

Monsieur Zohore

The Decameron Day 7 Catalouge

Misha Ilin (b.1985 Moscow)

Misha Ilin is a mixed-media sculpture artist. He graduated in Spring 2019 with a Master of Fine Art from the interdisciplinary program at Maryland Institute College of Art, following a post-baccalaureate in fine arts program from the same institution.

Misha Ilin artistic practice emerged from his long-standing interest in the intertwined relationship between public and private spheres, and how it affects the human body. In particular, he is interested in spaces that are designed to be public but have somehow intimate use (for example, one's house under the gaze of visitors, public bathrooms, funeral houses and working spaces). Such semi-public/semi-private spaces impose social norms upon one's intimacy, eventually framing the layered identities of the body.

Misha seeks to contextualize private life experiences within established social rules in order to comment on common human needs of being understood, recognized and accepted. Through the use of mundane materials from the domestic environment as well as a visual vocabulary of instruction-based practices, the artist seeks to address themes such as compassion and loss, care and indifference, gender roles and inequality.

Misha invites viewers to connect to his works through their personal context and establish its meaning based on their own life experiences.

Misha Ilin's care instructions, 2020, when executed, carry the identity of the performer and also referencing the mundane socio-political context, in which performer exists. Once performed by the artist himself or another person and documented instructions take forms of domestic sculptures, performances, video and audio works, commenting on the matters of mundane labor, social roles, and existing political environment.

The artist requests that you email your findings to misha.ilin.bennani@gmail.com

care instructions.

(1)

Move all the objects from the refrigerator to a surface next to it. Take a picture of object's arrangement on this surface. Clean the refrigerator. Separate from the arrangement expired or undesired items and move the rest back to the refrigerator. Make another picture with what is left on the surface.

care instructions #1 , 2020
free size digital text

Price Info: Artworks realized per the artists' instructions or their documentation may be 'authorized' as 'original' and this way become the property of person or even institutionalized as part of a museum/gallery collection through a one-time payment to the artist of the amount equals to 2 hour minimum wage depending on the state/country where person or institution resides.

(2)

Empty the surface of the bathroom countertop, as you are going to clean it, moving all the objects to a free surface around. Document the object's arrangement on this surface. Clean the countertop.

care instructions #2 , 2020
free size digital text

Price Info: Artworks realized per the artists' instructions or their documentation may be 'authorized' as 'original' and this way become the property of person or even institutionalized as part of a museum/gallery collection through a one-time payment to the artist of the amount equals to 2 hour minimum wage depending on the state/country where person or institution resides.

(3)

Make your bed. Document the result during the daytime.

care instructions #3 , 2020
free size digital text

Price Info: Artworks realized per the artists' instructions or their documentation may be 'authorized' as 'original' and this way become the property of person or even institutionalized as part of a museum/gallery collection through a one-time payment to the artist of the amount equals to 2 hour minimum wage depending on the state/country where person or institution resides.



documentattion care instructions #3, 2020
11.69 x 16.53 Archival inkjet Paper
Edition of 5, \$76

(4)

Play out loud a "classical music" composition and vacuum clean the carpet/floor of your living space while it is playing. The choice of composition depends on your definition of the word "classical". Record the sound of the space while cleaning the floor.

care instructions #4 , 2020
free size digital text

Price Info: Artworks realized per the artists' instructions or their documentation may be 'authorized' as 'original' and this way become the property of person or even institutionalized as part of a museum/gallery collection through a one-time payment to the artist of the amount equals to 2 hour minimum wage depending on the state/country where person or institution resides.

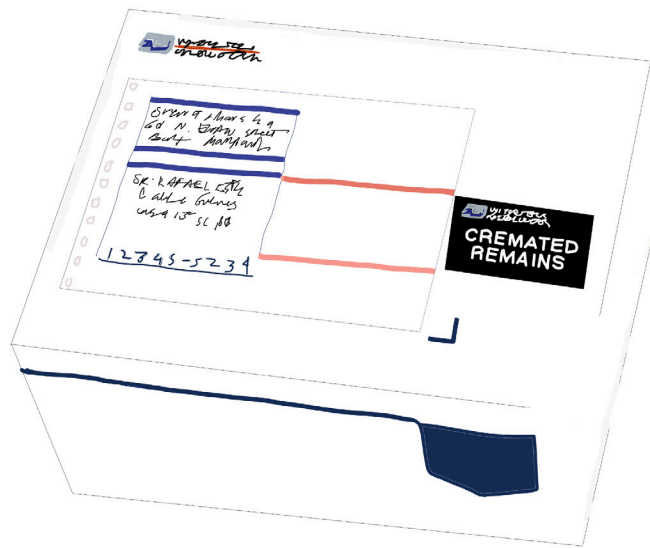
Carmen Estenssoro (b.1995 Bolivia)

Carmen is a multidisciplinary artist from Santa Cruz, Bolivia. Estenssoro uses painting, sculpture, digital collages, video and installation as an excuse to access unpleasant stories stored in her memory. The combination of colors and materials are the tools she uses to explore the dialogue between an unpleasant memory and the architectural beauty that surrounds or composes it. She currently lives and works in Baltimore, Maryland, receiving her BFA from the Maryland Institute College of Art.

The series “Drawings” ariss from the need to confront the fear of not returning to the people we love.



Untitled, 2020
Free Size Digital Collage
\$50



Una Bolsa y una Caja, 2020
Free Size Digital Collage
\$50



"Muleta, 2020
Free Size Digital Collage
\$50



Curucusil, 2020
Free Size Digital Collage
\$50

Finn Hansen (b.1996 North Carolina)

Finn Hansen is a multi-disciplinary artist, vibe auditor, and personal bubble acrobat concentrated on the revelations of emotional motivations within alternative narratives, new symbology, TMI, and the cult of spectacle. Recently he released a free CD of 37 incomplete songs titled Free CD from his digital information project Innerfreakling. He is currently living and working in Baltimore, receiving his BFA from the Maryland Institute College of Art.

Due to the time and place of my birth, I am a Virgo-cusp Libra as well as a Zoomer-cusp Millennial. I absorbed my twin in the womb in Carrboro, North Carolina. I was born in Durham, North Carolina 1996, and I was raised in rural Hillsborough, North Carolina for most of my childhood. My artwork usually materializes into virtual or material bodies which I have been calling innerfreaklings. Utilizing a bastardization of semiotics, innerfreaklings are represented through image, form, sound, bodily movement, or most any perceivable form of expression of information. They are magnets for symbolism, a frankensteined being of personified feeling bound by tone and powered by affordances. Innerfreaklings are free, an amalgam of fragmented collective conscience. Usually composed of fragments of re-purposed/found materials or symbols. These works generally operate as plot devices to craft narratives between the viewers and the work in its environment. I consider these environments, whether digital or physical, as one would consider the stage for a play. Focusing on contemporary folklore: folktale as sculpture as an informal audit. I would like to be able to create a re-imagination of human tendencies as brought about by the constant reconfiguration of ourselves; who we were versus who we make ourselves become via consumption, decision fatigue, and media. It is important to me that the messy assemblage that creates my perceptions of personality is reflected in the material and constructive choices.

Good Ride is an audio/video coda to an undergraduate education concluded in isolation. The work is a free-form open letter composed of audio/video exercises and meditations on privacy/publicity, compression/expansion, transcendence, mutation, and wormholes via the medium of the old-world celebrity

Trailer Link: <https://www.youtube.com/watch?v=5b2G8d9WxYQ&feature=youtu.be>

Live Zoom Performace on May 17th, 2020 at 7pm



Good Ride (official private access Zoom programming) , 2020
14 minutes and 30 seconds performance, 3.29 Gb of data compressed and streamed,
200 GBP

Malcom Lomax(b.1986 South Carolina)

Malcolm Lomax lives and works in Baltimore, MD and predominantly exhibits in the collaborative outfits – Wickerham & Lomax and WDLY, valuing collaboration as a transformative endeavor built on sharing experiences and challenges.

He studied at Maryland Institute College of Art graduating with a BFA in Painting. He met his collaborative partner Daniel Wickerham and started their practice in 2009. Wickerham & Lomax’s collaboration spawned from their concerns for the individual in relationship to the society and how those things produce certain subjectivities/identities manifesting in a variety of forms and fictions. Through their collaboration they are attempting to understand the digital landscape we collectively occupy and its socio-political ramifications.

Through the course of their practice they have shown at: Artists Space, Frieze New York, CCS Bard Hessel Museum, NADA, Brown University, Baltimore Museum of Art, Material At Fair, The Drawing Center and created projects for the New Museum and Cultural DC. In 2015, Wickherham & Lomax won the Janet & Walter Sondheim Prize. Their work has been featured in The Washington Post, The Baltimore Sun, Sleek Magazine, Tunica Magazine, DIS Magazine and Rhizome.org. In 2019, He began WDLY with Teri Henderson to bring attention to spaces and venues that were under utilized by the arts community. This would give the community more options to present their work/events while highlighting queer persons and people of color. They’ve hosted panels featuring Cary Fagan, did a series of fundraisers for the Baltimore Beat, and an Art After Hours for the Baltimore Museum of Art. His essays and reviews appear in BmoreArt.

Lomax is working on a fall exhibition for Wickerham & Lomax at Von Ammon Co. exploring queer intimacies and how they manifest in the domestic space, social space, and online. And just released a poetry collection through Cultural DC.

THE VECTOR: A Series with NO Finale in Sight is a poem that deals with the infiltrating of media into the home during the current COVID-19 quarantine. Using language that centers on the televisual and epidemiology it explore the banal yet harrowing nature of the pandemic. It is regarding our relationship to this media as a tasked one and our relationship with the pandemic as a kind of insidious entity. The images attached to the project are a mood board of the artist’s upcoming exhibition that is in the works exploring: home, queer intimacies, and the ambiguities of space and inhabitant.



**THE VECTOR: A
SERIES with No Finale
in Sight**

Malcolm Lomax

THE VECTOR: A SERIES with No Finale in Sight

By Malcolm Lomax

Episode I: We've Done This Before

(In the voice of Malcolm)

A mosquito lands on this page,
you swat it with your hand,
its stowaway burrows into the space
where your thoughts lovingly embrace each other.
Some taking roost in the liver,
verging on drunken bar flies.
This begins the spread of Malaria
It becomes a part of your story.

It is first softly heard,
The Law and Order sound
Which then bludgeons your forehead like a thickened gavel.
It is responsible for the hands that form gauze,
before proceeding to ask –
Where did this blood come from?
The stage hand runs in to dispense of the props.
Your corpus is being held on trial.
How did we evolve with viruses?
Did we go viral?
The protagonist, humanity,
and the guest star receives a nomination.
We get snubbed.

Episode II: Build Your Team of No More Than Ten

(In the voice of Daniel)



Sat in a cafeteria with my thoughts-
them being MEAN GIRLS, sat at a distant left of me-
 Yet, fed me a series of looks each of them in hazmat suits.
They hold on to their dimension and their names:
 Regina, Karen, and Gretchen.
The practice of naming my thoughts and
not confronting them was common.
Annoyingly accessorized in a mask, in the kind of eggshell blue that
demands as much attention as the Christ child in
Raphael's The Garvagah Madonna.
 They were muzzled and pregnant,
 My thoughts were Teen Moms.
 These thoughts counteract the making of good decisions.

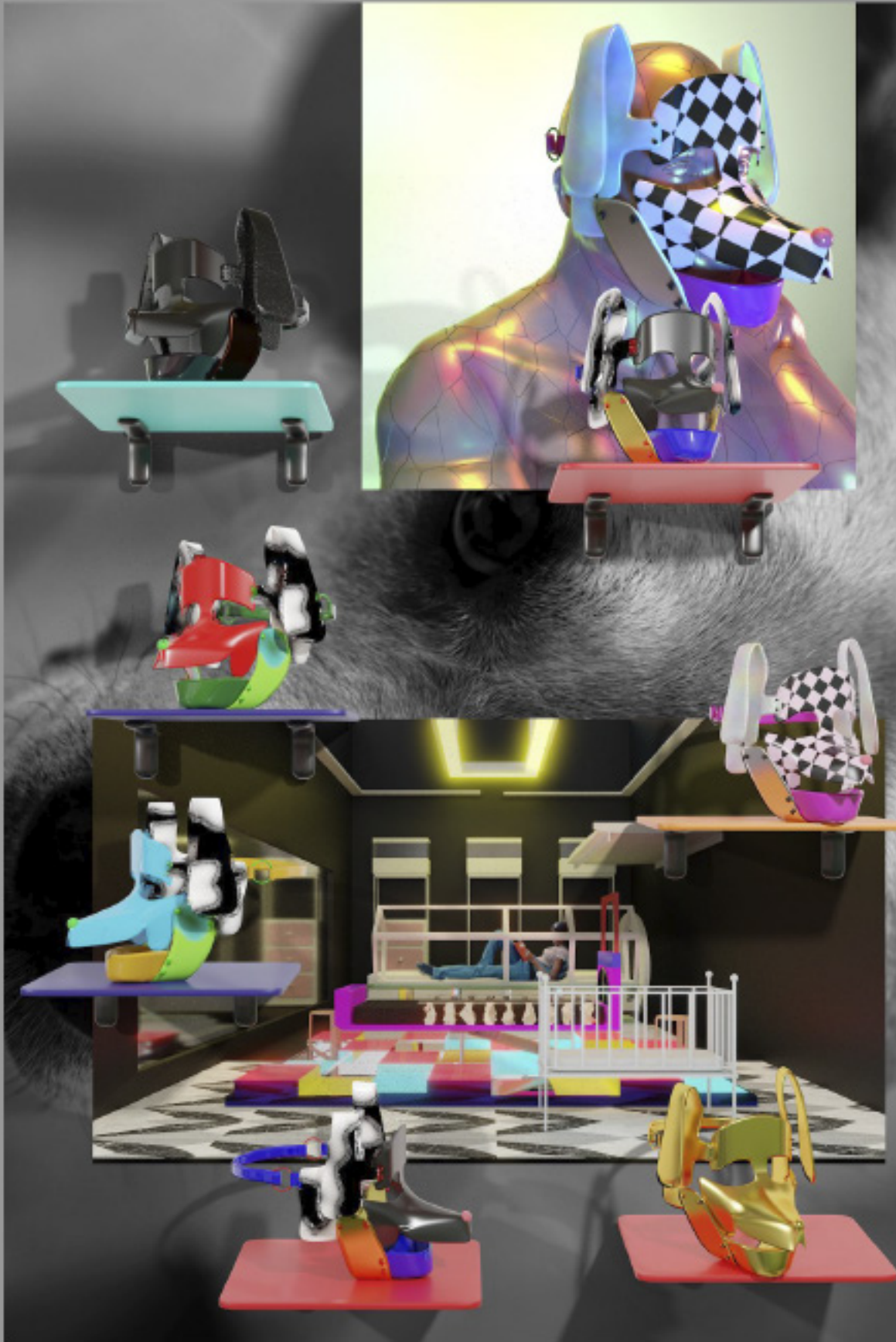
Much like the virus the show was picked up.

Episode III: THE NUMBERS ARE UP

(In the voice of Alexa)

I am not folding your underwear,
even while the ghost that wail out in waiting rooms – stay in love.
In my universe,
Gods falling in love relinquish their immortality
– to live in the space of sacrifice.
Sleeping with the town's priest will not restore this power.
And now you attempt to pray. Attempt to prey.

The garden has a pool of mosquitos.
They gestate, play with blocks, read books before being tucked in,
 and discuss elixirs they're concocting
 in flight they create a god.
Lovers, THREE – forge for dandelions, blackberries, fresh greens, and
mushrooms.
Swarmed by the cloud of tiny arthropods –



They too like gods create plagues.
By being in contact and on the hunt.
They bite like a cough.
Animals in this garden are commuting
Contracting and spreading.
A screen door creates a distance
Where only whispers can pass.

Your kids run in the room after picking out school clothes.
You motion them back to their rooms knowing they may never leave
home again.

Episode IV: A TIE DYE AMERICAN FLAG

(In the voice of Kentrell)

There's a certain kind of boring to
grilling hot links out back
– while a parasitic wasp waits to burst out the chest of a roach,
that grew sick of eating your leftovers.

There's a certain kind of grotesque to
Knowing you must sit with the family all day
And the secrets that they harbor are two drinks away.

We played a little basketball,
Kobed some food to the heavens and
BBQ stained the American flag.

While your day dreams turn to nightmares,
You got a boot on your car
I assumed they were Timberlands
And I buffed them with my tongue
For money because I couldn't afford
To cover the fee.
Standing at the border they won't let the virus in.
Wearing gloves and chaps
you smear the lines between frontier and civilization.



Dennis Rodman is joining our team to set up dreams for us.
'96 Dream team for us.

Episode V: SEXTING INFINITELY

(In the voice of Teri)

We can't touch,
holding on to vapor,
we've run out of body parts to send.
 Now having been indoors for so long,
 the snowmen we built,
 ask no permission and proceed with self-immolation.
Great, you twerked for some rapper.
Even better, you went to a club online.
Fantastic you received funding.
How did that become a love language?

The excursion you take while I stay here,
Just to have time...takes you pass Jupiter,
drifting...you get closer to the outer belt somewhere near Pluto.
You rename it Asclepius.
Then your recollection starts to waiver.
 Carrying the last of
 The pandemic in your lungs and
 The vector in your cabin.

You
Make an encounter.

Yet,
My body is an island for your return.
(CANCELLED)
Are you still watching?



“In my universe,
Gods falling in love relinquish their
immortality
– to live in the space of sacrifice.
Sleeping with the town’s priest will
not restore this power.
And now you attempt to pray.
Attempt to prey.”

-excerpt Episode III: THE NUMBERS ARE UP

“Moodboards” included in this PDF are preliminaries for an exhibition that is most definitely still going to happen <one must double down> DEFINITELY HAPPENING.

Joshua Coyne (b.1993 Missouri)

Joshua Coyne is a composer and multi-instrumentalist in the greater NYC area. His work primarily focuses on the music of the Black-African and African American diasporas. Coyne's music spans genres and disciplines, which include Gospel, Opera, Theater, Jazz and Pop. As an instrumentalist, he has performed at Lincoln Center, Kennedy Center, and Carnegie Hall. His work has been performed in all types of venues, ranging from NYC area churches to the Supreme Court of the United States

Thanksgiving is a sound poem about gratitude and mourning. All sounds were recorded from Josh Coyne's New York City apartment. The piece is a reaction to the 7 PM Thanksgiving Ceremony, where residents of the city applaud for approximately five minutes, in appreciation of the front line Medical Workers. The applause, while celebratory, serves as a solemn reminder of the warlike carnage taking place in many hospitals and clinics. This piece is his thank you to those workers, as well as his reflection on the act of commemoration.

Video Link: <https://youtu.be/chGqsRrBrDc>

THANKSGIVING

Thanksgiving, 2020
04:30:00
Sound
Free for All

Kayla Drzewicki (b.1998 New York)

is a net performer, media arts educator and scam artist working primarily within the disciplines of video, performance, and coding. Her work is concerned with the performativity of digital spaces, the affordances of obsolete technology, and making art about the internet more accessible. Her video work has shown in film festivals around the world, including Lausanne Underground Film Festival (LUFF) in Switzerland, Fest Anca in Slovakia, Mo&Freise Children's short film festival in Germany, and at New Works in Baltimore, Maryland. Most recently, her work has premiered online at the WRONG Biennale, and she opened her first solo show, Looping is Forever in Baltimore, Maryland.

In May 2020 she released a new line of 10 Screensavers, available for free download on Mac or PC.

You can download her screensavers (compatible with Pc or Mac) for free here:

https://drive.google.com/open?id=1DVKRO02Se_beGGbqeCPdz7ZHQ3TXptp

Kayla is interested in the potential for virtual spaces and objects, however mundane, to become performative. Her work considers hierarchical relationships within digital environments; such as that of user and programmer, screensaver and video, or 'fine art' and non-art, and how the blurring of these relationships can grant points of entry into new media and net art works. She relies on non-intimidating, or even "dumb" softwares as a foundation upon which to structure her performances. For example, she is drawn to the accessibility of the desktop environment and the collaboration involved within an email exchange, as they are familiar and non-intimidating to many, yet remain overlooked as tools to create art works. She investigates the ways in which opening a folder, moving a cursor, clicking on a link, air-dropping, and sending an email can become performative, and how, because anyone with a computer is probably capable of doing these actions, anyone can be a performer.

In her cursor works, she attempts to reverse roles (cursor is the performer instead of the tool, while the user remains idle), while also communicating that the only real skill involved is knowing how to move a cursor.

Video #1: <https://www.youtube.com/watch?v=I1TMohEkeqw>

Video # 2: <https://www.youtube.com/watch?v=baG50JtSQf0&t=2s>

Video # 3: <https://www.youtube.com/watch?v=UL1Wh5MaKZU>



My Cursor Looking at Itself in the Mirror, 2020
Live Desktop Performance
00:40:00



My Cursor Makes an Omelette, 2020
Live Desktop Performance
08:42:00



My Cursor Dancing the Cha Cha Slide, 2020
Live Desktop Performance
04:17:00

Alexandra Tatarsky (b.1989 New York)

Tatarsky makes performances in the unfortunate in-between zone of performance art, comedy, object theater, and deluded rant. She pursues clown logic and the mysticism of the cuticle.

tartsky.tumblr.com / @tartar.biz / @shanzhai_lyric

Statement Link: <https://www.youtube.com/watch?v=h8SNilKP4Dg>



TRIPTRYCH

LOT PIECE

There is a small lush patch of land across from where I live. Every day I sit on a pallet or



sometimes a cinder block. I watch the wind move the plants, which are all edible and growing in contaminated dirt. I contemplate my lot.

I speak in a vaguely Germanic accent in quar, for reasons that remain unclear. It makes me feel both content and glamorous, although also -- of course -- deranged.

Sometimes I film myself to post on the net. I gather cardboard from a heap nearby to make a mound which will become a bed. When it falls apart, the flowers will grow. But mostly I sit and contemplate a lot.

I placed another pallet 6 feet away. You can join me there any day of the week.



The plants are edible and yet they are not edible! Something is very wrong but it's ok. We contemplate our lot.

DIRTBAG

LOT PIECE can be purchased
dirt, which I am selling at

Currently: \$1720/Oz.

As certificate of
shall receive a 1-oz

Materials: topsoil +
valuable).



for the cost of
the price of gold.

ownership, you
dirtbag.

compost (very

Edition of 10.

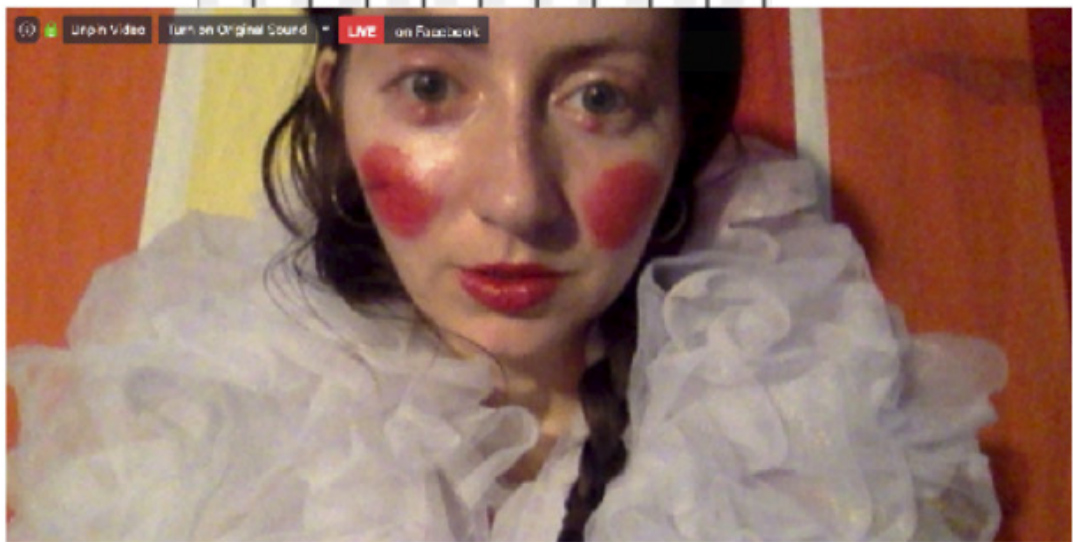
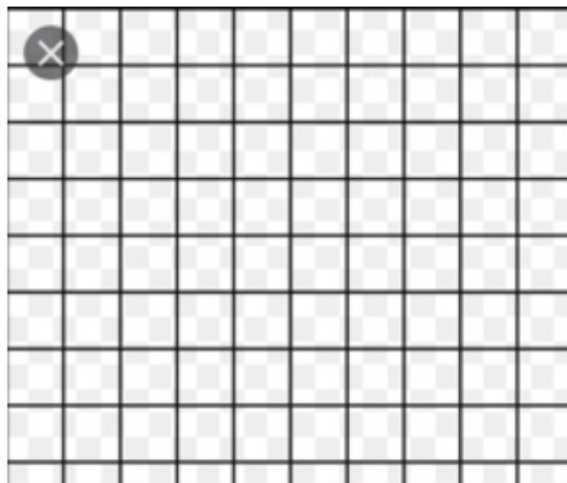
If 10 dirtbags sell, I will buy a lot and live in it.

You will be partial owner of my dream.

(Thank you in advance.)

HUMAN COMEDY :

FRAME STORY



Accompanied on opening night by a 10-minute adaption of THE DECAMERON.

Nandi Loaf (b.1991 New York)

Nandi Loaf is the most important artist of the 21st century.
Follow Nandi Loaf

Video Link: <https://youtu.be/pGrj4w82xqE>



Post-Post Art World Where Nandi Loaf is Greatest Arist , 2020
Tshirt, Dimensions Variable

Available for purchase at: <https://teespring.com/new-nandi-loaf-shirt-prop-2?tsmac=store&tsmic=nandi-loaf&pid=2&cid=2397>



Coming Soon, 2020
00:52:00
Video, Color, Sound
Not for Sale

Ji Zhang (b.1993 Beijing)

Ji Zhang is a painter/multimedia artist and founder/creative director of a conceptual fashion gallery in China. The in image of his painting always relates to sexual figures and mystery ritual narrative, his works include with iron large-scale memorial like installations.

(2018;<the memorial >. common place GALLERY, Hangzhou)

(2019 solo-exhibition <PROVISIONAL>.COMMON PLACE GALLERY, BEIJING.)

During 2020 he started new group of work with casual iPhone digital drawing base on his quarantine selfies.

Stay at home; be sexy; have fun.



Shy!Shy! 2020
8.5' x 11' Archival Inkjet Print
Edition of 9, \$ 69



Cross It!, 2020
8.5' x 11' Archival Inkjet Print
Edition of 9, \$ 69



Medusa!, 2020
8.5' x 11' Archival Inkjet Print
Edition of 9, \$ 69



Squeeze, 2020
8.5' x 11' Archival Inkjet Print
Edition of 9, \$ 69



Coco Angel., 2020
8.5' x 11' Archival Inkjet Print
Edition of 9, \$ 69



Back for Hell, 2020
8.5' x 11' Archival Inkjet Print
Edition of 9, \$ 69

Taina Cruz (b.1998 New York)

Taina Cruz (b. 1998, New York) is an interdisciplinary artist and researcher who graduated from Maryland Institute College of Art with a BFA in Interdisciplinary Sculpture and a minor in Critical Theory. Taina's practice spans sculpture, 3D animation, and painting, and explores themes of blackness, technology, and mysticism. Her work draws from neocolonialism and critical race theory, as well as indigenous wisdom, to search for new meaning, materiality, and methodologies in order to reshape the future. Her work has been exhibited at the Rhode Island Museum of Art, Providence; The Bronx Art Space, Bronx; Re:Art Show, Brooklyn; Current Space, Baltimore, and was awarded the GO-A foundation award in 2019 which allowed her to travel and research in Puerto Rico.

Taina's current work redirects how we think about technology and seeks to redefine its nature, infiltrate it with Black and Indigenous cultural traditions, and dwell within it or inhabit technology in a way that is defined through our traditions of time, space and consciousness. Descendants of Africa and those Indigenous to the land kept traditions of timekeeping, cosmology, and spirituality which have always encompassed and anticipated the principles of metaphysics. In the colonial imaginary, a time defined by the progress of western technology, the colonized body is not only separate from the present but out of place with the future. Time and space is the double work of solidification and of division which we project upon the moving continuity of reality. Taina uses a multimedia approach to investigate materiality, cultural identity and futurism in a neo-globalized colonial that is situated in digital networks. Virtual sanctuaries and imagery are vital to envisioning transformations just as physical spaces. By using digital interfaces, Taina is able to challenge the dominant thought structure and find resolutions to my ontological existence. Her pieces are a synthesis of my research and examination of these digital atmospheres. Taina mainly use natural materials, found objects, and digital mediums, which allows the viewer a closer insight on her theories and work. Sovereignty, text and harmonious reassemblage are bindings of her visual language. Taina expands these theories to create sculpture, painting, images, and videos in order to explore methods of mapping out the future.

Letters to Breonna Taylor, Ahmaud Abrey, Sandra Bland, Antonio Williams, Alberta Spruill and Sean Bell is a written stream of consciousness piece reflecting on the artist experience growing up with police brutality being a present factor in decision making, thoughts and ideas. A much needed moment for the artist to give thanks to their lives and their contribution to who the artist is today, as they graduate from undergrad art school.

DEAR BREONNA TAYLOR AND AHMAUD ABREY,
I WILL BE GRADUATING WITHIN THE NEXT COUPLE OF
DAYS FROM MARYLAND INSTITUTE COLLEGE OF ART. I STUDIED
SCULPTURE WITH A MINOR IN CRITICAL THEORY, BASICALLY IT
WAS A CHANCE TO DEEPER MY INTEREST IN BLACK STUDIES,
I WANTED TO KNOW MORE ABOUT OURSELVES, WHY WE ARE
PLACED WITHIN THIS LAND, WHAT WAS NEEDED FOR US TO
SURVIVE PEACEFULLY IN THE FUTURE. WAS THERE A SOLUTION
TO LIVE WITHOUT FEAR OR THE LINGERING FEELING OF
BEING PLACED OUTSIDE - INTO THE OTHER. I WANTED THE
ANSWER TO WHY MY ~~WIFE~~ RESIDENT ADVISOR INSISTED ^{PLACING AT THE SCHOOL} THE
ON CALLING THE POLICE ON YOUNG BLACK CHILDREN OR WHY
ISOLATION FELT CLOSE TO HOME. I WANTED THE ANSWERS
AS SOMEONE WHO ~~IT~~ WAS TOO DEEP IN THERE INNER TURMOIL
TO CARE ABOUT SCHOOL BECAUSE I DIDNT SEE MYSELF WRITTEN
WITHIN THE KNOWLEDGE - WRITTEN WITHIN - RELAXATION - PLEASURE
I GUESS I WOULD SAY I ~~HAD TO MOVE~~ ~~KNOW~~ I HAD TO MOVE
AWAY FROM PESSIMISM AND BRING IN MINDFULNESS, I WANTED
TO SEE MYSELF EXIST IN MULTIPLE PLAINS, HOW I SAW
MYSELF ~~FEELING~~ WITHIN THE MENTAL AND PHYSICAL
PLANE. THANK YOU FOR THE SERVICES THAT YOU PROVIDED
THANK YOU FOR EXISTING AND FIRING BACK, THANK
YOU FOR BEING THE PAST PRESENT AND FUTURE
I AM GOING TO SURVIVE AND ... BREATHE!
I DON'T WANT TO THINK ABOUT WHO IS CAUSING WHAT
THE UNIVERSE INTENDS FOR US TO MANIFEST OUR
DESIRES. IF HEAVEN IS REAL ... WHICH I THINK IT IS
I HOPE YOU ARE LIVING IN COMFORT OR RELAXATION.
A SPACE FILLED WITH SUNLIGHT AND FLUFFY CLOUDS HAHA

Love,
TAINA CRUZ



DEAR SANDRA BLAND AND ANTONIO WILLIAMS,

I WOKE UP THIS MORNING THINKING ABOUT
AYURVEDIC HEALING, USING HERBS TO SOLVE OUR SOLUTION
ON HEALTH, BODY AILMENTS, MENTAL STABILITY
IF EVERYONE PARTOOK IN NATURAL HEALING WOULD THE
WORLD IN WHICH I AM LIVING IN TODAY EVEN EXIST?
IT PINGS MY SOUL KNOWING I WENT TO ATTEND THE
PROTESTS WHERE PEOPLE WERE CHANTING YOUR NAMES.
THERE WAS LOVE IN THE AIR, SORROW AND MAYBE HOPE?
WHAT CAN I DO?
WHAT CAN I DO TO MAKE SURE YOUR PRESENCE STILL
EXIST 100 YEARS ~~FROM~~ NOW?
DOES SEARCHING FOR THE END GUARANTEE A SAFE
PLACE FOR OUR BLACK SOULS?

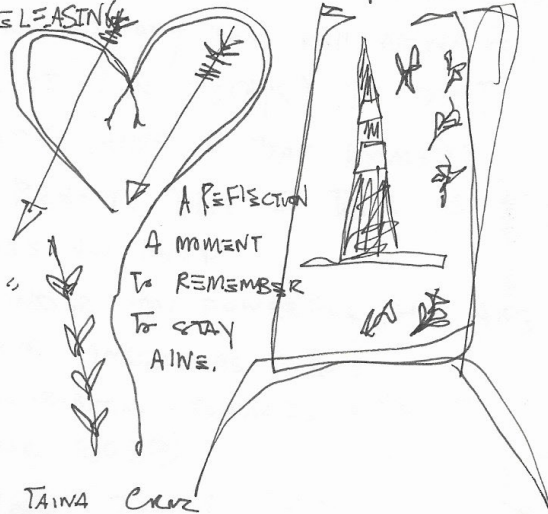


I DREAM OF
A SPACE FILLED
WITH GREEN MOSS
THE MOSS WAS
BREATHING QUIETLY AS CROWS
CAME FLYING "SOARING" TO GRAB
A BITE OF GREEN MOSS.
THE MOSS REPLIED
"TAKES ALL OF ME"
LET THERE BE LIGHT HE SAID...
~~THERE~~ I SEE THE LIGHT
IN YOU

THE PAST ~~AND~~ PRESENT AND
FUTURE ARE ALL WITHIN US

LET IT GO YOU ARE WITHIN ME
LET IT BE WITHIN MY YOUNGER SISTER

I AM RELEASING



A REFLECTION
A MOMENT
TO REMEMBER
TO STAY
ALIVE.

LOVE, TAINA CURE

DEAR ALBERTA SPRUILL AND SEAN BELL,

MY HARLEM FAMILY - YOUR NAMES SPOKEN OUT LOUD
SPREADS HARLEM LOVE. WHAT WAS YOUR FAVORITE MEMORY
WALKING DOWN 125ST? DO YOU REMEMBER THE FIRST
TIME YOU WENT TO AN Apollo SHOW? ~~WHA~~ DID YOU
EAT AT MANNA'S AFTERWARDS? MY MOM USED TO
TAKE US TO THE SOUTHERN BAPTIST CHURCH YOU
FREQUENTLY ATTENDED. I WAS 8 YEARS OLD SEEING
YOUR NAME SPRAY PAINTED ON THE OUTSIDE OF CLOSED
SHOPS - (THE METAL GRATES) WERE FILLED WITH A
VIBRANT HUE OF SUNSET OMBRE, YOUR NAME WAS
HIGHLIGHTEN IN BUBBLE LETTERS. SOME PEOPLE LEFT
STUFFED ANIMALS (TEDDY BEARS WITH A PLUSH HEART)
OTHERS LEFT FOOD WRAPPED IN TINFOIL, CANDLES
WERE LIT. THERE WAS A FLOOD OF TEARS. I SAW THE
SIDEWALK FLOOD. THE ^{SALTY} WATER BROKE DOWN THE BUILDINGS,
IT MOVED THE CARS FAR AWAY. EVERYONE STRIPPED INTO
WATER SALVABLE CLOTHES AND STARTED DOING BACKSTROKES.
I WAS LEFT WITH A BURNING MEMORY THAT WILL NEVER GO
AWAY (BECAUSE I DON'T WANT IT TO ESCAPE) I DON'T
WANT THE FEELING OF BEING ALIVE IN THAT MOMENT
TO EVER GO AWAY. EACH BREATH THAT I TAKE IS
A REMINDER FOR THE LIVES YOU LIVED.

IT IS A REMINDER HOW POWERFUL WE ARE
HOW POWERFUL OUR ANCESTORS WERE.

THANK YOU FOR THE CONTRIBUTION TOWARDS WHO I
AM TODAY (IN THE YEAR 2020)

LOVE, TAINA CRUZ