

CHECKLIST & GUIDE

Keioui Keijaun Thomas: Hands Up, Ass Out
June 06–July 18, 2021

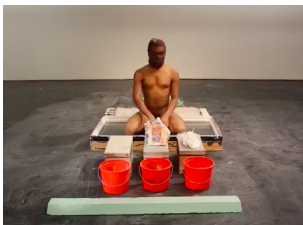
1. *Poetics of Trespassing. Part 1. Absent Whiteness Part 2, Looking While Seeing Through, Part 3. Sweet like Honey, Black like Syrup, 2014–2016*

Video



Part 1. Absent Whiteness, 2014
4 min 36 s, no audio/voice

Filmed by: Nicolas Bermeo, Edited by: Christopher Sonny Martinez



Part 2. Looking While Seeing Through, 2014
4 min 36 s, no audio/voice

Filmed by: Nicolas Bermeo, Edited by: Christopher Sonny Martinez



Part 3. Sweet like Honey, Black like Syrup, 2014
4 min 36 s, no audio/voice

Filmed by: Nicolas Bermeo, Edited by: Christopher Sonny Martinez

2021 iteration: three-channel video installation: 3 SONY Trinitron monitors, 3 white wooden pedestals.

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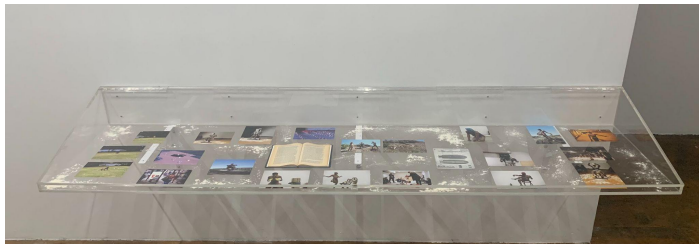
CHECKLIST & GUIDE

Sculpture, assembled on site:



Window View: Covered in Lube, 2014–16, 2021 Glass window, 3 concrete cinder blocks, 3 of Participant’s white envelopes, 3 coffee filters with grounds consumed by Participant’s team, golden yellow yarn, 1 tube of astroglide personal lubricant, 1 jar of vaseline, 1 bag of generic white flour, white faux-mohair mat dusted in flour, 3 small red plastic buckets (favor containers) containing flour, 3 stacks of industrial tri-fold napkins, stack of 200 green paper sheets, “I KNEW U WOULD BE HERE” inscribed in lube.

Case 1: prints, ephemera, documentation



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

Case 1 prints from:

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

Sheer panel



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

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

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CHECKLIST & GUIDE

2. *Distance is Not Separation. Section 1. Selective Seeing: Corners, You, Section 2: Painted Images, Colored Symbols: SHE'S HARD, SHE Q, 2016–2018*

Installation: voice, ephemera, prints



High Yellow: SHE HARD, SHE Q, 2016

Print (copies variable) and audio

13 m 21 s

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

Sculpture, assembled on site



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

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

Mounted prints (left to right)

- *Hands Up, 2021*
20" x 30", digital C-Print mounted on Dibond
Image Credit: T:BA:16 Festival, Portland Institute for Contemporary Art, *Distance is Not Separation: Section 1. Selective Seeing: Corners, You, Section 2. Painted Images, Colored Symbols: She's Hard, She Q, 2016*. Photo by Meghann Gilligan
- *SHE Q, 2021*
30" x 20", digital C-Print mounted on Dibond
Image Credit: *Distance is Not Separation, HOMOCULT 2.0* at Centro Cultural del México Contemporáneo, México City, 2016, Photo by Antonio Zaragoza, Produced by S+S Projects and Perras de Museo
- *SHE'S HARD, 2021*
30" x 20", digital C-Print mounted on Dibond
Image Credit: *Distance is Not Separation, HOMOCULT 2.0* at Centro Cultural del México Contemporáneo, México City, 2016, Photo by Antonio Zaragoza, Produced by S+S

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CHECKLIST & GUIDE

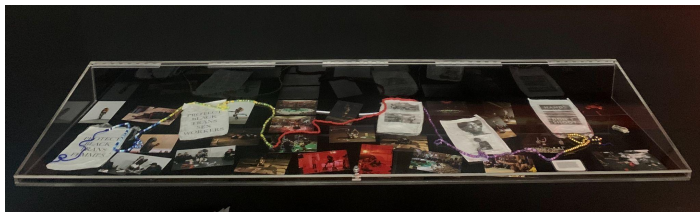
Projects and Perras de Museo

- *Pole Down*, 2021
20" x 30", digital C-Print mounted on Dibond
Image Credit: T:BA:16 Festival, Portland Institute for Contemporary Art, Distance is Not Separation: Section 1. Selective Seeing: Corners, You, Section 2. Painted Images, Colored Symbols: She's Hard, She Q, 2016. Photo by Meghann Gilligan
- *Blur*, 2021
26" x 34", digital C-Print mounted on Dibond
Image Credit: T:BA:16 Festival, Portland Institute for Contemporary Art, Distance is Not Separation: Section 1. Selective Seeing: Corners, You, Section 2. Painted Images, Colored Symbols: She's Hard, She Q, 2016. Photo by Meghann Gilligan
- 3. *My Last American Dollar. Round 1. Tricking and Flipping Coins: Making Dollars Hit, Round 2. Black Angels in the Infield: Dripping Faggot Sweat, Round 3. Whatchu Gonna Do: Marvelous like Marva, 2018–2020*

Framed print (on black back wall)

- *Cum In*, 2021
40 ¾" x 60 ¾", digital C-Print in high-gloss black maple frame
Image Credit: My Last American Dollar, MocA Skopje, Macedonia, 2020. Photo by Sonja Stavrova.

Case 2: prints, ephemera, documentation, text



Digital C-Prints (dimensions variable), beaded yarn, packaging tape-laminated prints from past performances, laminated print of i-Phone note typed by the artist in 2018 that started this final leg of the body of work, 1 last

American dollar that found the artist on the ground outside the gallery leaving her first visit to the space.

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CHECKLIST & GUIDE

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



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

Astroturf, red light, blue plastic disposable cups, two bottles of wine served to Participant team after final performance, plastic pitchers, foil party confetti, paper bags, royal-blue yarn, white duct tape, red Gaffer's tape, black balloons blown up with the artist's breath, black nitrile gloves, pair of red latex opera/fisting gloves.

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

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

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

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

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

- *In the Reflection of Ancient Tides*, 2018
Video, 5 min 14 s and audio/text, duration 5 mins 14 s (separate channels)

2021 iteration: video and audio of *In the Reflections of Ancient Tides* (2018) in one channel, as closed-captions, hot-red projected backdrop, 1 loop with voice/audio, 1 loop without voice/audio.

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

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