

TEACHABLE MOMENT

ANTIVIRAL
COMMUNITY
PAMPHLET

*

**A sickness plagues these lands. Is there a cure?
Will we discover a vaccine?**

This collaborative document presents a diverse range of therapies for the treatment of disinformation, disease, injustice, and other infections of the mind, body, and spirit. Despair is not an option.

TABLE OF DISCONTENTS

(presented in alphabetical order)

.....

ARTISTS

- I ... Kris Bepalec
- II ... Mo Costello
- III ... Seth Daulton & Daniel Ogletree
- IV ... Carrie Fonder
- V-VI ... Kristi Hargrove, Jodi Hays, & John Ros
- VII ... Sara Hess & Jon Swindler
- VIII ... Epiphany Knedler
- IX ... Karen Krolak
- X ... Trevor Mahovsky & Rhonda Weppler
- XI ... Elizabeth Moran
- XII ... Paula Nishijima
- XIII ... Jim Graham
- XIV ... Katlin Shae
- XV ... Stephen Sewell
- XVI ... Art Sokoloff
- XVII ... Rotem Tamir
- XVIII ... Ruiqi Zhang

.....
December 2020 / February 2021

.....
Organized by Seth Daulton & Daniel Ogletree
Cover & layout by Daniel Ogletree
Printing, collating, and binding by Seth Daulton
in Georgetown, Texas

.....
Thank you to all of the artists who contributed
to this document.

.....
This collaboration was facilitated by Stove Works in
Chattanooga, TN for the *Teachable Moment* exhibition,
running from December 18, 2020 through March 26, 2021

2nd Edition ... 1/15 SD/DO



UNMAKING THE MONUMENT: COMMUNITY DISCUSSION AND ACTION

... ..

Monuments are, by definition, lasting memorials to people, places and events meant to be remembered throughout history. They are often constructed of enduring materials like bronze or marble and erected in public spaces as tribute to their inspiration.

Monuments are also, by definition, subject to time, place and human intervention. Regardless of the object's design and intentions, how it is interpreted inevitably changes over time. The flaws in the objects design and intentions are exposed and a public monument can become sites for intervention-- a placard to empower an idea, voice and protest.

The collective consciousness of communities change and shift, and it is part of our human nature to push back against what has been established as truth. Bronze, concrete and marble are still subject to change by human hands that create as well as destroy. Monuments are shifting social political markers that change over time. They elicit response through public altering, removal and unmaking of monuments.

Drawing from work made in response to and excavating the meaning behind the image, *UnMaking the Monument* facilitates conversation, reflecting on history, artistic intent, claims of truth and unreliable histories embodied in the sculptures within public spaces. Installed at Stove Works, the community is asked to respond to monuments through conversation and artistic action.

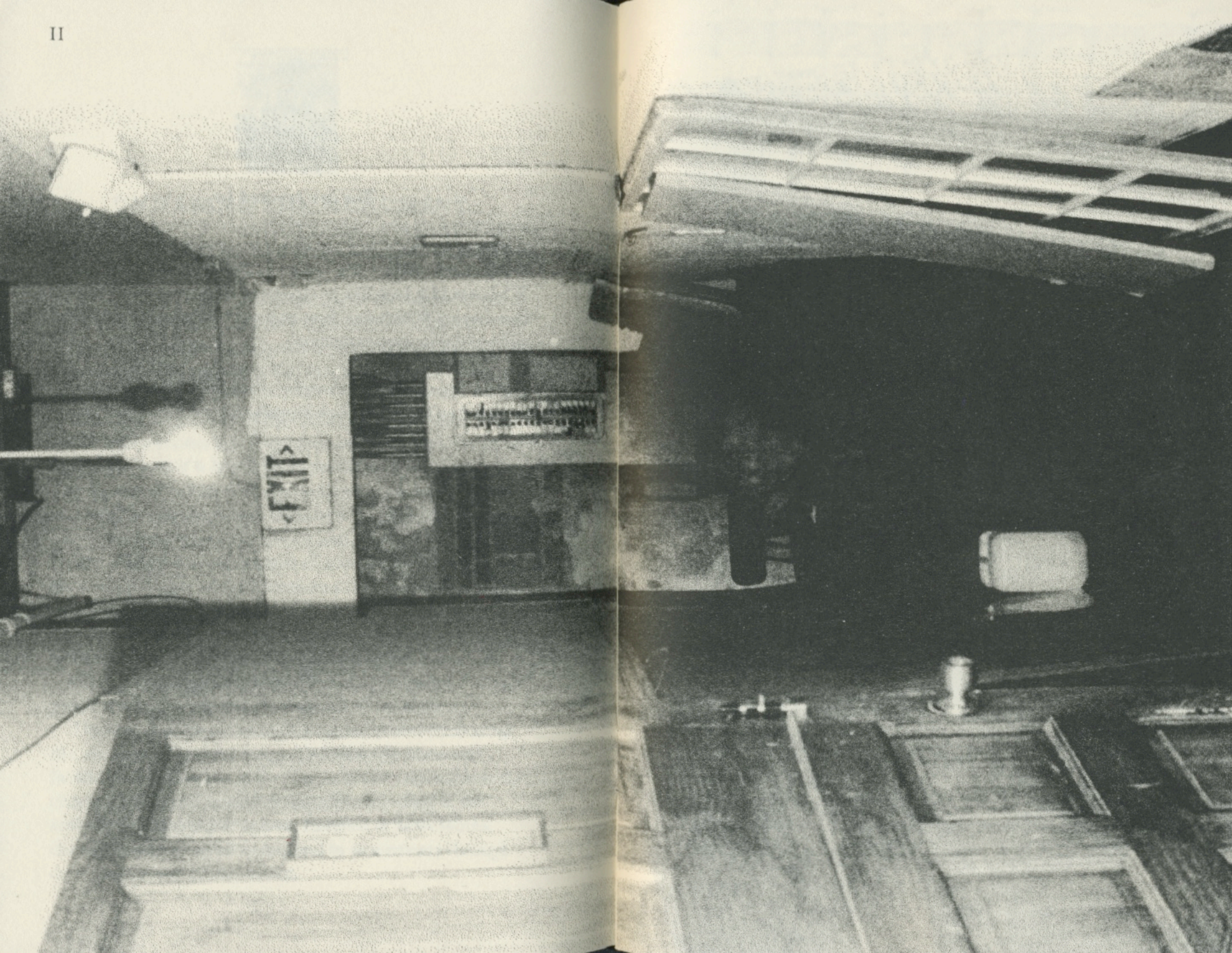


You are invited to...

...design, interpret and visualize your response to pre-existing or necessary monuments as part of *UnMaking the Monument*. What would it look like to change or alter an existing monument? Which one, how and why? Alternatively, design and build your own monument.

Use the space below to describe or visualize your monument and send an image to @kris.bespalec.art on IG.

... ..



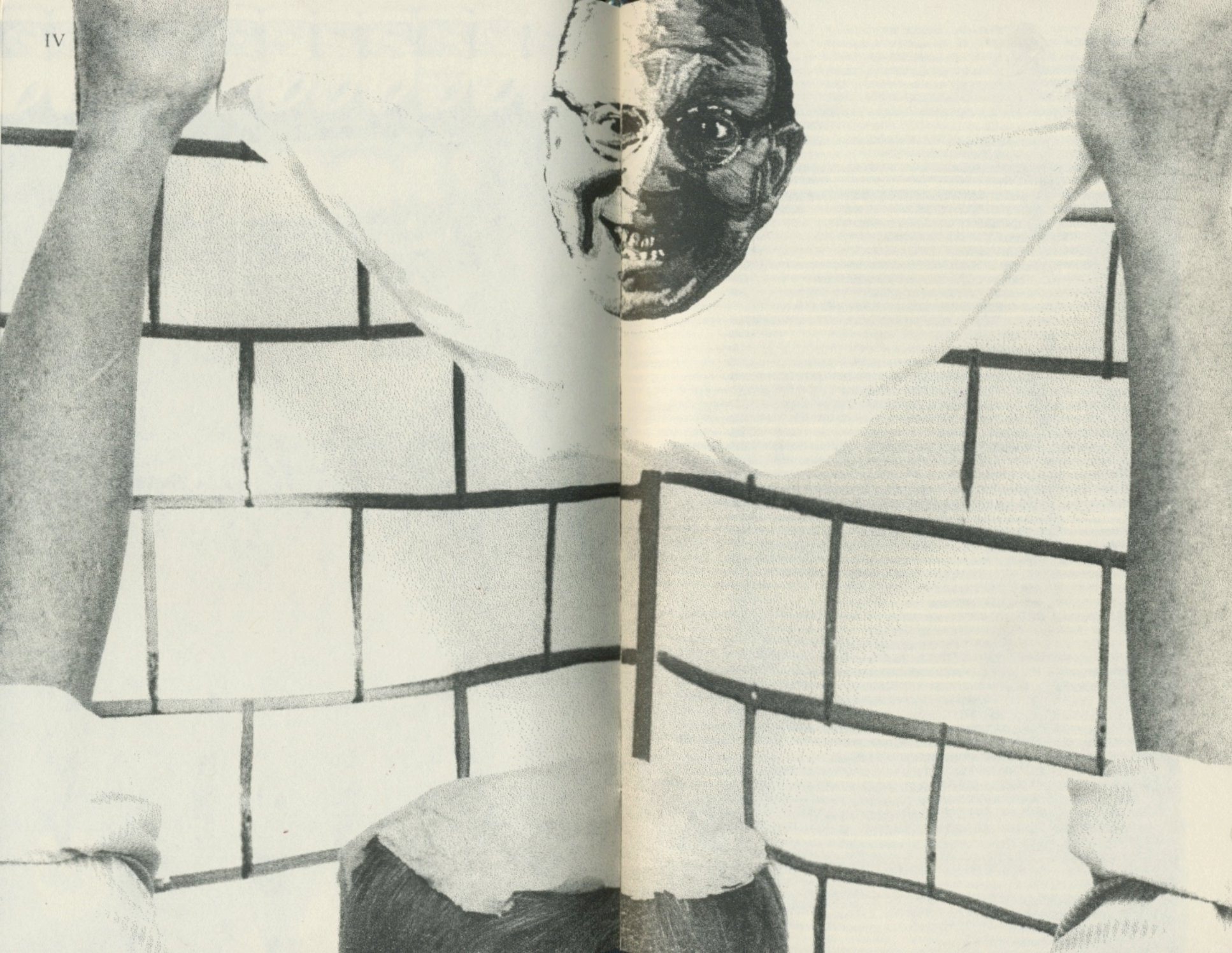
Some of all of the content in this book
is available for free on our website
at www.pearson.com. Health experts are
warning that the COVID-19 virus is spreading
and your device to learn more.



This is not a person.

\$3





Handwritten text at the top of the page, including a header with the Roman numeral 'V'.

First section of handwritten text, appearing as a distinct block.

Second section of handwritten text, continuing the narrative or list.

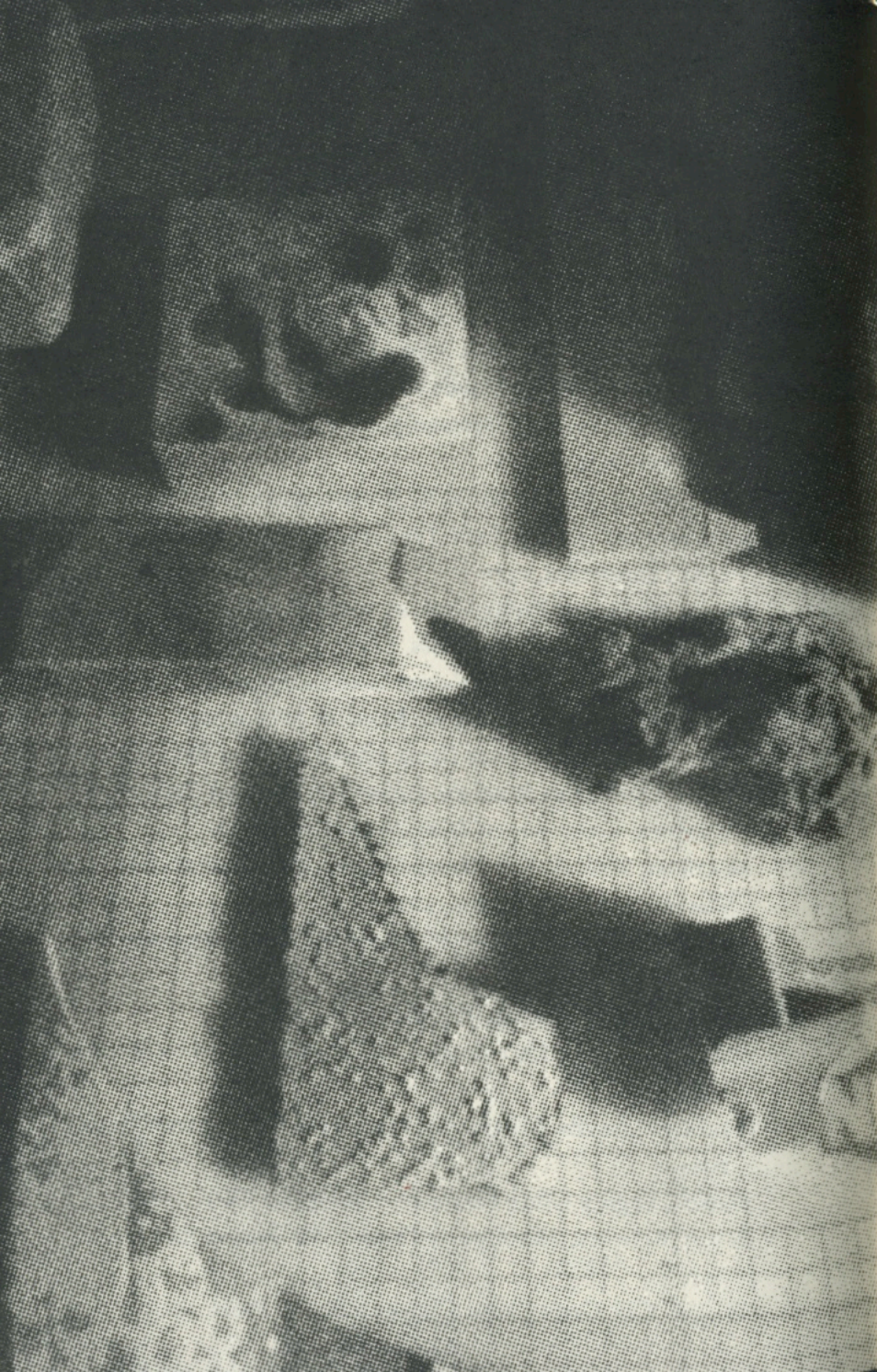
Third section of handwritten text, which is significantly darker and more obscured than the previous sections.

ASPIRATIONAL READING LIST

Kristi Hargrove, Jodi Hays and John Ros

... ..

- Als, Hilton. *White Girls*. McSweeney's Publishing, 2014.
- Bachelard, Gaston. *The Poetics of Space*. Penguin Books, 2014.
- Coste Lewis, Robin. *Voyage of the Dawn Sable Venus*. Knopf, 2015.
- Davey, Moyra. *Index Cards*. New Directions, 2020.
- Gay, Roxane. *Difficult Women*. Grove, 2017.
- Hooks, Bell. *Teaching Community: A Pedagogy of Hope*. Taylor and Francis, 2013.
- Howe, Marie. *Magdalene*. W.W. Norton and Company, 2018.
- Judd, Donald. *Donald Judd: The Complete Writings 1959-1975*. Judd Foundation, 1975.
- Mayer, Musa, and Philip Guston. *Night Studio: a Memoir of Philip Guston*. Da Capo Press, 1997.
- McGhee, Heather. *What Racism Costs Everyone and How We Can Prosper Together*. Penguin Random House, 2021.
- Molesworth, Helen. *Noah Davis*. David Zwirner Books, 2020.
- Moten, Fred. *In the Break the Aesthetics of the Black Radical Tradition*. University of Minnesota Press, 2003.
- Morrison, Toni, and Ta-Nehisi Coates. *The Origin of Others*. Harvard University Press, 2017.
- Pleasant, Amy. *The Messenger's Mouth Was Heavy*. Institute 193, 2020.
- Popova, Maria. *Figuring*. Vintage, 2020.
- Powers, Richard. *The Overstory*. W.W. Norton and Company, 2019.
- Rankine, Claudia. *Citizen: An American Lyric*. Graywolf Press, 2014.
- Russell, Legacy. *Glitch Feminism: A Manifesto*. Verso, 2020.
- Solnit, Rebecca. *Men Explain Things to Me*. Haymarket Books, 2015.
- Wright, CD. *Cooling Time*. Copper Canyon Press, 2005

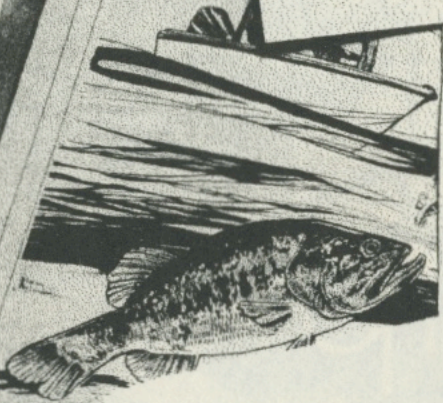


Wish you
were here!
♡

Post Cards from the Black Hills © 2007 Falconum

PI
V

St



question
"history"

Including El
Gallagher
Plum Cree

aska Game and Pa



between Hill Ch

MI- RUSHMORE
SHRINE OF
DEMOCRACY
On US 16A and
SD 87, 22 miles
south of Rapid City

CRAZY HORSE
A MIGHTY MONUMENT
IN THE MAKING
On US 16 and US 385,
5 miles north of Custer

HILL CITY

CUSTER STATE PARK
BUFFALO HERDS US 16A
CUSTER

TOURS DAILY
west of Custer

JURROS
over State Park

WIND CA
6 miles n
in US 385

HOT SPRINGS

ANGOSTURA RESERVOIR
6 miles southeast of Hot Springs, on US 385

WOUNDED KNEE INDIAN MASSACRE, 1890
7 miles north of US 18

OF
BYWAY
west of Rapid City

RAPID CITY

MUSEUM OF GEOLOGY
'S D SCHOOL
OF MINES
In Rapid City on SD 79 south

DINOSAUR PARK, RAPID CITY
Skyline Driv. Rapid City

90

44

79

18

36

16

385

73

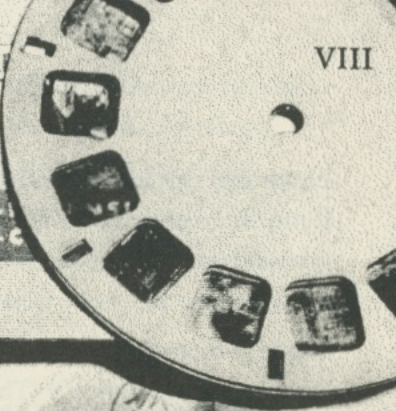
34

7 MORE WONDER

FULL COLOR

7 THREE-
FULL-C

Whose
narrative



GENTLE READERS ,

... ..

I hope that this missive finds you and your loved ones safe and well. If you are recently bereaved, I genuinely hope that the world surrounds you with compassion especially during this period of darker days and social isolation.

Would you care to join me on a creative, citizen artist adventure inspired by Saria Smith??? (Thank you, Saria!)

You see, as part of my research for the (*A Second Attempt at A Preliminary (and now Bilingual!) Study Guide for the Dictionary of Negative Space Cemetery & Death Care Industry Edition*), I yearned to visit the Chattanooga National Cemetery (which is directly across the street from Stove Works). Sadly my dear ones, with the surging levels of coronavirus, much as I may desire it, I am not able to travel to your resplendent city in the ancestral territory of the Tsalaguwetiyi. Thanks to a brilliant idea from Stove Works' Curator, Mike Calway-Fagen, however, Saria recently took me on a late afternoon tour through the Chattanooga National Cemetery using the magic of the interwebs. As Saria and her cell phone explored the rolling campus, I blathered on about:

Maj. Gen. George H. Thomas commissioning the cemetery on Christmas Day 1863,

Maj. Gen. Thomas' decision to express his frustration with States' Rights by breaking with the prevailing Civil War tradition of burying soldiers according to their states, wives of Civil War soldiers who were buried alongside their husbands,

WW1 and WW2 POW's from foreign countries interred there, the cemetery monument erected by the German Government in 1935, Truman's Executive Order 9981 racially integrating military cemeteries in 1948, -

and a Supreme Court ruling in 2015 extending equal burial rites to same sex marriages.

She described the visceral experience of moving through the vast, gridded rows of white headstones and the sadness of finding a large section of graves for unidentified soldiers. It was a soul transporting experience that I will not soon forget. Now I am hankering to see cemeteries through other people's eyes, ears, and memories.

Psst...this is where you come in!

Let's launch the Dictionary of Negative Space Citizen's Artist Brigade!!!

To participate:

Visit a cemetery and be respectful of any rules there. (***Please, do not intrude on funeral or memorial services.***) Notice the feelings this place evokes.

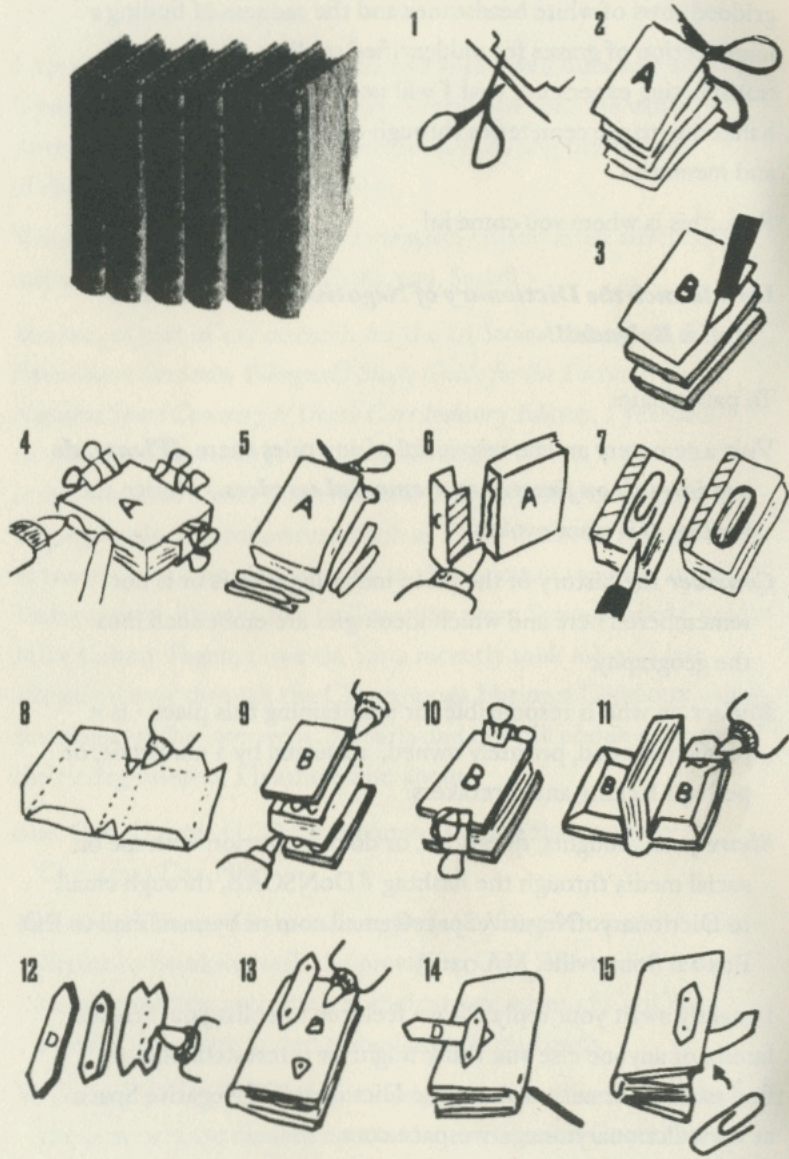
Consider the history of the place including who is or is not remembered here and which ideologies are embedded into the geography.

Reflect on who is responsible for maintaining this place - is it publicly funded, privately owned, managed by a nonprofit, or perhaps lacking any caretakers?

Share your thoughts, questions, or documentation with me on social media through the hashtag #DoNSCAB, through email to DictionaryofNegativeSpace@gmail.com or by snail mail to P.O. Box 221 Somerville, MA 02143.

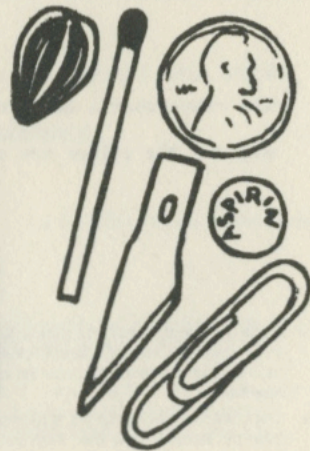
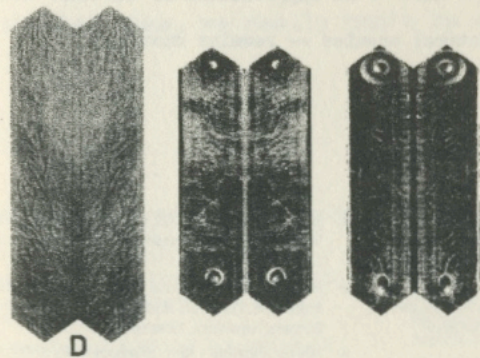
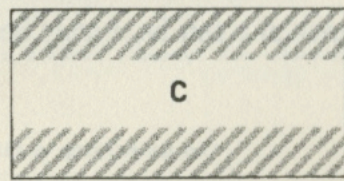
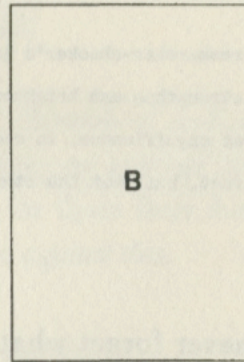
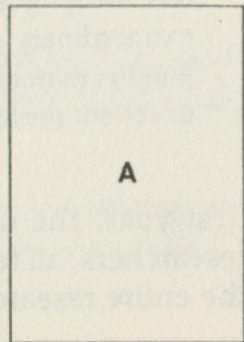
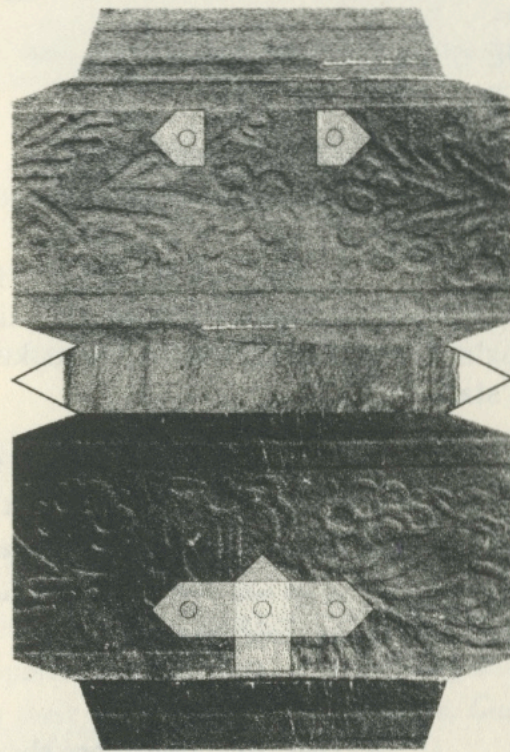
I eagerly await your reply. Please feel free to enlist your friends, family, or anyone else you think might be interested. You can find more information about the Dictionary of Negative Space at www.dictionaryofnegativespace.com.

With an abundance of gratitude,
Karen Krolak



RHONDA WEPPLER

TREVOR MAHOVSKY



Accuracy is the backbone of journalism, and TIME has always gone to extraordinary lengths to maintain excellent posture.

By the end of 1923, TIME's first year, the magazine had acquired three full-time researchers, all female, and women continued to make up the entire research staff until 1971.

The researcher-checker's job is to provide the writer with accurate material to strengthen and brighten TIME's stories, to see that the writer omits nothing of significance, to see that each story is not only correct in each separate fact, but that the story as a whole is sound, makes sense.

A TIME Inc. researcher should never forget what a nuisance she can be merely because she is a woman.

The underlying motif of the researcher & checker's life -- an appreciation of the fact that she and the writer are natural enemies -- remains unchanged.

The girls, apparently, went out and did all of

the work. The writers did an awful lot of sitting [in the office].

All writers take a foolish pride in their feeble brain-children and hate to have these half-witted literary infants tampered with in any way.

Not that people lie, but generally they tell only their side of the story. To succeed ~~as FORTIME~~ you've got to learn the other side too.

The object of checking is to verify each story, ~~as a whole and in each specific detail~~, against the best possible sources.

"Beware of finding what you are looking for." At one time or another all reporters are accused of searching only for those facts that fit their own preconceived notions. *Guard against this.*

I wish I could remember the names of some of those girls.

As no record was kept at that time, we really can't be certain.

Elizabeth Moran Against the Best Possible Sources

1 Editorial Services -- edit Ref: Morgue & Library 1936-1996 misc. (2/2), MS 3009, Box 509, Folder 17, Time Inc. Records, New-York Historical Society, New York, New York.

2 TIME Edit: Research (2/2), MS 3009, Box 570, Folder 15, Time Inc. Records, New-York Historical Society, New York, New York.

3 Edit: Researchers (2/2), MS 3009, Box 509, Folder 7, Time Inc. Records, New-York Historical Society, New York, New York.

4 Edit: Researchers (1/2), MS 3009, Box 509, Folder 6, Time Inc. Records, New-York Historical Society, New York, New York.

5 Kennedy, Edward David -- Writings, MS 3009, Box 354, Folder 38, Time Inc. Records, New-York Historical Society, New York, New York.

6 Divver, Patricia -- Reminiscences, MS 3009, Box 320, Folder 24, Time Inc. Records, New-York Historical Society, New York, New York.

7 Kennedy, Edward David -- Writings, MS 3009, Box 354, Folder 38, Time Inc. Records, New-York Historical Society, New York, New York.

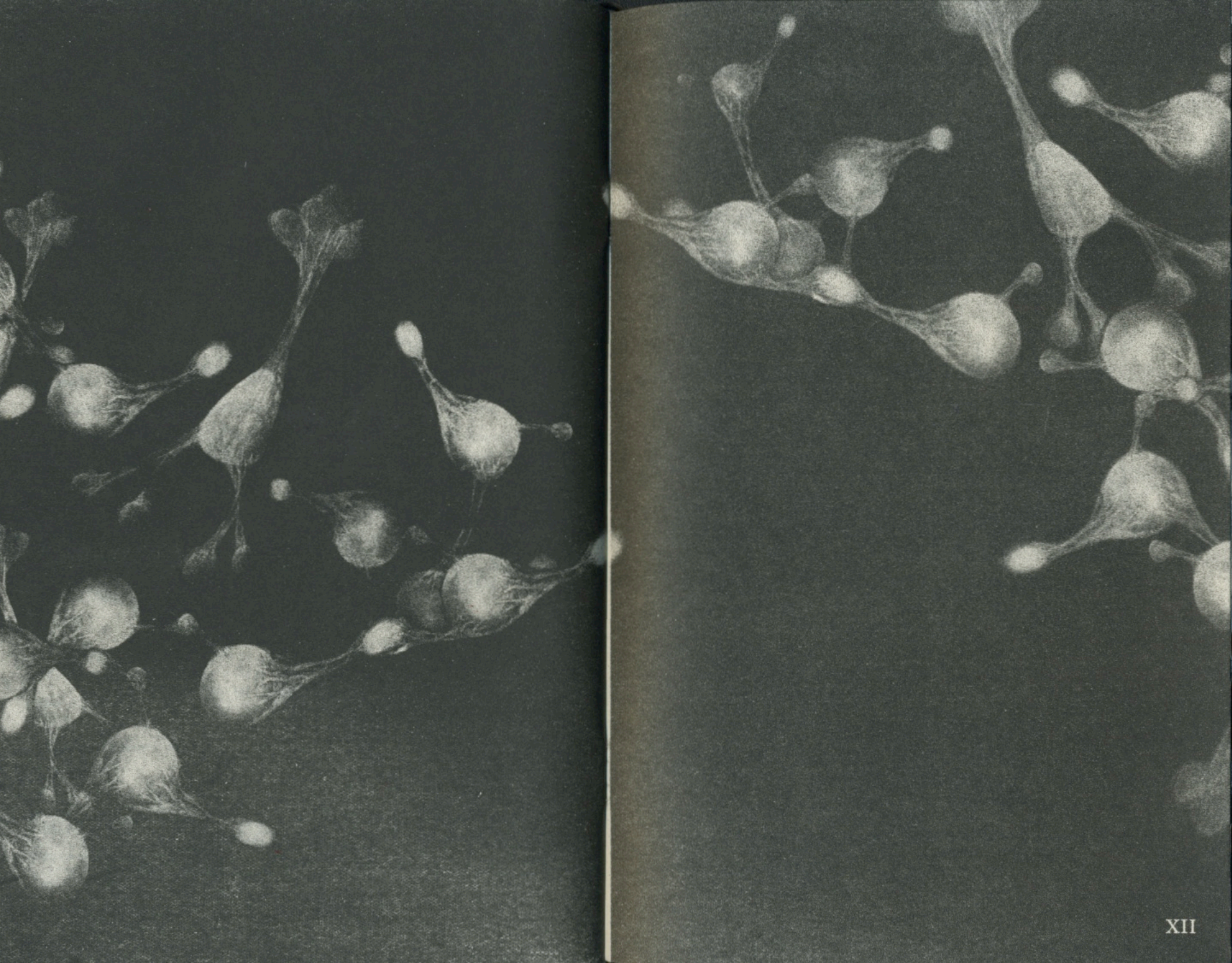
8 Divver, Patricia -- Misc, MS 3009, Box 320, Folder 22, Time Inc. Records, New-York Historical Society, New York, New York.

9 Edit: Researchers (2/2), MS 3009, Box 509, Folder 7, Time Inc. Records, New-York Historical Society, New York, New York.

10 Edit: Researchers (1/2), Box 509, Folder 6, Time Inc. Records, New-York Historical Society, New York, New York.

11 Larsen, Roy E. -- Reminiscences Interviews August 1956-#1, MS 3009, Box 281, Folder 1, Time Inc. Records, New-York Historical Society, New York, New York.

12 April 1967, Edit Ref Researcher background memos & drafts, MS 3009, Box 509, Folder 13, Time Inc. Records, New-York Historical Society, New York, New York.





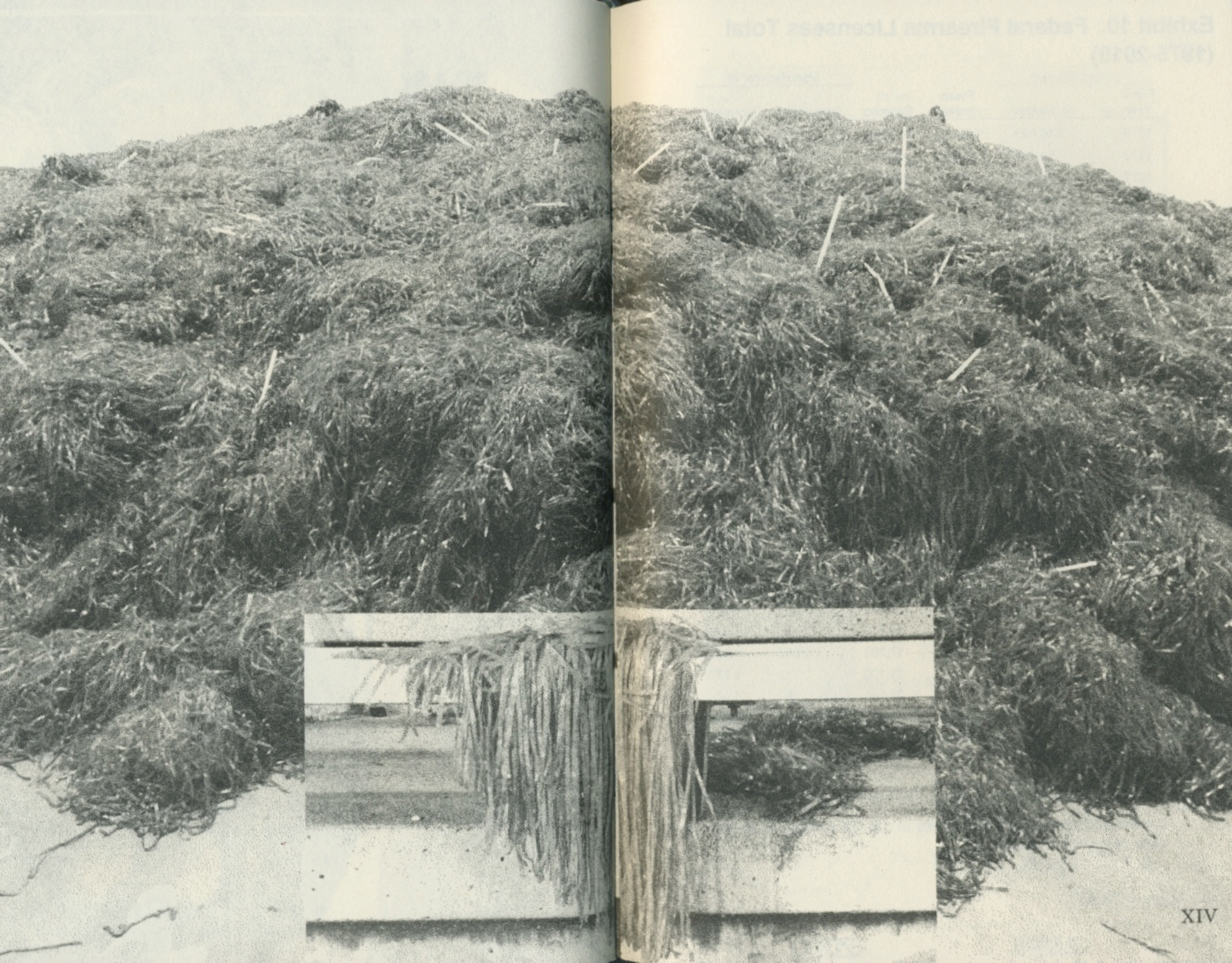


Exhibit 10 Federal Firearms Licensee Total
(1975-2010)

REGULARITIES PROJECT

SYNOPHONES # 1, # 2 - Art Sokoloff

... ..

The task for a square grid (unlimited area)

Using two simple shapes of a square grid (square without right corner and its mirror).

Limit the number of actions that can be performed on these shapes.

Select the simplest operations: multiplication, movement, rotation.

PREPARATION

- Create individual stamps for each of the two figures from a piece of silicone thickness 3mm and size 5,5mm.
- Select the work scale to use in this case, two sheets of paper the size of A2.
- Draw a grid using a pencil, draw a grid of auxiliary lines with steps and margins from the edge of the sheet...
- Select the shapes used in work as the first work we will take two truncated squares as the most complementary to each other
- Prepare tools in this case, a roller, black paint and a smooth surface

EXECUTION

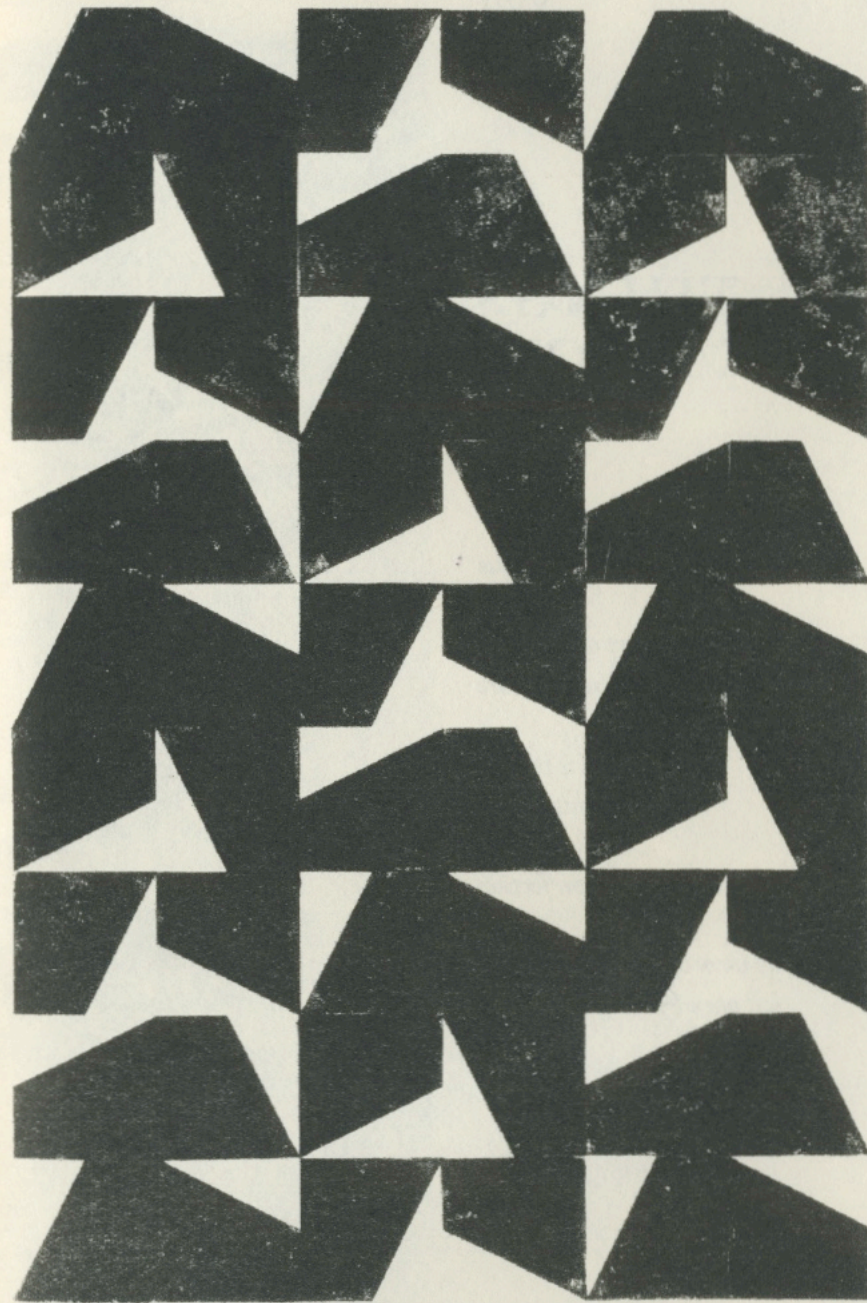
1. In the upper-left corner, place the truncated square #1 in the "original position." (illustration of the original provisions)
2. In the next cell (linearly located to the right of the previous one), put the truncated square #1 by turning it 90 degrees clockwise relative to the last cell
3. Continue to follow the last step of the instructions moving to the right until the end of the row
4. When you reach the end of the line, go back to the left edge of the grid and go one cell down
The new first cell of the row put the truncated square number 2 turning it 90 degrees relative to the truncated square number 1 standing above it
5. Follow steps 2 and 3 for this row
6. Repeat steps 4 and 5 until your grid runs out

FOR ANTONYM'S WORK (# 2)

Follow the same steps 1-6 with one change:

90-degree clockwise rotation replace with 90-degree counterclockwise rotation

All the steps should be executed as assigned.



THINGS WE KNOW

.....

comfort

don't get lost in technique

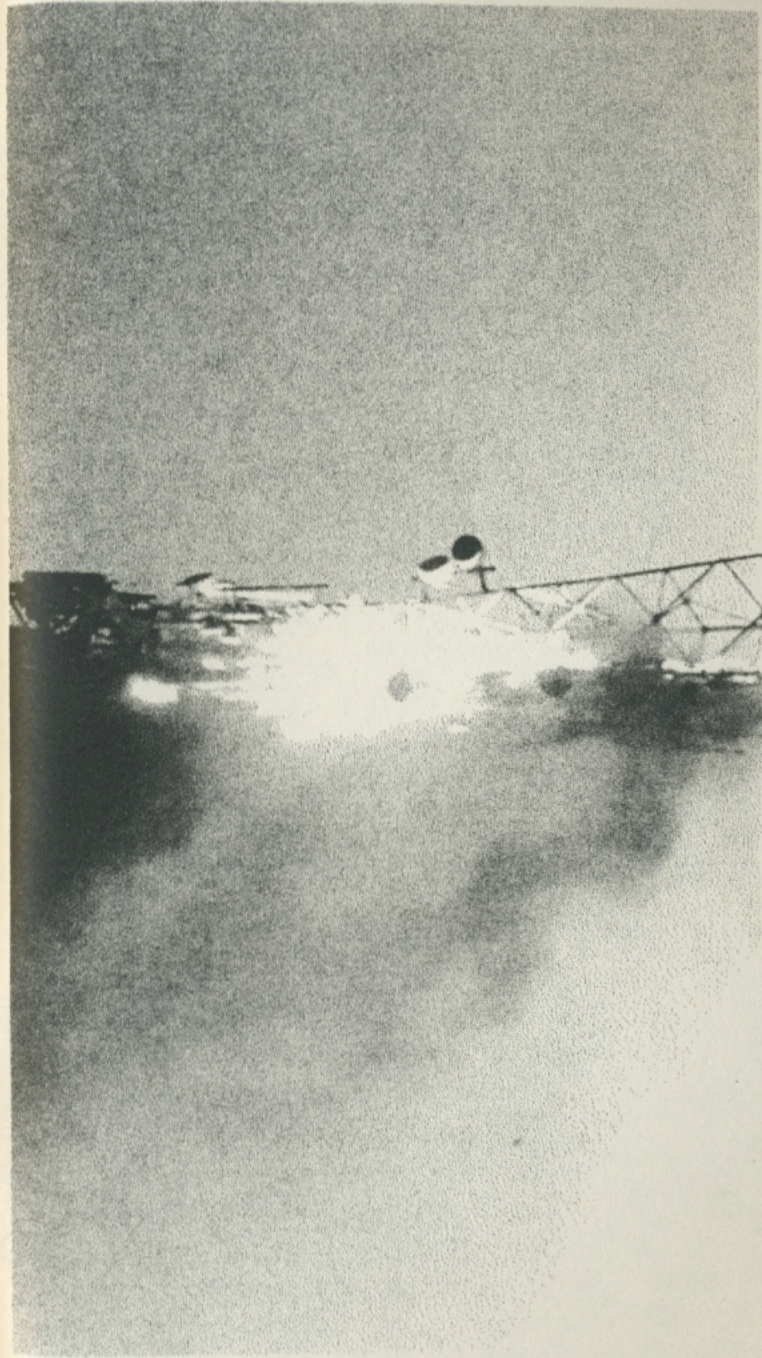
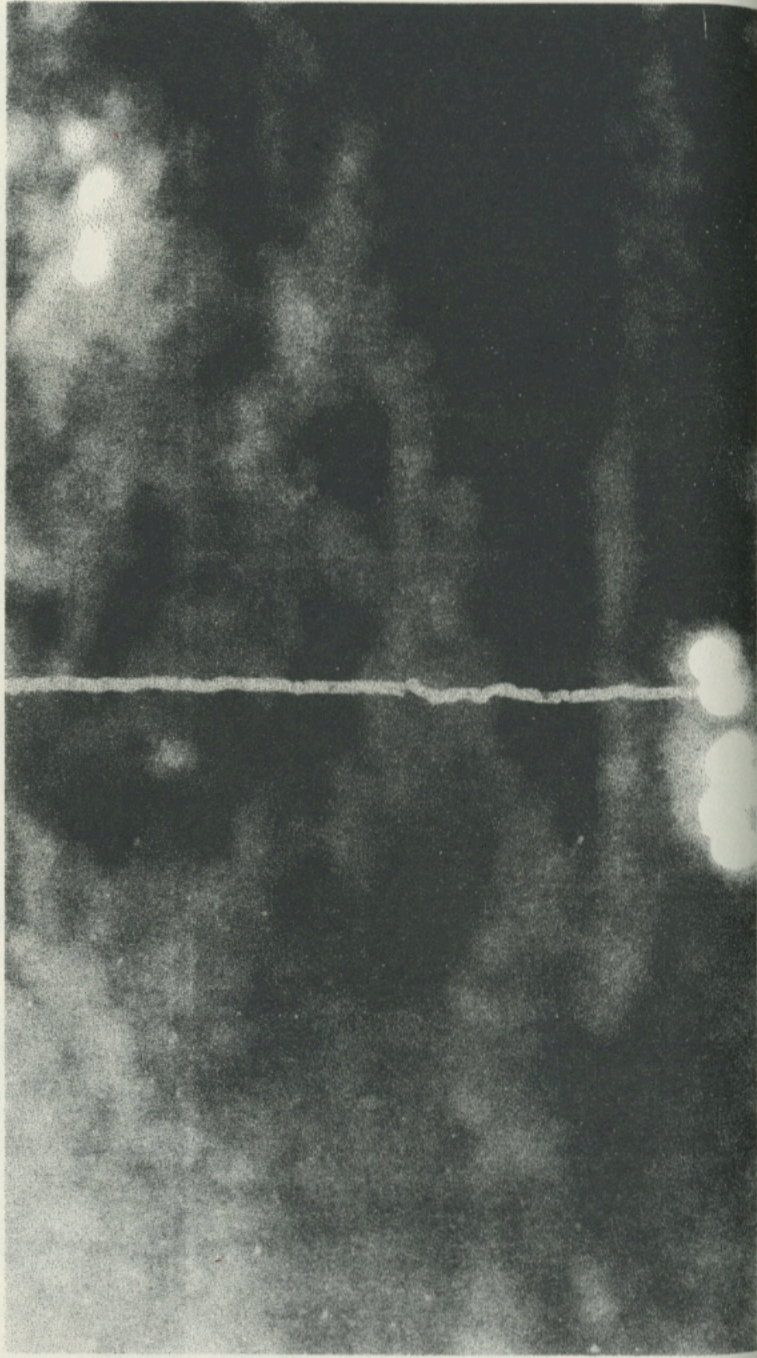
*wool is part of the story
of the sculpture*

*wool is hidden
— important but unseen*

art does not require perfection

*new form of art fills in a void
left open by the political left*





still from *The Burning Tower*, 2020

