TELEPORTER

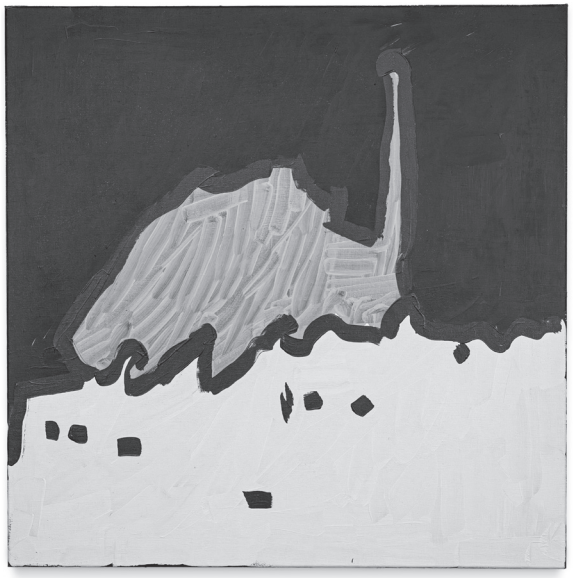
A Quarterly Independent, Summer 2025

September 18 – November 8, 2025

The Righteous Gladness
Michael Mangino

Pictures to Promote Thought
Bill Eppinger
Katie House
Rachel Irgang
Matthew Jacobs
Daisy Rodriguez
Patrick Warner
David Weinhold

Reception:
Thursday, September 18, 6–8 pm



top:
Katie House,
Untitled, 2025,
acrylic paint on
found photograph,
8 ½ × 6 ½ inches

left:
Michael Mangino,
Untitled, 2025,
acrylic on canvas,
36 × 36 inches

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TELEPORTER A Quarterly Independent

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To Make Friends, Not Art by Ada Namanya

Cooking and Karaoke in the Gallery: Where is the Art?

What happens when a communal kitchen and a pub replaces the gallery wall in an exhibition? When audiences, art organizers and artists belt a top 40 song together in open-air karaoke? These are not hypothetical provocations, but by artists and collectives around the world. Here, such as Array Collective's The Druthaib's Ball (2021) from Northern Ireland, Britto Art Trust's Pakghor (2022) from Bangladesh, and Gudskul's Gudkitchen (2022-2023) from Indonesia, the infrastructure of friend-making—kitchens, tables, and benches—has become both the method and the matter of artistic work. Here, art is a social practice. Rather than representational, it is performed, and carried out for the people involved, from artists, organizers, and audiences.

Karaoke in Gudkitchen, at the Fridericianum, part of Lumbung 1 (documenta fifteen), Kassel. Courtesy of Gudskul Archive, 2022, Kassel.

Howard Becker's sociological analysis Art Worlds (1982), which frames art as the product of interdependent labor networks, help us to understand the premise "Make Friends Not Art," once coined by Indonesian art collective ruangrupa: the "artwork" is the social metabolism itself, where roles (artist, curator, audience) dissolve into a dynamic of mutual participation. Those kitchen projects prioritize ephemeral bonds, intimate encounters that humanize us, and exchanges of ideas through spontaneous hangouts. These intangible yet deeply meaningful interactions possess intrinsic value, resisting easy commodification or straightforward evaluation within market-driven frameworks since there were no typical 'art objects' to be circulated and sold afterward from these kitchens. In recognizing these friendly bonds as those artwork's raison d'être, building and running social spaces inside exhibitions compel a critical reconsideration of how institutions assign value to creative practices.

These art projects do not diminish the value or significance of art; rather, it expands what art can embody. It reframes exhibitions as vibrant social spaces, installation as convivial infrastructures, and audiences not merely as spectators but active interlocutors. While all art exists in relation to society—shaped by and shaping its cultural context—some remains representationally distanced from the social conditions it references. But these kitchens and pubs collapse that distance: artworks are not symbolic commentaries on sociality but enactments of it, generating real encounter. Rather than depicting a communal kitchen, this mode of art co-creates and sustains one. The aim shifts from producing objects to making social connections that can extend beyond the timeline of the project. Thus, we can say that through these art projects 'art' becomes a context to a verb—to cook, to argue, to repair. Its politics are no longer allegorical but operational.

These projects reconfigure what Talal Asad (2003) calls power's disposition—the way institutions govern who speaks, who is seen, and how. These kitchen and karaoke projects can invert institutional hierarchies: art handlers become karaoke stars, curators wash dishes alongside visitors, and visitors co-author the art space through shared labor.

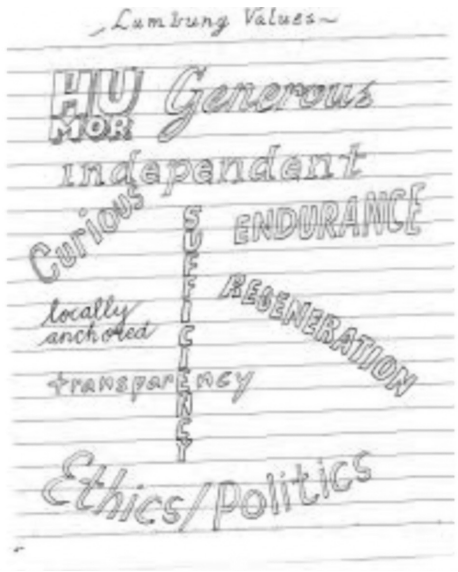
Challenges: Friendship vs. Institutionalization in Arts

Institutions might valorize the aesthetics of conviviality yet find difficulty allocating adequate time, space, and compensation to support these social interactions genuinely. Exhibiting these social spaces as art, the museum becomes a porous space, where the boundaries between art/life, professional/amateur, and host/guest blur. Yet this porosity often generates friction. Not all participants share the same cultural fluency in communal labor; some treat the kitchen as a restaurant, ready to pay for the food, expecting service rather than co-responsibility. The act of hosting can be taken as unpaid emotional labor from the gallery sitters or the artists, which can lead to burnout. Friction between the administration and building rules could compromise these kinds of artworks, not being presented in their true "lived" forms. These live kitchens and pubs (trojan-horsing 'non-artists' friends into the exhibition) may create "chaos" and unexpected expenses which institutions may misread as inefficiency in a "time is money" logic. These moments reveal the limits of translation of the project's intentions and limit of the capability for genuine friendship-making.

Hence this dilemma: genuine friendship may lose its ethical depth and spontaneity when governed by institutional contracts or deliverable-driven frameworks. There is an ethical imperative for retaining friendship's non-instrumentality. If institutions begin codifying friendship through explicit protocols, they risk reducing spontaneous

social interactions into bureaucratic compliance–it is just not the same as those heartfelt midnight talks with a friend which started from knowing the same niche musicians. True friendship can't cave to instrumental goals such as engagement metrics or diversity quotas. Institutional attempts to harness these relational aesthetics risk depoliticizing and trivializing genuine connections, rendering them empty rather than transformative.

In artistic contexts, friendship thrives in spaces that resist institutional demands for legibility. Attempts to formalize friendship frequently misunderstand its logic, which is often inherently wild, nonlinear, and nonproductive. Institutions may aesthetically appreciate communal labor yet fail to integrate the complex rhythms and emotional commitments necessary to sustain such relationships authentically. This problem can be seen as incentive incompatibility: bureaucratic systems structured around professional roles and quantifiable deliverables struggle to accommodate fluid, mutual, emotionally risky relationships that come with friendship.



Infographic of lumbung's core values by artist Indra Ameng, originally published in the ruangrupa Siasat vol.2.

Alternative conceptual frameworks, such as those proposed by Naisargi Davé and Édouard Glissant, offer valuable perspectives. In her work Indifference (2023), Davé critiques institutionalized curiosity, which she characterizes as a colonizing force that attempts to render the opaque knowable and governable. Curiosity, she argues, often becomes a means of possession, rendering social interactions transparent for institutional utility. Davé champions Glissant's "right to opacity"—the ethical refusal to fully disclose or make oneself legible according to institutional norms. "Glissant refuses this requirement for transparency... knowing both to be relations of taking rather than 'giving on and with'" (Davé, 2023, p. 4). This opacity is not withdrawal but rather an ethical stance prioritizing the respect for the unknown, the illegible, and the irreducibly complex nature of human relationships.

Ideally, institutions may support friendship-based practices materially without encroaching upon their internal logic or demanding transparency and legibility. But can it be? Should friend-making art practices exist entirely outside institutional frameworks? Or can institutions willingly cede control, embracing the inherent chaos and unpredictability that true relational practices entail?

Art as Raison d'Être for Friends-making

To make friends, not art (through kitchens, pubs, or any friend-making infrastructure in an exhibition) posits that the most enduring aesthetic experiences may occur when individuals genuinely laugh, cry, dance, and rest together—even if no typical art objects inhabit the gallery. Art, in this sense, transcends physicality and becomes the medium through which profound human connections are cultivated and sustained.

Friendship, in this framework, is not decorative. It is the form and content of the work. It is what remains when the exhibition closes, when the objects are returned or lost. It is what artists take home across continents and currencies: a sense of kinship forged through collaboration, crisis, and care. That, too, is art.

Interview with Kevin P Keenan by Logan Cryer

Kevin P. Keenan took our video call from the driver's seat of his Ford Transit Connect. The cargo vehicle is more than Keenan's personal ride, it symbolizes the money and labor that he's put into working as a freelance sound engineer. In the Philly DIY and experimental music scenes, hardly anyone is going to haul quality speakers, subs, mixers, microphones and cables down into a West Philly basement or up the steps of a gallery or bar. But that's what Keenan did for nearly 10 years. Nowadays, Keenan leans away from low-paying DIY gigs, adding producing and tour managing to his repertoire. Most musicians in the scene have either worked with him or love someone who has; his collaborators include Andy Loebs, Sour Spirit, Cry9c, salami rose joe lewis and hundreds more. The DIY scene probably can't find one person who can fill his gap but hopefully the lessons Keenan left behind can guide a new generation of musicians and music lovers.

Interview has been edited for length and clarity.

Logan Cryer - I have an idea that sound engineering is like being a mechanic, everyone has an ability to engage with it every day to a certain level. If that is true, what are some ways that people engage with sound engineering day-to-day?

Kevin P. Keenan - I think a really simple version of that is just like when you put something on your computer speakers or your Bluetooth speaker and you balance it for the space that it's in. So you put something on and immediately your brain goes, "Oh, this needs to be louder so I can hear the music better, or it's way too loud, I got to turn it down." That is like at its core, the essential element of what sound engineering is. It's just adjusting the program material for the context.

LC - It seems like part of what makes someone a sound engineer, even at an amateur level, is knowing how to use tools to achieve the sound that they want.

KPK - Yeah, I think a lot of people will look at even a simple analog mixer, something that has lots of knobs on it, and they just get intimidated. The experience I've had talking to people who are at least remotely interested in sound engineering is, "I don't want to do it wrong." But the reality is there is literally no wrong way to do it. If it sounds good, no matter how you get it done, that's literally all that matters. The guy who mixes The Rolling Stones mixes on a console from the mid '80s that costs about four grand, and he uses absolutely no outboard gear whatsoever. It's literally just the preamps into the equalizers, into the faders, out to the speakers. So that is as straightforward as it gets, and they're playing Lincoln Financial Field.

What makes you a good sound engineer versus a bad sound engineer on a technical level, not necessarily on a political or personal level, is your taste. You have to have a deep-down understanding of what the artist is going for and not get in the way of that. You are problem-solving until everybody can hear everything that they need to hear in the way that it's meant to be heard.

LC - So in terms of having good sound, why is that valuable when most audiences are not able to recognize high-quality sound?

KPK - If you want people to connect and you want people to keep coming back to your club, or to see your band, it's got to sound good. Some people might not be able to articulate what they didn't like about the performance. They might watch you perform and be like, "Yeah, it was fine." But it could be like there just wasn't enough sub-bass or there wasn't enough clarity in the vocal or that the relationship between the guitar and the vocal wasn't quite right.

As far as live sound goes, at a certain point you have to give people the most value for their money. Meaning if someone's paying $25 or $30 to go to your show, you want to give the audience an experience like it's rarefied air, like you cannot get that experience anywhere else. You want to give them something that is memorable, that's exciting, that they can emotionally connect with. Connecting emotionally and conveying emotion is like the unwritten law of sound engineering when it comes to music.

LC - You started as a musician before additionally working as a sound engineer, what was the experience that made you shift gears?

KPK -The kind of music scene that I started playing in as a musician was like a DIY, third wave emo, kind of punk thing, and sound quality in that world was never really a priority. They would be having shows at someone's basement and sometimes there were shows where there was no PA [speaker]. People were literally shouting through a guitar or bass amp, myself included.

If there was a PA, it was on its last legs. It was just completely thrashed, because people were playing through amps that were from the '70s arena rock era, these massive, super loud tube amplifiers. The drummer would have to compensate by playing really hard, loud cymbals and it was like loudness war. The experience of playing those shows as a musician was a dissatisfaction with the overall sound quality.

Really the turning point was when I started attempting to make high-fidelity electronic music that required a playback situation that was very articulate, very full spectrum; deep bass and crisp highs. Doing that and then trying to play shows in the way that I was playing shows in my guitar band, that was when I was like, "Okay, somebody needs to know how to do this stuff."

I didn't know anybody personally who knew how to be a sound engineer. But as an artist, I wanted people to have a relative experience to what I was feeling while I was making it, or that was at least my idea. At the time I was working full-time so I was able to afford a pretty modest sound system. And then I needed more experience outside of playing my own shows, because playing your own shows and doing your own sound is a nightmare scenario — I don't recommend it for anybody, but I didn't have anybody to do sound for me, so it was my reality. I needed more experience, so I started offering to do sound for electronic shows.

LC - What year is this about?

KPK - 2015 to 2017, so like a post-Death Grips kind of a world. A lot of people were trying to do this harsh, heavy beats, aggressive music, and it had been there before, I'm not saying that Death Grips started it, but I am saying that I was one of many people that were inspired by a combination of Squarepusher, Aphex Twin, Death Grips and even metal and Midwest emo stuff.

LC - What causes such a shortage of sound engineers who both work in DIY contexts and can work with a variety of musicians, particularly experimental,

electronic musicians?

I think a big part of why there's just seemingly a lack of sound engineers is because the good ones, the ones that probably would understand what you're doing as an experimental musician, they're living off really good gigs and those gigs are not noise shows. It's sort of like a class thing where it's like you just have different things available to you based on the economic class that you're in. I feel like a lot of really good sound engineers, they get absorbed into upper echelons of sound engineering because they can make a living doing that stuff.

I think that a good way to get more people involved as sound engineers is for musicians who are starting out, if you have a friend who's even remotely interested in sound engineering, get them in your band. Make them part of the band, and encourage them to give an outside perspective that's not involved with the songwriting necessarily, but involved in making it sound good.

So it's like you've got a four-person band, your fifth person is the engineer. They're part of the band. Get somebody in on the ground floor as your engineer, and have them at all the practices and all the shows. And that would be a great way to have crazy momentum with the way your shows sound. Rather than what's typically happening: a band gets together, they practice in a garage, they practice in a practice space until, at some point, they start playing venues and they have to start dealing with sound engineers. Instead of just a general rock band sound, or whatever the house engineer thinks that your band is doing, having somebody in on the ground floor who really understands what your band sounds like. It makes a huge difference.

LC - You could learn to do sound and you could learn to do it in a way that's oriented around people you care about and not necessarily because it's going to be your full-time job.

KPK - Right, yeah. I think it's like approaching sound as an artist, rather than approaching sound as a service.

Inside the Spectrum of Imagery Vividness by David Dempewolf

> The painter reveals the world as lived, not merely the object as seen, but the experience of that object, the unfolding of the world before the perceiving body. Thus, the visible world is never exhausted by what is objectively given but always retains a secret, an untold story that the painter attempts to make flesh. It is this secret that forms the imaginary texture of the real. —Maurice Merleau-Ponty (Eye and Mind)

This article draws on insights from phenomenology and cognitive neuroscience to reflect on Inside, a group exhibition at Fleisher Ollman Gallery (March 20 to May 22, 2025), that featured paintings and ceramics that explore interior spaces shaped by intentionality, memory and attention.

Walking through the larger of two well-lit gallery spaces, one encountered a thoughtful arrangement of small to medium-sized paintings that depict rooms, objects, animals, and figures drawn from lived experience. Each work emerges from the walls with a chromatic presence that exceeds the limits of digital reproduction, inviting the viewer to become absorbed into the shimmering surfaces. The curatorial framing emphasized shared tendencies across the works: a first-person point of view, degrees of illusionistic depth, attention to edges, and immersive color worlds. Examining these paintings not only demonstrates what can be done with brushes and paint, but also enables one to see through the eyes of another.

The cognitive neuroscientist Adam Zeman's Spectrum of Imagery Vividness provides a conceptual lens for understanding the exhibition's varied approaches towards image making. This continuum spans from hypophantasia, characterized by faint or fleeting mental images, through phantasia, reflecting balanced blending of optical and internal imagery, to hyperphantasia, which involves highly vivid, nearly retinal-like mental representations. Artists move along this spectrum in different ways, shaping diverse painterly and sculptural strategies that connect inner experience to visual perception.

John Joseph Mitchell, Still Life with a Decoy Duck and Mandarins, 2024, Oil on panel in artist's frame, 7 5/8 x 11 1/4 inches

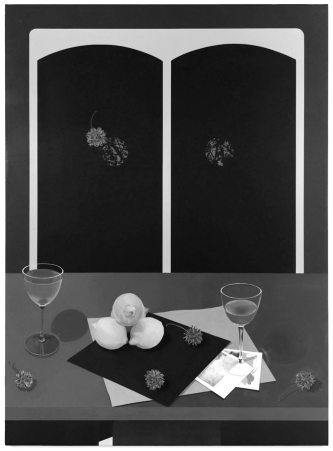
At the hypophantasia end of the imagery spectrum, artists explore interiority through simplification, compressed details, and emergent forms. Julian Kent describes a working method grounded in immediacy and adaptation: "I like the work

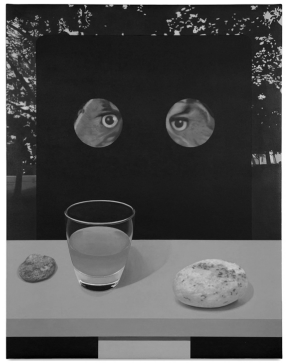
being really intuitive, so just learning as I go... it slowly built up into where it is now." This approach favors spontaneous accumulation over mimetic internal visualization.

John Joseph Mitchell describes painting as a solitary rehearsal of perception and memory: "It feels unknowable to myself, let alone anybody else... There's some solitude in it." The act of making pictures becomes an inward expression of private understanding. Mitchell also details an observational process: "I take photos, make notes, sketch, and make monotypes. Eventually some combination gives way to a painting." The layering of external and internal reference suggests a cumulative, quiet emergence of image.

Ann Toebbe reconstructs domestic interiors by creatively unfolding and flattening space. "I imagine objects flat first, then bend and fold them to make everything fit... The rooms are unstable in terms of gravity but... they feel grounded." Rather than emotional narratives, Toebbe composes what is described as "inventories of my chosen subject's home," centered on structure, memory, and reconfiguration. These works evoke interiority through methods that favor allusion, diagrammatic form, and intuitive development, aligning with mental imagery that is faint, partial, or spatially schematic.

In moderate phantasia, imagery balances observation and imagination. Sarah Pater's work blends observed and invented images: "My paintings are composites... echoing life with omnipresent screens that compel simultaneous views and projections." The paintings reflect an interfacing between contemporary digital visual culture and lived real-world experience.'





Sarah Pater, Blue Skies with Lemons (Souvenir), 2025, Oil and wax on linen over panel, 30 x 22 inches

Sarah Pater, Perspective from the front (Souvenir)2025, Oil and wax on linen over panel, 18 x 14 inches

Sarah McEneaney integrates mnemonic traces and direct observation: "Sometimes an event or memory is the genesis... I use drawings, observation, imagination, photographs—whatever I need. For exteriors, I go on site and make color studies. In the studio I lay out the composition and paint." This process reveals a layering of sensory input and cognitive spatial mapping.

Anjali Goodwin's paintings depict spaces where people share food. Emphasizing point of view, one image presents a table set for a group viewed from above, while another shows an eye-level scene of a cake with a removed slice. In both, objects recede toward vanishing points and are reduced to their essential forms.

At the hyperphantasia end, artists create vivid, immersive images approaching perceptual intensity. Scott Marvel Cassidy describes "overworking a painting... to honor obsessive tendencies and emotional distance." Working strictly from life, Cassidy focuses on controlled brushwork and sustained attention, producing meticulous still lifes that engage both material precision and affective restraint. James Castle, who was deaf and did not use conventional spoken or written language, developed a deeply personal visual language grounded in spatial intuition and tactile engagement. The drawings and constructions suggest complex internal mental models formed through sensory experience and direct interaction with materials.

Kate Abercrombie pulls from sources rich in geometry and visual ambiguity: "I am interested in creating levels of visual legibility... imagery that may not be specifically nameable but has a recognizable quality." This approach invites viewers to explore layered visual structures that balance familiarity with indeterminacy.

Olivia Jia paints "fictional workspaces, desks, archival spaces... metaphors for the mind," describing these interiors as "constructed memory palaces" that visualize "the passage of memory and thought" through precise edge control and subtle tonal transitions.

Michael Levell's ceramics extend the exploration of interiority into tactile and spatial realms. These sculptural objects engage the body and senses, functioning as physical analogs of mental imagery. Levell's work complements the paintings by emphasizing the embodied, multisensory dimensions of imagining space.

Inside reveals how painting and sculpture make visible varied modes of mental imagery and invites viewers to recognize their own capacities for imagining, memory, and perception. By foregrounding the rich spectrum of inner experience, the exhibition emphasizes neurodiversity and fosters empathy for other minds, each shaped by different ways of seeing and sensing. The works offer glimpses into mental image formation across a continuum, from faint or fleeting impressions to vivid immersive scenes. Painting becomes a medium through which interior worlds are not only expressed but shared, bridging cognitive difference through visual form.

"Star study, portrait of my mother", Oil on panel, 7 x 5 inches, 2023, Photograph by Alina Wang

"Color study (Qing dynasty painter in yellow)", Oil on panel, 8 x 6 inches, 2025, Photograph by Matthew Sherman

Interview with Jessica Smith, Chief Curator at the PMA by CX Timon

Jessica Smith, PhD, is Chief Curator at the Philadelphia Museum of Art (PMA). She led a team of curators that combed the PMA's collection to bring us the current exhibition, Boom: Art and Design in the 1940s, which is open through September 1, 2025. I sat down with Jessica in the museum cafe to talk about the show.

CX Timon - We're here to talk about Boom: Art and Design in the 1940s. Can you tell me a little bit about how the show came about?

Jessica Smith - We've had all of the curatorial teams several years ago workshop this idea: a permanent collection exhibition focusing on work from the 1940s. It's an extraordinary strength of the museum's holdings. And at that moment, there wasn't very much on view. We had this kernel of an idea, and then got a new director and got other things on the exhibition calendar, and put the idea up on the shelf. And then something shifted, we had an opening in our exhibition calendar, and it created this opportunity about a year from the opening, almost exactly a year ago from now [May 2025], which is a quick clip for an institution like this. We try to work three to five years out for these major exhibitions. The nice thing about working with the permanent collection is it's all here. You don't have to worry about loan request letters and packing or shipping.

Then we put together a curatorial team. Amanda Bock was focused on prints, drawings, and photographs; Dilys Blum focused on costume and textiles; Elisabeth Agro was responsible for craft, decorative arts, and design; and I was kind of championing painting and sculpture. I conceptually really wanted to lead with costume and textiles, then craft, decorative arts, and design because they're such special parts of the collection. Many museums don't have great strength in those areas. Very few museums have robust costume and textiles particularly. And right now, we don't have permanent costume and textile galleries.

So once we got our small team together, we thought, okay. We had this very small condensed checklist from the initial brainstorming. Let's cast our nets and see what we really have. And it turns out the museum had 24,000 things that we could consider.

That was looking a little bit at the long 1940s, a database search from 1938 or '39 to 1951. But an extraordinary quantity of material, much of which was from prints, drawings and photographs because we have great depth there. Just in terms of numbers, that's the biggest part of the collection. So then we were like, oh my goodness, what do we do? We started sifting, sifting, sifting, sifting through to try to come up with a mixture of works that – for people who knew the collections well – would be familiar and then some wonderful surprises. We really wanted to let the collection lead the way in terms of the stories that we wanted to tell. We also felt very strongly about focusing on the 1940s as a decade because so many publications about this period focus on the post war period, 1945 and after.

It's a natural break for very logical reasons. But there's something of a misconception that creativity stopped during World War II because of the war, which was in fact so consuming on so many fronts. But in fact, I think the show demonstrates that people find a way to move creative ideas forward and continue to work despite restrictions and adversity. That's a really, I think, positive, inspiring theme that runs throughout the whole project.

CXT: You mentioned the use of costumes, design, and consumer products. I noticed there's a Chemex coffee maker in there, which I've seen in my friend's apartment. There's the Navy chair, which I've definitely seen around.It was really nice to see those ties into the real, present day. But also it's not a painting or a sculpture. Can you tell me more about the decision to include design objects like this, commercial products?

The Emeco 1006 ("Navy chair") and a Chemex coffee maker among other objects from the 1940s

JS: Some of the most fun I had in the early stages of this project was showing initial draft checklists to people and watching people flip through and say, that's from the forties? It [the 1940s] is this moment of genesis for so much, for so many ideas. Particularly in design, it's notable because objects were conceived of, the idea was birthed, in the 1940s, but it didn't go into production until later on. It continues in some instances to be in production. It feels very of the moment. It feels very contemporary. You could go and buy some of these designs that are newly made. But to think back to the moment where it was a new idea, I think is a really exciting way to both shine a light on that time period and see how it connects to current circumstances.

CXT: I also noticed that the show seems to be quite linear. You walk in – and I really appreciated, by the way, the auditory experience as well, just to set the tone. And so we sort of start with the late Harlem Renaissance and end (sort of) in the Atomic Age-design for the home. Can you expand a bit more on why you chose a linear model?

JS: I'm interested that you picked up on that. Because I think if you were to line up the objects on the checklist, it's a bit less linear than it may seem. In general principle, yes, the first run of galleries focuses on the first half of the decade and then the second half does concentrate more on the post-war period.

Part of that was because of the way things grouped together. The first section gave us the most trouble because how do you start? Right? At one point, we talked about starting with the Great Depression. And then we're like, well, that's kind of a bummer. And we didn't really want to hit people with World War II right as they walked in the door. Instead, this idea of artistic communities and people arose.

The early 1940s in The United States is a moment that in my mind is really characterized by both stasis and rupture. The United States is recovering from the Great Depression. Europe is already at war. There's the fear that war could be on the horizon. But people are, like, getting on with their lives. And that is something that's kind of interesting to remember and to focus upon. The [Elsa] Schiaparelli material particularly is an interesting point in that first section, because of the way you come up on it. And it's also a reminder that it's not just work from The United States. And that's such an interesting story: Schiaparelli's business was in France. The first outfit that is on that platform is a jacket that she actually wore on a trip to The United States to deal with her business interests here. Those are actually quite political garments, all three of them, in different ways. You don't necessarily think of clothes as being political. That was a leitmotif that is more or less apparent throughout the whole show: the impact of the war that manifests in different ways, but without being too didactic about it.

Three pieces designed by Elsa Schiaparelli. The vest on the right uses homemaker motifs - objects of the garden and kitchen - in a professional-style garment.

Curiously or not, there are not that many works in the collection that really directly focus on the war. That really felt like the natural theme to take in that second section where it's most obvious. So if you look in the nooks and crannies and read all the labels, you'll see that, because war had such an impact on so many people in so many different ways. It's an undercurrent but it's not necessarily what's obvious in the works of art themselves.

CXT: Sure. I think you soften the blow on the way in. I mean, to see paintings of just joy and dancing coming out of the Harlem Renaissance, to see the [Beauford Delaney] portrait of James Baldwin was lightening because you kind of do expect, in the forties, the immediate discussion of war.

The second or third room in the first train there, with women's military clothing and the TASS posters, was very intense for me.

JS: Yeah.

CXT: It's very, I mean – we've talked about the timing of this show as well. This project started well before November's elections, well before a lot of changes that have happened over the past couple months. I work in higher ed and just yesterday they terminated all international students at Harvard. My program at Penn is 80-90% international. These are heavy times. I know people are very afraid of the world war phrase—and, potentially, phase—coming up.

JS: Yes.

CXT: This was the parallel I just couldn't get away from. Can you expand more on that room and the TASS posters especially?

JS: The TASS posters are really quite extraordinary objects that have never been on view. Actually, 40% of the works on the [curatorial] checklist have never been on view before, for different reasons. In that instance, it's because they were folded up in a box, presumably since the 40s, so they needed to be conserved before they could be shown.

And there are things [in that room] that would need appropriate context. You wouldn't necessarily think to show the WAVES uniform or the Red Cross uniform if it didn't have an appropriate context around it. Also in that space, there's the amazing photograph by Margaret Bourke White of the air raid over Red Square, which was a new acquisition. So there are all different reasons why things have not been on view before.

U.S. military propaganda during WWII encouraging women to enlist in a newly-formed, segregated division of the armed forces.

But the TASS posters are so large and represent this very interesting moment. The first one of the three has been particularly striking to people because of the way it shows the moment where the Soviet Union and Great Britain and the United States became allies against Germany. [This is the poster] with Hitler and Mussolini cowering behind the little umbrella and the [Allied] lightning bolts.

And then political landscapes shifts after the war and into the Cold War. The same poster might not be something that would have been popular to have on view at the museum in the sixties. They're so interesting to me because they're so big and it was a moment where people in the Soviet Union wouldn't have had television, and conveying current events was challenging. The group of artists that were making these posters would get news of something, conceptualize, design. Often there's poetry or text included. And then they're hand stenciled. With a stencil, so they would be basically the same design, but with nuances since they would each be hand done. And then they would be put up in storefront windows as a way of getting the news out, literally out on the street.

Margaret Bourke White, who did the air raid photograph, also photographed the artists making these posters and was instrumental in this initiative of getting a group of them into museums in the United States so that people would have an understanding of what was going on.

CXT: [As a warning] for viewers seeing the show, I was particularly struck by the second one with the boar-wolf.

JS: Oh, yeah. Oh, it's intense

TASS poster depicting Germany as the ill-intentioned "volk-moralist" (moralistic wolf), which complains that humans are defending themselves

CXT: Very intense. And for viewers seeing the show, I mean, that's one touch point [to be prepared for, but also] there's this underlying theme of the war and strife that is particularly difficult. But I left this show quite elevated and happy because I think, and you had mentioned this earlier, there's this really great – it's well demonstrated so the viewer can pick it up – this really great theme of 'the creativity doesn't stop.' Right?

JS: Right! We're still here. We're still doing stuff.

CXT: We're still dancing.

JS: Yes!

Due to space constraints, the second half of this interview will be published in our Autumn edition of Teleporter. Boom: Art and Design in the 1940s is open through September 1st.

Being Nature: *Super/Natural* by Judith Schaechter at the Michener Museum, Doylestown PA by Misha Wyliie

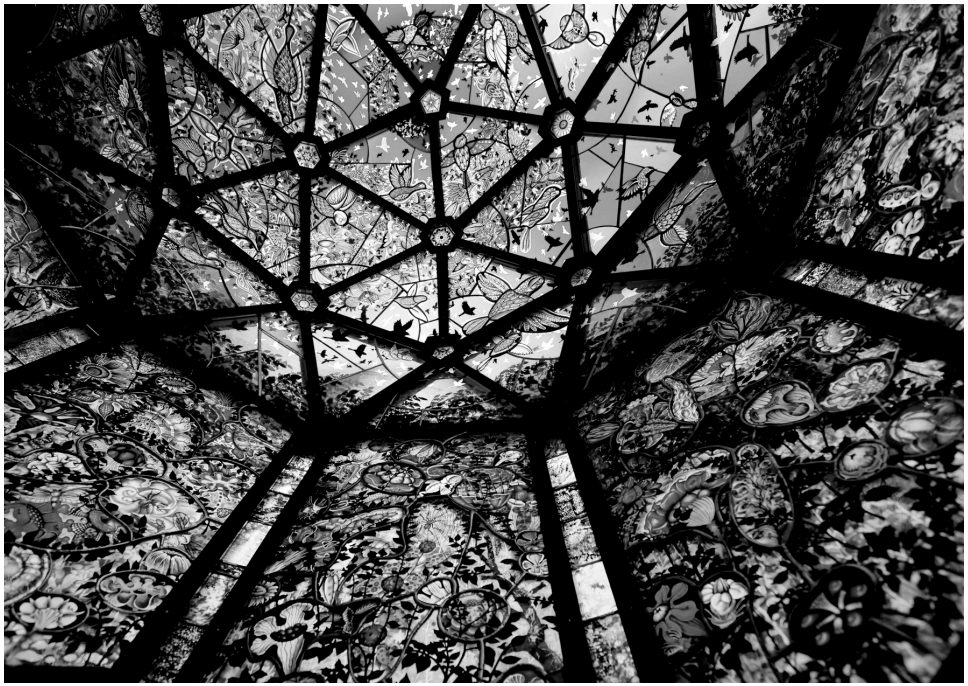
Artist and long-time Philadelphia resident Judith Schaechter is known for her dramatic and beautifully crafted stained glass works. Her latest solo exhibition, Super/Natural, opened this April at the Michener Museum debuting an ambitious new piece: a stained glass dome that viewers can enter along with 9 stained glass windows made in the past 15 years. Curated by Laura Turner Igoe, Ph.D., the Michener Art Museum's Gerry and Marguerite Lenfest Chief Curator, the exhibition will be on view in Doylestown through September 14th before traveling to The Museum of Craft and Design in San Francisco.

Expanding on Schaechter's skill for visual storytelling, Super/Natural shows us a world where nature is the director and humans the actors. Engraved on the stained glass windows and the central dome, her signature doll-like figures populate the windows in static poses, dreaming, sitting, and gazing and contemplating. Their faces however are active with emotions, an activity reflected in vibrant, densely detailed psychedelic representations of nature. As Schaechter succinctly put it in an interview with the Michener, "We are ultimately connected to, not just observing, nature."

An abundance of flora and fauna appear throughout the works. Though recognizable as flowers, insects, birds and snakes, each specimen is entirely invented by the artist, inspired by a life of looking, as she put it in a conversation we had in her neighborhood in South Philly this Spring. In Super/Natural, the use of the imagination in representation plays an essential role in our relationship with the natural world. The act of looking is sanctified as a sensual and creative process. The possibility for humans to stand apart from, study and identify nature at a remove, does not exist in Scheachter's cosmology nor is it desired. With this, Super/Natural demotes the myth central to the Enlightenment: the pursuit of an objective, true representation of nature.

Schaechter has long been an active member of Philadelphia's artist communities. Since '93, she has influenced many generations of Philly artists as a professor in local arts programs such as UArts, PAFA, and currently Tyler School of Art and Architecture. She moved to the city in 1983 and has been a city-dweller ever since, a detail the curator Laura Igoe likes to point out in relation to how her work shows many ways that our relationship with nature is mediated.

The centerpiece of the exhibition is an ambitious new work, a confessional booth-sized stained glass dome, from which the show derives its title. Nine stained glass panels on wall-mounted light boxes surround the dome selected by Igoe in collaboration with Schaechter. In addition, the exhibition offers insights into the depth of craft in Schaechter's work with preparatory drawings of one of the panels as well as a video showing the artist's process of engraving and layering to create her textured and colorful images.



Judith Schaechter Super/Natural (detail)

The dome stands eight foot high by five foot wide and is composed of 65 glass panels with an exquisitely and densely painted landscape. Between the hours of 11am and 3pm, viewers can enter and sit on a single chair placed in the center of the dome for a period of time (around two minutes when I attended) monitored by a gallery sitter. From 3pm until 5pm, the dome is illuminated from within showcasing the dazzling colors of her glass work.

Though this medium is typically a feature of the built environment, Super/Natural is only the artist's second exhibition of her stained glass work with architectural dimensions. The first was in 2012 at Eastern State Penitentiary, where she installed 17 stained glass windows as a part of the institution's ongoing series of artist interventions. This body of work included a large window titled, "The Battle of Carnival and Lent", depicting a chaotic scene of 96 figures engaged in fighting, playing and watching each other. The remaining windows were installed in a number of the prison cells designed after monasteries with the notion that isolation would

encourage reflection on one's crimes and restoration of one's morality. These windows show figures in uncomfortable poses, crammed into the tight space of the skylight. This work highlighted the punitive strategies shared by both the Catholic church and the U.S.'s penal system, providing an opportunity for viewers to reflect on the effects of solitary confinement and the conditions of chosen versus forced isolation.

The dome continues Schaechter's project of employing the history of stained glass as a religious art to question secular meaning-making systems. Instead of saints and gods, Schaechter's stained glass images present nature as the object of worship, specifically through biophilia, a design term for the desire to commune with nature.

The landscape of the dome is organized in three tiers: an underground of bones and richly patterned earth, an aboveground of dense flora with insects and other land-dwelling creatures crawling throughout, and a blue sky of birds that starts on the wall and stretches across the domed ceiling, again, all of which are a product of Schaechter's imagination

The dome and the biophilia theme framing the exhibition are the result of Schaechter's participation in a two year-long residency that she completed at the Penn Center for Neuroaesthetics, a research center at the University of Pennsylvania that studies the neural systems involved in our experience of and reactions to beauty. As the Center's Artist in Residence she closely observed their research, sat in on meetings, labs and lunches, and participated in discussions, all the while producing the drawings of flora and fauna that would make their way into the dome.

Schaechter's connection with Penn's Center for Neuroaesthetics began with her encounter with the book The Aesthetic Brain: How We Evolved to Desire Beauty and Enjoy Art, written by the founding Director of the Center, Dr. Anjan Chatterjee, but her interest in the relationship between cognitive science and art goes much further back. She was raised by devout atheists and doesn't recall entering a church until she was 15. Her father was chairman of microbiology at Tufts University, and according to Schaechter, often expressed his disapproval of religion, planting a seed of curiosity in her. Later in life during her studies at RISD, she encountered another dogma in the anti-decorative glass program that valued theories of conceptualism and phenomenology and science-inspired, abstract artworks. Schaechter developed against the grain, pursuing her curiosity for spirituality through art-making and the ornately pictorial tradition of stained glass.

According to Schaechter, she and Dr. Chatterjee were on the same page from the beginning that they did not want the work she made through the residency to look like science. "No illustrations of brains" as she recalls. Far from it, Super/Natural celebrates the creativity in misguided, highly decorative representations of science, inspired in part by her research into the history of natural illustration from the 16th to 18th century. Two things interested her about this period of illustration; that it was an art profession women were permitted to have, and that it was filled with falsehoods and myths about the natural world that the discipline claimed to be truth. In our conversation, she cited one particular Dover encyclopedic-like publication, a bestiary that included a fact about beavers, that they devoured each other's testicles as a territorial strategy. "This is a myth!" she said excitedly as we agreed on how widely read such Dover publications were before Wikipedia.

Through her own imaginative drawing style, Schaechter's work invites us to consider how seeing the natural world as it is may be harder to achieve than we assume. In the dome "Super/Natural", the flowers depicted throughout the middle tier of the dome's walls appear to have recognizable parts but the whole remains unfamiliar. The bugs, snakes, and spiraling flock of birds have exaggerated, stylized and at times physically impossible features. Filled with imaginative creations, "Super/Natural" not only shows us nature, but shows how influential humans can be in the process of making nature visible. Like the fabrications of early natural illustrations, when we look at a flower, we may also be remembering, naming, identifying, comparing, or interpreting. Our mind fills in the gaps in an endless process of making sense of reality. Subject to the mediation of language and cultural practices and beliefs, Schaechter's work is a reminder that we constantly engage in a creative transformation of nature into meaning, memory and fantasy. The unconscious, unknowable dimension of the human imagination then becomes one of the protagonists of Super/Natural's Cosmos. We are shown the potential of our very minds to create through Schaechter's own unleashed imagination, and that this makes us a part of the mysteries of the natural world. In times that tempt us to double-down on the Enlightenment era dynamic of us versus nature, Schaechter's work offers a humbling but productive counter-narrative, a willingness to look with wonder and curiosity at the ecosystems we both cocreate and are created by.

ACKNOWLEDGEMENTS by Shana Cohen-Mungan

The acknowledgements section is where an author typically lists people who supported the writing process. In texts that pose as the product of a singular voice, the acknowledgements often gesture toward the polyphonic truth: that the self is always relational. I am my mother, my neighbors, my childhood collection of rocks, and my first grade teacher, Ms. Slaughter. In this essay, I hope to acknowledge the alterity at the heart of my voice and ensure that the others who are present in this

piece don't go unnoticed. I am very grateful to Teleporter for creating a space to share writing and for helping this piece come to life. Many thanks to the quarterly independent's collective members: David Dempewolf, Randy Gilmore, Ava Haitz, Gesya Siregar, CX Timon, Logan Unsen, and Misha Wyllie. Their generous attention and conversations have made contributing to this publication a true honor.

The three most important qualities in a person are inquiry, consideration, and kitchentable. I read that in a letter; the pages swirled with print. All I could decipher was that one sentence. Ever since waking from that dream last September, I've been telling that enigmatic message to almost everyone I encounter. Out of those conversations—many of which happened at kitchen tables—the most memorable are with Elijah Ames, Leo Biehl, Kalia Boutier, Caro Campos, Willow Clayton, Marielle Cohen, Rosalyn Deutsche, Ellie Esterowitz, Jonathan Flatley, Tapiwa Gambura, Panu Hejmadi, Collin Kawan-Hemler, Homay King, Naomi Lawrence, Matt Mungan, Sonya Ontiveros, Umika Pathak, Aubree Penney, Federico Perelmuter, Jack Pryor, Lindsay Reckson, Frankie Rokita, Lia Schifitto, Aydan Shahdadpuri, Gus Stadler, Robert Ubell, Yolanda Wisher, and Gabrielle Woolley. The meanings of inquiry and consideration seemed straightforward—curiosity and care, respectively—but the third term threw me. Kitchen tables are objects with a supportive, horizontal surface, but "kitchentable" seems to refer to something else—something that may happen at the kitchen table, but is distinct from the object. I needed to speak with others to access the wisdom of that dream, the mystery of kitchentable.

When Naomi asked about my associations with the dream, I thought of two artists. The first was Gregg Bordowitz. In a video called "Testing Some Beliefs," Bordowitz, following the philosopher Henri Bergson, says that freedom is not only negative ("freedom from tyranny, freedom from hunger, freedom from oppression") but also positive, through duration. Bordowitz gives an example: "you're having a meal with a friend and you lose track of time and you look down at your watch and you just realize that two hours have gone by and you don't know where they went." The kitchen table is a site of freedom through relation. It's the place where friends gather, share nourishment, speak, listen, hold each other, and in that tangle of exchanges, become "suspended within a kind of timelessness" where "there's the freedom to possibly see the world in a different way, to possibly make a different choice."

My other association was Carrie Mae Weems's Kitchen Table Series, particularly the three images called "Untitled (Woman with Friends)" in which three women assemble around the table. In the first image, Weems covers her grieving face with her hand, while her two friends, one standing and one sitting at the empty table, respectively lay a palm on her shoulder and on her wrist. Perhaps her friends are asking what happened or listening for a response. In the second, all three sit in silence around the table which now holds three water glasses, a knife, and an ashtray for the cigarettes that Weems smokes. As if alchemizing their grief, the three women share an uproar of laughter in the third image, which registers their movement due to a longer exposure time. The consolation, contemplation, and rapture of the three images could correspond to those three qualities from my dream. When trouble finds you, come to the kitchen table; ask questions, sit with what emerges, and maybe open an aperture just wide enough to slip into a fit of freedom.

Carrie Mae Weems, Untitled (Woman with Friends), 1990, Archival pigment print, Triptych: 40 x 40 inches (101.6 x 101.6 cm), © Carrie Mae Weems, Courtesy of the artist and Gladstone, New York, Fraenkel Gallery, San Francisco, and Galerie Barbara Thumm, Berlin

I have immeasurable gratitude for Rosalyn Deutsche, my great aunt, without whom my work and life would be very different. I have written extensively about her late friend, writer and AIDS activist, Douglas Crimp. Another recent essay of mine centered around Morgan Bassichis, an artist whose book she gifted me. In this essay, I attempted to steal away from her influence but ended up citing her friend, Gregg Bordowitz. Then, I learned that she has already written about Kitchen Table Series. I'm trying to accept my indebtedness as her male niece, and my debt in general. I'm part of a tradition, which is not to say a hefty, precious chain hung from the ceiling, each link passing down into the next until there's me. Rather, I look to where I'm currently writing this essay: the kitchen table in my childhood home. Aunt Roz's book Not-Forgetting, Weems's Kitchen Table Series monograph, and Sara Ahmed's Queer Phenomenology sit beside me on the round-cornered, horizontal surface with my laptop, my parents' candle holders, and a black ceramic bowl from my maternal great grandmother. My inheritance is a set of objects on the kitchen table. I can pick them up, throw them out, or adjust them into arrangements that might please me.

In Not-Forgetting, Deutsche connects Weems's 1990 photo-text, Kitchen Table Series, to the contemporaneous "woman-as-image" discourse that turned away from demands for positive "images of women" and toward engagements with

representation's role in the production of subjectivity. Weems said that when she made Kitchen Table Series "everybody was … talking about" Laura Mulvey's essay, "Visual Pleasure and Narrative Cinema," which theorizes "woman-as-image" as a signifier of "to-be-looked-at-ness." Mulvey's essay was important for Weems, but the conversation around it excluded race. "This universalization of the White female body," Deutsche argues, "meant turning a blind eye to the specificity of the violence exerted against the Black female body in White supremacist imagery." With Kitchen Table Series, Weems counters the flattening effect of this exclusion by picturing complex, intimate details of a black woman's daily life. In the first of "Untitled (Woman with Friends)," the standing friend holds a comb in her hand, seeming to offer hair care as an invitation to rest. This offering foreshadows the image that follows the triptych, in which the same friend brushes Weems's hair. The other friend, who is white, is absent from this scene of care. Each of the friends' subjectivities are shaped by their singular experiences of everyday life, down to their places at the table, their role in this specific act of hair care, their speech, and the subtle ringing sound when their fingernail taps a drinking glass. Kitchen Table Series shows details of complication, the unstable ground surrounding any signifier. Thus, Weems's intervention is not only to show that the generalization of the white female body erases black women's experiences, but also that, in general, identity categories collect large groups of individuals whose complicated lives exceed any shared signifier. Kitchentable is this defiant, quantum dance of the signified.

In the essay "Compassion," Weems argues that writings on her work have held a narrow focus on the category "black woman photographer," leaving the work "stuck in the discourse around race," and with many other aspects of the work remaining unquestioned, like the relation between text and image. The fourteen text panels of Kitchen Table Series tell the story of a woman who begins a romantic partnership, becomes a mother, goes through a traumatic confrontation with her partner that leads to a breakup, then lives on as a single person. The written narrative passes over the twenty photographs' details—discarded peanut shells, ashtrays, and the kitchen table itself—and the photographs may not immediately register some of the textual information—song lyrics, actions outside the frame, and snippets of conversation—but the differences within Weems's work are more than those between just any image and its caption. The sequence of tableaux don't exactly correspond to the text's diegesis, which lags behind the images like the everyday stories exchanged between friends following some event from the day before. For example, the text's violent climax comes between two images of the main figure alone, first staring straight into the camera, then feeding a pet bird. The pictures of grief come earlier in the sequence and it is inconclusive whether they are in direct response to the text's scene of trauma, which never appears. There's the narrative of a relationship and a related sequence of photographs; and there's a viewership who Weems invites to make connections and meanings (or not) out of the gaps between the two. Weems brought her camera to the kitchen table to contend with trauma's presence in everyday life and the transformative potential of aesthetic practices like storytelling, performance, and photography. Then, she transports kitchentable—as a practice of convening, a dilation of apertures, a labor of care, a ritual curation of detail, a plan to acknowledge—into the gallery or book through the triangulation of image, text, and viewer, whom she may lead into a deeper awareness of traumas that they might not engage otherwise.

I must acknowledge that my dream was actually a nightmare. I left out two key details. The letter had a sender—my estranged ex—and continued beyond that first, impactful line about the three most important qualities. The next sentence said: "You don't have them." Once massively important presences in each others' lives, we haven't spoken in nearly four years. In my view, there are at least two limits of relationality: how comfortable I am communicating when I feel hurt, and then, whether I feel heard. My thanks for these two insights goes to Gregg Bordowitz and Lindsay Reckson, respectively. I've been lucky enough to experience inquiry, consideration, and kitchentable with friends, including those listed throughout this piece and so many more. We seek. We sit with what emerges. We share what we find. But I've also hurt others, and experienced hurt that felt too much to bear, let alone say, and when I've said it anyway, the disintegration of listening only compounded the harm. Sometimes you just need to break up.

In Essex Hemphill's poem "Fixin' Things," the speaker describes the nourishing experience of talking about difficult memories from childhood—his father's departure, his mother's grief, and his violent relationship with his brother—at a kitchen table with someone who might be a lover but is definitely a friend. This conversation leads the speaker to the realization that he barely knows his brother. Entwining inquiry with consideration and kitchentable, the speaker asks a series of questions about how his brother interacts with the world, then he assesses the distance between them, and wonders how, as an activist who "publicly advocates for Black brotherhood," he and his brother might sit down together "across a common table touch." To speak with a friend about traumatic experiences and feel heard can be healing and empowering, as can delivering a speech to an activist group, and both can be very difficult. Perhaps even harder is the work involved in repairing the personal relationships that have caused so much harm and continue to haunt our poems and our dreams. Hemphill's speaker asks: "O sweet dream, when will you come to me with answers?" When the dream answers with a nightmare, how can you come to the world with sweet questions?

Can We Locate This Place, This Step? by Mara Cahill

Flat grey stacticsea gazes out
alone, or with one other, no more.

Skin sloughs off
– a gash, a reach, a wisp
(a melancholy sunbeam catches dust)
opens, grasps at, fades.

Flat grey | upper left,
static bleeds red.

Title quotes Paul Celan's "Meridian Speech"

Drawing by Clay Tenhula

She lands fluttering her wings, reflecting purple and blue on the pond below

a golden road weaves through the city and out through the tunnel Wheels

curve and grip the pavement on the big narrow hill

Two people embrace the globe

A world unknown where forms from beyond, apart and alike, dance together

A special cup, made of the earth, is home to a single eye

This landscape has layers, peel them back, and lead us back to reveal the future

Multiple paths to choose, up or down

That is up to each of the you's inside the you of our you

If you fold the energy that glistens in the sunlight and try to fit it in a small frame

The form will eventually find a way to break free

An Anecdoted Topography of Plants[1] by Sara Davis

The house is tall and narrow. The brick is pale red, almost pink. The front door is pale blue. You can see none of this from inside the front room, which has white walls and windows[2] that are tall and narrow, like the house.

In the first window, next to the front door, there is an array of small succulent plants[3] growing in tiny white pots on the sill. One is shaped like a wide, loose rose, with pale green leaves tipped in pink.[4] Two have longer stems with plump green leaves that form a petite rosette at the stem tip. One is just a rosette without the stem.[5] A golden pothos vine trails from a white pot suspended from the ceiling by a teal macrame hanger. This vine has 18 green heart-shaped leaves[6] alternating along its stem, and one leaf-to-be still folded up at the tip of the vine, which just brushes the yellow striped chair below.[7]

In the second window, there is a second array of small succulent plants on the sill, growing in pots of different shapes and sizes. In two tiny white pots and a small pot shaped like a white whale, the succulents form loose, purplish rosettes with longer stems. In a small gray pot is a thin and thirsty-looking Christmas cactus.[8] In a pot shaped like a classical bust, the succulent is a short, wide rosette with sharp points.[9] In front of the window there is a lightweight metal wine rack[10], painted white, with a flat narrow surface that holds five more pots. An avocado plant[11] sprouts from a tall white pot. The stem, maybe a foot high now, looks fragile. It leans against a

[1] With apologies to Daniel Spoerri (*An Anecdoted Topography of Chance*).
[2] Through the windows, I can see a narrow street, a row of tall narrow houses across the narrow street, and a few pigeons circling a pothole in the street. The pothole contains some water, probably from my neighbor's garden hose. She feels bad for pigeons in the summer heat.
[3] None of the names or species of these succulents are known to me.
[4] I purchased this succulent from a discount store, which also did not know its name or species. [5] The small rosettes all grew from succulent leaves given to me by a friend who works in catering. She staffed an event where every table had an adorable succulent arrangement which were thrown away at the end, except the ones she tucked into her purse.
[6] Pothos belongs to a "shy-flowering" family of plants, but I have never seen any pothos flowering at all. [7] Last time my plant-loving friend came over to watch TV, I asked her how to trim the pothos. She taught me to cut near the yellowish nodes along the stem, which will sprout roots if the cutting is placed in water.
[8] The Christmas cactus[a] was given to me by a woman in my adult ballet class.
[a] A Christmas cactus needs 13 consecutive hours of darkness to bloom. No matter where I put mine, it does not bloom or make new leaves or even plump up with water. I've had it for almost two years.
[9] The sharp rosette was grown from one of the fallen leaves of a succulent I picked out at a workshop about how to plant and care for succulents.[b] The original sharp rosette was crushed when I moved to the tall narrow house two years ago. But, with time, even a crushed succulent can become a new, whole succulent.
[b] I attended this workshop with a group of three friends who were hoping to quiet our anxious minds by planting succulents, and also hoping to share information regarding a fourth friend who had just checked into a detox clinic. I still think of this succulent as belonging to the friend who went to the clinic, although in the end he never saw it.
[10] No wine bottles, at present.
[11] A year ago, I sliced open an avocado and saw that its pit was cracked and a small root was poking through. This is that avocado. I have never successfully grown one from a pit before.

copper-colored trellis. The long oval leaves[12] look healthy and exuberant, like arms thrown wide for an embrace. In a yellow-green pot, a dark green hoya australis[13] twines around an octagona copper-colored trellis. The vine is bursting with rounded waxy leaves.[14] The other pots (white, gray, and pink) hold plant cuttings: two hoya, two golden pothos.[15]

On a shelf built into the wall next to the second window, behind the teal couch, a variety of haworthia[16] with blunt fleshy leaves grows In a copper-colored ceramic pot. A pearl and jade pothos with 13 small leaves curls from a small blue pot on a wooden coaster.[17] A neon pothos[18] bursts from a gray-green pot elevated on a short metal plant stand. It has 22 big heart-shaped leaves, tightly clustered, which just brush the shelf. A long golden pothos vine with 18 large, heart-shaped leaves dangles from a white pot suspended from the ceiling by a teal macrame hanger. A light designed especially for plants—a long narrow tube emitting only red and blue light—is clipped to a blue ceramic bowl.[19]

Opposite the front door, there is a gray-carpeted staircase. Upstairs, there are more houseplants: two more golden pothos vines[20], a few succulents, and a tall money tree[21] that has finally stopped dropping yellow fronds. Behind the stairs, there is a door that leads to the yard. The yard is concrete and bursting with plants; terra cotta pots and plastic planters and metal stands line the low walls, which disappear behind a profusion of leaves.

[12] When the avocado plant makes a new leaf, I sing to it: "A new leaf! After oh so long, there was a true leaf. Suddenly, a green—not a blue—leaf..." and so on.[c]
[c] The melody is based on "A New Life" from the *Jekyll and Hyde* musical.
[13] The hoya was also given to me by the woman in my adult ballet class. In return, I gave her three cuttings from my spider plants, which live outside in the summer.
[14] Allegedly, hoya make beautiful waxy flowers as well. Mine makes only leaves, but many of them. [15] I had planned to give one cutting of each plant to each of my partners, but they both live with cats.[d] Instead, if the heat ever breaks, I will put them on the sidewalk outside the house and post a photo to neighborhood plant group online.
[d] Pothos is toxic to cats. Hoya is not but they still shouldn't eat it.[i]
[i] I don't have cats, but I used to. I had two cats from the same litter who used to sleep in one soft gray pile. One of them died three years ago. That's when I started growing houseplants. The surviving cat had arthritis and was not interested in climbing up to chew on their leaves. She died two months ago. They were both very old, as cats go.
[16] This is a succulent! I know its name!
[17] Two years ago, a big tree branch fell in my brother's yard and smashed part of his roof. He wasn't happy about the roof but he used a chainsaw to cut the branch into round disks and gave me the disks. I dried them out in the oven and varnished them and use them for plants and coffee mugs. [18] The neon pothos and the pearl and jade pothos were given to me by a neighbor having a sidewalk sale last fall. I stopped to buy a set of pet stairs for my arthritic cat, and admired her outdoor plants, so she threw in the cuttings for free.
[19] The bowl was a graduation present from the man who funded my college scholarship. I am not sure why I kept it all these years, except that I have not been given very many presents by rich men. [20] All four golden pothos vines originated with one cutting given to me by a man[e] I knew almost three years ago. His pothos plant was lush and leafy with many vines. My cutting just grows in one long continuous vine with big or small leaves, and its cuttings grow the same way.
[e] He brought the cutting the second time we met, which was at my house to have sex. I was very moved by the gesture. The third time we met, which was at his house to have sex, I brought turmeric ginger syrup that I make at home. We didn't meet a fourth time because by then I had met my partners.
[21] The money tree was given to me by a friend who was moving to California.

But you cannot see them from the front room. You can only see the door, and the windows full of houseplants, and a little bit of street from the windows. The street is quiet.

SPECULATIVE ASTROLOGICAL GUIDE FOR ART COLLECTIVES by Gesyada Siregar

Ever found yourself struggling in collaborative practice, trying to make sense of your art-friend's work style? In this edition, we highlight three out of twelve zodiac in this quarter:

Gemini
The one who talks the talk, whether for public presentation, hosting guests or filling the awkward silence in internal brainstorming meetings. They talk soooo much – don't be surprised when they forget what they said previously in a meeting. They have a short-attention span for projects and are terrible with numbers. Their skills at making excuses will be a positive thing for writing appealing grant proposals or curatorial texts. They can be those members who hoard all the catalogs and leaflets from exhibitions in their home but rarely read them.

Cancer
With their sensitivity, they are observant of other members. They might bring up something you said to them, word for word, from "the summer of 2010." They feel the feels, hence the moodswings that the other members have seen and eventually gotten used to. Seasoned members know to leave them alone when they seem gloomy: you don't want to aggravate the sensitive crab. They are reliable for doing tasks, such as reports, making PPTs, workshop material, budgeting and other paperwork, but don't take them for granted. Cancer has all the juicy gossip about other members. Helplessly romantic, they are very likely to bring their family, lovers, and spouses to the collective events or projects.

Leo
The mother, the boss, the sun, the leading force to keep the projects running. The one who won't get angry easily and can maintain their chill in the middle of the storm. But you don't want to mess with them–do not wake the sleeping lion. They pride themselves on the projects they successfully manage, so remember to compliment them. They seem okay to do things on their own but don't be fooled, their pride will also make them shy to ask for help. If they are ill, they are often unstoppable, continuing their work due to their pride. You can ask them when the group cannot decide what food to order.

Dear Ms. Mountain,
Lately it seems like all of my friends are unhappy. Nothing seems to be good enough for them, no job or amount of money. They're frustrated in their relationships or frustrated with being single. Don't even get me started on the daily news cycle conversations. Is it wrong to be happy when they're not? I do want to be happy and enjoy life when I can, but I feel guilty and lonely more and more. What should I do?
Elizabeth of Isolation

My dear Isolation,
Close your eyes and stare into the sun. In it you see your face as a child smiling, along with every face you've ever seen smile at you that you can recall. The faces turn to balls of every existing color. The balls start farting. As they fart they send themselves flying. The perimeter of the sun becomes a container for this pool of flying and ricocheting balls. You are illuminated by the brightness of this gaseous, raucous ball pit. Open your eyes and let the balls fly out. Find a face that can catch your balls but don't be discouraged when you don't. Keep letting them fly. Your balls are infinite.

PHILADELPHIA ART GALLERIES:

5U Space
319 N. 11th st. Philadelphia, PA
info.5uspace@gmail.com

Arch Enemy Arts
109 Arch St, Philadelphia, PA
www.archenemyarts.com

Automat
1400 N American St, Philadelphia, PA
www.automatcollective.com

Blah Blah Gallery
907 Christian St, Philadelphia, PA
www.blahblahgallery.com

Big Ramp
2024 E Westmoreland St, Phila, PA
www.bigrampphilly.com

Box Spring Gallery
1400 N American St Philadelphia, PA
www.boxspringgallery.com

Cerulean Arts
1355 Ridge Ave, Philadelphia, PA
www.ceruleanarts.com

COMMONWEAL
1341 N Mascher St, Philadelphia, PA
www.commonweal.gallery

The Colored Girls Museum
4613 Newhall St, Philadelphia, PA
www.thecoloredgirlsmuseum.com

F.A.N Gallery
221 Arch St, Philadelphia, PA
www.thefangallery.com

FJORD
1720 N 5th St, Philadelphia, PA
www.fjordspace.com

Fleisher/Ollman Gallery
915 Spring Garden Phila, PA
www.fleisher-ollmangallery.com

Free Library of Philadelphia
1901 Vine Street, Philadelphia, PA
www.freelibrary.org

FRIEDAcommunity
320 Walnut St, Philadelphia, PA
www.frieda.community

Fuller Rosen Gallery
319 N 11th St Unit 3-I, Philadelphia, PA
www.fullerrosen.com

Grizzly Grizzly
319 N 11th St 2nd floor, Philadelphia, PA
www.grizzlygrizzly

Gross McCleaf Gallery
123 Leverington Ave, Philadelphia, PA
www.grossmccleaf.com

InLiquid Gallery
1400 N American St. vvPhiladelphia, PA
www.inliquid.org

The Icebox Project Space
1400 N American St, Philadelphia, PA
www.iceboxprojectspace.com

James Oliver Gallery
723 Chestnut St 2nd Fl, Philadelphia, PA
www.jamesolivergallery.com

Larry Becker Contemporary Art
43 N 2nd St, Philadelphia, PA
www.artnet.com/galleries/larry-becker-contemporary-art

Locks Gallery
600 S Washington Square, Phila,
www.locksgallery.com

Marginal Utility/2C books
319 N 11th St #2, Philadelphia, PA
www.marginalutility.org

Mount Airy Contemporary
25 W Mt Airy Ave, Philadelphia, PA
www.mountairycontemporary.com

The Galleries at Moore
1916 Race St, Philadelphia, PA
www.moore.edu/the-galleries-at-moore

Muse Gallery
52 N 2nd St, Philadelphia, PA
www.musegalleryphiladelphia.com

Off The Wall Gallery
347 S.13th St Philadelphia, PA 19107
www.offthewallgallery.org

Old City Jewish Arts Center
119 N 3rd St, Philadelphia, PA
www.ocjac.org

PEEP
1400 N American St #109, Phila, PA
www.peepprojects.org

PENTIMENTI
145 N 2nd St, Philadelphia, PA
www.pentimenti.com

The Print Center
1614 Latimer St, Philadelphia, PA
www.printcenter.org

Pink Noise Projects
319 N 11th Street, 2LPhiladelphia, PA
www.pinknoiseprojects.com

Practice Gallery
319 N 11th St, Philadelphia, PA
www.practicegallery.org

Rush Arts
4954 Old York Rd, Philadelphia, PA
www.rushphilanthropic.org

Stanek Gallery
720 N 5th St, Philadelphia, PA
www.stanekgallery.com

Taller Puertorriqueño
2600 N 5th St, Philadelphia, PA
www.tallerpr.org

Temple Contemporary
2001 N 13th St, Philadelphia, PA
www.tyler.temple.edu/temple-contemporary

THINKER MAKERS SOCIETY
320 Race St, Philadelphia, PA
www.thinkermakerssociety.com

Tiger Strikes Asteroid
1400 N American St #107, Philadelphia, PA
www.tigerstrikesasteroid.com

TILT Institute for the Contemporary Image
1400 N American St. Philadelphia, PA
www.tiltinstitute.org

Museum for Art in Wood
141 N 3rd St, Philadelphia, PA
www.museumforartinwood.org

Ulises
1525 N American St Studio 104,
Philadelphia, PA
www.ulises.us

University City Arts League
4226 Spruce St, Philadelphia, PA
www.theartsleague.org

William Way LGBT Community Center
1315 Spruce St, Philadelphia, PA
www.waygay.org

Works on Paper
1611 Walnut St # B, Philadelphia, PA
www.wpartcollection.com

Wexler Gallery
1811 Frankford Ave, Philadelphia, PA
www.wexlergallery.com

Young Artist Program
www.theyap.org

Vox Populi
319 N 11th St #3, Philadelphia, PA
www.voxpopuligallery.org

PHILADELPHIA ART MUSEUMS:

Arcadia University Art Gallery
450 S Easton Rd, Glenside, PA
www.arcadia.edu/exhibitions

Arthur Ross Gallery
220 S 34th St, Philadelphia, PA 19104
www.arthurrossgallery.org

The Barnes Foundation
2025 Benjamin Franklin Pkwy, Phila, PA
www.barnesfoundation.org

The Clay Studio
1425 N American St, Philadelphia, PA
www.theclaystudio.org

Da Vinci Art Alliance
704 Catharine St, Philadelphia, PA
www.davinciartalliance.org

The Fabric Workshop and Museum
1214 Arch St, Philadelphia, PA
www.fabricworkshopandmuseum.org

Institute of Contemporary Art
118 S 36th St, Philadelphia, PA
www.icaphila.org

La Salle University Art Museum
1900 W Olney Ave, Philadelphia, PA
www.artcollection.lasalle.edu

Museum for Art in Wood
141 N 3rd St, Philadelphia, PA
www.museumforartinwood.org

The Pennsylvania Academy of the Fine Arts Museum
118-128 N Broad St, Philadelphia, PA
www.pafa.org

Philadelphia Museum of Art
2600 Benjamin Franklin Pkwy, Phila, PA
www.philamuseum.org

Woodmere Art Museum
9201 Germantown Ave, Philadelphia, PA
www.woodmereartmuseum.org

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