins:

Yes.

Sara Reisman:

And I wonder if the process of leaning into those words, does it release them of their power? Is there a point where they become released? Have you been able to kind of work through?

Betty Tompkins:

Well, I have had to work through an awful lot of things because, frankly, sometimes I would pick a word or a phrase, and the hair on the back of my neck would stand up. And I would say that in some ways, that this is the most dangerous work that I have done. I mean, the fuck paintings of course got me censored and a lot of other things. But these, just executing them was often difficult. And I never actually got totally used to it, but when I would be finished, I would say, "This is yours now. Own it."

Sara Reisman:

Right. Joiri and Rajkamal, do you have any feelings about that encounter with the violence of the material you're taking in or recuperating? Is there a release that you can get, or can you transcend it by, I guess, working through it, reworking the material? Do you find any kind of freedom after the fact? I guess that's a strange question, but it occurred to me as you all were talking.

Rajkamal Khalon:

Joiri, if you like to go first, and-

Joiri Minaya:

Yeah. I think for my work there is, I guess, eventually. Although in the process, it is very strange to take someone's photo, which is already kind of contextualized in a sort of visual violence, and then taking that and cutting it out. I guess because collage normally involves cutting things out,

you don't think about it much, but I think when they're enlarged and to human proportions, and I'm cutting out the pixelated edges, then it's more present, this thing of fragmenting and even this embodying a body in a way.

And then when they're hung in space, it's really like, okay, yeah, this is like hanging meat basically. So I think there's all those levels, but I feel that I find some solace in the way that they recombine, and they make these moments that are abject to the gaze that they originally catered to. I think I do find some of that there.

Rajkamal Khalon:

Mm-hmm (affirmative).

Sara Reisman:

So it kind of goes to this point of resistance, where you're resisting the intended dissemination or the intended effect of dissemination. You're pivoting that and-

Rajkamal Kahlon:

Yeah.

Sara Reisman:

... resistance.

Rajkamal Kahlon:

Yeah, yeah, yeah.

Sara Reisman:

Rajkamal and I first met in 2004 or five, when she was doing a residency at Jamaica Center for Arts and Learning. And at the time, I just want to mention this work because it's been in my mind ever since, it's these castles, these kind of ethnographic books documenting the colonized subjects. So British kind of publication that documented South Asian, Indian subjects, right, colonized subjects.

And so some of the paintings that Raj did at that time were quite grotesque, dealing with the grotesque in a way that was deeply unsettling. But I just mention it because that work, in some ways, is sharper. I mean, it's more pointed than what we're seeing in the exhibition now. But not to say that these works are less impactful, but the fight is stronger. So anyway, I've kind of distracted from my question, but-

Rajkamal Kahlon:



There's an evolution. I mean, something that most people don't know about that work [inaudible 01:04:50] that I began it the same month that the Iraq War started. And most people don't know that, for me, a lot of my work, it's the filter of the present day. And so the violence of sort of American empire and war is very present in this British history of colonizing India. And I have always used somehow or come back to the [inaudible 01:05:23] as the site for talking about and bringing home the intimacy of political violence, and whether it's gendered, racial, or class-based.

And I think that I feel connected to both Betty's work, in one way, and Joiri's work, another way, in terms of the connection to language and books, but also with Joiri, in terms of cutting up. I think all of my practice spans a lot of different kinds of materials, beyond what we see in this exhibition, but I think what's common to all of it is that I am cutting things up. I cut up paintings and have made these sculptures. I cut up the book page.

And it's a cutting up of history for me, but it's beginning with an act of destruction that then cycles to an act of creation. And in this creative act, I think that I've been evolving towards the material that I work with. So I began at a place, as a young artist, trying to just raise attention to the violence I was seeing around me, in the US, in colonial structures, in everything.

And I think that, as I've gotten older, my relationship to the material has been such that not only do I want to raise attention to the violence, but I want to imagine something beyond that violence. And I think that I've always been trying to creatively manipulate the work and work in archives, through drawing and painting and not through photography and not through film and not through the materials of the archive, because it took me 20 years to [inaudible 01:07:39] that it had to be drawing and painting, because it's other to the archive, and it allowed me then to register a different kind of talking back that photography doesn't. Yeah.

Sara Reisman:

Yep. One of the questions that I'd posed to the three artists in advance was, and you've all sort of addressed this in different ways, what are the logics or the criteria, aesthetic ethical, conceptual, in your selection of visual culture that's the basis for your work? And I think you've each kind of identified the moment or the context in which you came to re-appropriating these materials or appropriating them in the first place.

But then in some ways, in each of your cases, there's a layering of appropriation, re-appropriation, and reuse. But are there images or certain kinds of visual works that kind of make the cut for you, or that you're attracted to? Is it formal considerations or content that really attracts you? Because, Betty, you had said that when you thought, oh, art history, you said something [crosstalk 01:08:54] thousands of images to choose from by ordering these books online and then [crosstalk 01:08:59] them. So do you literally go through and use what's before you, or how do you make the decision if you don't-

Betty Tompkins:

The pages that I rip out, there's been periods in art history where the artist, he would concentrate

on the face, a little bit on the figure, and then just smoosh some paint around in the background. And I don't use those because there's not enough of the painting left, there's not enough of an image. So, if I did that, I'd just be silhouetting the figure, and that's it. So one of the things that I look for, because to tell you the truth, when I start one, I have no idea how it's going to turn out. None, I'm guessing and I've done a lot of them now for a few years, but it's still, if I did this to this, is there going to be something leftover. So if you see the pieces that you put up, they all have a painting left. That's from the original artist. And I think aside from that, I'm putting packers on them. So you see them and they're hidden, I'm putting transparent packers on them.

You see them and they're hidden, the painting, the composition, foreground, background, what's dominant, what's not dominant in the painting, does get highly authored. I did one Picasso, I think this girl looking in the mirror, and I said, "I don't think this one will work. There's already has a tremendous amount of noise in this painting. And I'm just going to go add a whole lot more noise to it."

It did miraculously good work. And I was surprised, the same with Bernard. I've done a few Bernards, I really grew to love his work doing the Bernards. And it was the same thing, there's a lot of noise here, his brush marks are so brushing and stuff. And for some reason, all the Bernards so far have jelled.

Sara Reisman:

Right. What about you Rajkamal and Joiri. And if I think of the German anthropological book that you're working with, Raj, you have, are there many more portraits that you kind of rejected for the project or are you taking them kind of wholesale and working through them one by one?

Rajkamal Kahlon:

No, the project I still have eight prints that I'm working, but I have a number of other projects too that I have. So it's not something that I've shut, but I think there is this other body of work that I've started where, somehow this was a step to get there where I have started to work with the original book page, a photographic transfer that's manual, it's not a digital one. And then I'm painting as intervention as a third layer.

And so this is another way of working that let me build these images very, very slowly and with different materials. But I have a set of eight more prints of those works to work with, and they're all different. I mean, it depends on how the women were photographed, in some of the photographs the women are made to look seductive. And in these what you see my direct intervention is actually to take something away, so you can't see their face.

In the other ones where it's the photographer staged them to not seem human or not have a dignity or humanity. Then it's much more about trying to give them back something that is missing. And so it's about having a reaction in a relationship to the image. They're related to what Betty said, which is that it's a lot about just having your own voice and taking this material and being able to talk back to it.

Betty Tompkins:

That's true. Thanks.

Sara Reisman:

Joiri, do you have anything to add about, well, how you pick the images you work with? I mean, you've talked a bit about how we get to the tropical prints from these printed shirts, right? But I don't know, we actually have a good question from Edwin or more and if you'd like, but. We just lost your sound.

Joiri Minaya:

Sorry. I was saying, I just did the Google search and I was scrolling through that and trying to think of your question. And I think that initially I just started seeing this pattern of landscape, body flesh. And then when I identified it, I started looking for it and you don't have to look too hard, because a lot of it is there. There's some like politicians, some like sports people, like a volleyball player, because volleyball, it's Like the women's volleyball team here is very big.

But for the most part it's not very hard to find that pattern and continue it. And then when I was cutting, I think initially I was cutting body parts, like an arm or a leg. But I think, because I was thinking of this idea of recombining bodies, but I think also that was guided by the way that these images are presented and how they're almost trying to guide your gaze through them. So I think in a way I was following that gaze and then also section and our body parts.

Sara Reisman:

So a question that I posed before the panel, and we'll ask Edwin to elaborate, this is idea that like what, do you consider the work you're doing to have some activist intent? And maybe we can unmute Edwin so he can pose the question that he wrote in the chat, because it's a good one and he will be interested to know your answers. Hi Edwin.

Edwin:

Hey everybody, how are you? Happy new year.

Rajkamal Kahlon:

Hi Edwin. It's been a long time.

Edwin:

Yes Raj. So great to see you. What a legendary panel too, by the way. Sara, thanks for putting together a wonderful exhibition and bringing us all together. I mean, it's just great. And my question actually, it's funny, I'm coming from a curatorial background, that's one thing, and I'm a caregiver for my mom. So that's one of the things that I've sort of put together, this sort of level

how my feminism exists in this way.

So what my question was really looking at, are there ways that you three, you four, everybody, are in any direct action right now? And what would you say to those who are listening or watching? How can you get involved or how do you get involved and what does it mean to you right now at this moment in history? That's a big question, I know.

Sara Reisman:

I feel like Joiri might have something to say.

Joiri Minaya:

Yeah. And I'm so bad at taking the word, but I think when Sarah first posed that question, I was thinking of my current context. So I came to the Dominican Republic to rap a statue of Christopher Columbus, and thinking of activism, of doing that versus having artwork in the gallery. Then if I think about it that way, then I don't know if #dominicanwomengooglesearch. The installation or the postcards are activism when I compare it to something like that.

But I do think that they're trying to start some conversations about race and gender, and that could be contextualizing a feminist movement for sure, and a black movement. And I guess the most activists in the traditional sense of the word direction of those works is, would be the dropping of the postcards in gift shops. Because that's trying to do that, like direct on-site intervention with artwork. But of course I'm not trying to pigeonhole activism until there's one way of doing it. But that's the things that I started thinking about when I first read your question.

Sara Reisman:

Betty or Rajkamal, do you have-

Betty Tompkins:

Yeah, I can say something. A lot of what I do is extremely activist. Whether, I mean it to be at the moment that I make it or not. Sometimes its political aspects, become obvious to me later. I was raised on the political left and I was followed in the days of J Edgar Hoover. I was followed to school and back every day for a couple of years. My parents couldn't get passports for years and years, 17 years, and it took a lawyer to get it for them.

So I grew up with this. Now I'm 75 years old, I have a permanently injured back. So the things that were easy for me to do when I was young, go on marches, sit-ins, all of those things, they're not possible for me to do. So I do it through my work, I mean, that's available to me, I work virtually every day. So every day there's some aspect of how I was raised and how I grew up that comes into it. And that happens, I think for almost all of us. Okay.

Sara Reisman:

Thank you, Rajkamal, I know you're far away from us in the U.S. but yeah.

Rajkamal Kahlon:

I didn't hear what you said.

Sara Reisman:

Me? I mean, I'm saying that I think you're farther away from some of the political discourse that's happening in the Americas or North America, but if you had kind of-

Rajkamal Kahlon:

Thoughts about.

Sara Reisman:

To Edwin's questions about-

Rajkamal Kahlon:

I have a lot of thoughts about it. And on the one hand, I think sometimes these categories are not helpful about activism, what is political? What is art? I think that they sometimes limit us in how we think about how things function. And then when I received this question or this idea, it's something that I've thought about before, but it's more that I think that art, and I've been recently specifically been thinking about drawing, painting, as having a deeply, not only a sacred function, but a revolutionary and democratic potential.

And I've been really trying to think about this and for me, I've been really thinking about what it means. For me it's a question of survival that is at stake. When we talk about archives, or we talk about collections in museums, or we talk about how we represent our histories. And so it's like in the power of narrative and telling our stories, there is a lot of color invested in that.

And I feel as artists, we have a certain set of tools that unfortunately, most artists are not availing themselves up. But I think that art has a really deep potential for changing how we imagine, how to resist and helping us think about where to resist. And I think that this is incredibly important and fundamental to what is conventionally thought of as activism.

Sara Reisman:

I mean, I appreciate that. I think there's often a kind of, even a delusion that by making an image that is representing resistance, it is an act of resistance, right? And so-

Betty Tompkins:

Absolutely.

Sara Reisman:

I mean, I don't expect a response that this is how my work as activist and here's what it's doing, and here's the outcome. It's, I think in some ways, when I think about, is your work activist and its intent? What I'm curious about is, what kind of effect do you want it to have? And maybe that question can sit with the panelists, we have a few minutes, a couple of minutes left.

But, I know Betty, when we all got together right before the end of the year to prepare for this, you mentioned you spoke a bit about censorship and it comes up in your background. And I wondered maybe it's interesting to close the panel with some, if you have any advice about dealing with censorship or any reflections on that, I know you want the spot.

Betty Tompkins:

Actually would. I've been censored by Instagram twice, where they just closed my account down. They've also removed a couple of dozen images. I didn't do anything about it until they closed my account. And then I got hysterical. Of course, what I did was, I asked people on other social media to write to Instagram and say, "Please reinstate this account." They don't like negative press, so the thing is, make a lot of noise, make as much noise as you can.

By making noise and asking people if they would support me, which an astonishing number of people did. And I'm extremely grateful to them because it's really easy to not, you really have to go out of your way to do this. And the second thing that I recommend for people to do is, to get press, I mean, so many people were writing on Facebook and on Twitter to support my work that I got calls from Art Press. So then there were a couple of articles.

Also, you see, if anybody that you know, knows anybody who is in contact with Instagram officials. You lose if you don't do anything, that's for sure. You're gone, you're done, you have to start a new account with zero followers and start all over again. And they have you pegged anyway. And since they do, they'll follow any variation of your name and they'll be following you. I know, because I was told. Eventually I did meet a Facebook person and an Instagram person on my email.

And I said, "why did you take this down?" Actually it was pretty innocent, and they said the, "Instagram review team that saw it, thought it was a photograph." And it was a painting. And so they put it back up right away. I said, "This is a painting. You're punishing me for doing my job too well, first time in my life."

But now if I put up something... I've done a whole series of work called, The Scrolls, because I think they're so innocent, they can go up on Instagram. So all it's done is add-tune my body of work, but I also, if I'm putting up something that could be misinterpreted, I just give the information on the piece. And I say, "INSTAGRAM REVIEW TEAM-"

Sara Reisman:

Then you address them.

Betty Tompkins:

"This is a photograph of a painting and is within your community guidelines." The thing is, they use that guideline thing all over the place and they don't know what it is. They obviously haven't read it. And then I say, "Leave this image and my account alone." And so far, so good.

Sara Reisman:

Well, that's worked and I mean, it's ironic considering how fake news has proliferated without community guidelines being upheld. But-

Betty Tompkins:

Yes. Well, that's another section, we could go till 5:00 on that one.

Sara Reisman:

We are at 2:33. I want to respect people's times. And also thank the panel and the audience that's here with us right now, for being part of this conversation, for being part of the show. And just to let people know who are in New York, who are comfortable, the gallery is open Wednesday through Saturdays. You can book an appointment, Wednesday through Friday, Saturday, it's open on a drop-in basis. And that's through February 6th and we'll be sending you all.

I think William can verify this, William Furio, who produced this event can verify whether we will be sending everybody the virtual tour for your reference in case you want to see more of the show and hear more narration about the exhibition. But thank you so much. And it's not still the new year, is it? But let's say-

Betty Tompkins:

Close enough.

Sara Reisman:

Everyone should have a safe week and let's get through this week safely and healthfully and in a politically good place, better place by the end of the week. Let's hope. Okay.

Betty Tompkins:

Yes. Thank you so much, Sarah. Great questions.

Sara Reisman:

Thank you. Appreciate you being here.

Joiri Minaya:

Thank you so much.

Rajkamal Kahlon:

Thank you. Thanks to all of you.