



Tali Hinkis, LoVid

**Protest Blanket, 2020**

Cotton, felt, synthetic fibers, dye, paint

Overall: 46.5 x 29 in.

2020.3

**Artist Statement, Tali Hinkis (LoVid) – Protest Blanket**

"This piece was created in two parts. In 2019, I was part of a collaborative installation that took place in Southampton Arts Center. For the show, I experimented with dyeing cotton fabric, sewing it with quilt filling and fusing the dyed fabric with my digitally designed and dye-sublimated synthetic fabrics. It was a long process and the result felt like an empty canvas that I later kept in my studio. More than wall hanging tapestry, it has the weight of an object to be touched, folded, and moved around the room. It felt less like a gallery object and more domestic or intimate but without any utilitarian purpose.

I am Jewish, an immigrant, and white. I frequently work with fabrics and though my work is not representative, it reflects the scale of a body, or maybe something to fit into a suitcase. I'm drawn to the texture of rough stitches, the kind that are visible, like torn clothes and homemade patches, that make us think of the hands that made them.

When the Black Lives Matter protests came together after the murder of George Floyd, I was practicing relatively strict social distancing with my family. Along with an artist friend, Annemarie Waugh, I organized a community memorial installation at Gallery North, entitled "A Wishful Gesture." The installation was an invitation for anyone in our community to drop off artworks, protest signs, poems, or flowers in support and solidarity with the black community. We wanted to create a place for peace, but also a place to mourn victims of police brutality collectively, to hopefully start a conversation about a new future of equality. That is when I painted BLACK LIVES MATTER, NO JUSTICE NO PEACE on the quilt and the empty canvas found its purpose.

I am not sure that I know what it means to others that a white mother put those words on a blanket. But I can say that Black Lives Matter is a powerful slogan we say out loud and we wear on our tee-shirts to communicate where we stand on this basic issue. Internally, I know that “matter” doesn’t sum it up, that there is too much pain and injustice that I don’t understand. And that being anti-racist means to constantly stay humble and listen.”

### **Artist Bio – Tali Hinkis, LoVid**

LoVid is Tali Hinkis and Kyle Lapidus working together since 2001. Throughout our projects, we explore the ways contemporary society and culture seep into our individual and collective consciousness, shaping human’s perceptions. LoVid's work includes immersive installations, sculptural synthesizers, single channel videos, tapestries, stained glass, participatory projects, mobile media cinema, works on paper, and multimedia performance. Collaborating since 2001, LoVid’s work has been exhibited, performed, screened, and presented internationally among others at And/Or Gallery, Klaus von Nichtssagend Gallery, Real Art Ways, Good Children Gallery, BRIC, Elizabeth Foundation for the Arts, Parrish Museum, Issue Project Room, Mixed Greens Gallery, The Science Gallery Dublin, The Jewish Museum, MoMA, Lampo (Chicago), Tectonics Festival TLV, The Kitchen, Moving Image Art Fair, Daejeon Museum (Korea), Smack Mellon, Netherland Media Art Institute (Netherlands), New Museum (NY), ICA (London), International Film Festival Rotterdam (Netherlands), and their videos are distributed by Electronic Arts Intermix. LoVid’s projects have received support from organizations including: Wave Hill, The Robert Rauschenberg Foundation, Graham Foundation, UC Santa Barbara, Signal Culture, Cue Art Foundation, Eyebeam, Harvestworks, Wave Farm, Rhizome, Franklin Furnace, Turbulence.org, New York Foundation for the Arts, Lower Manhattan Cultural Center, Experimental TV Center, NY State Council of the Arts, and Greenwall Foundation.



Shari Cummings  
**“Who Too Believe,”** 2020  
 Digital print  
 12 x 15 in.  
 2020.4

**Artist Statement, Shari Cummings – “Who Too Believe”**

“The goal of all of my work is to inspire questions and connections. I create images using symbols that already hold meaning, in hopes that the viewer will find new meaning through their memories of having seen these symbols, and their conclusions about why these symbols are being juxtaposed in this way.

This piece, a mixed-media digital print, is my reaction to the violence that permeates the American culture, experience, and set of norms; and my answer to the questions: Why must things be this way? Must they, truly? Violence is a requirement for the functionality of systems that do not intend to benefit those whose backs the systems are built on. And, in order to uphold these systems, the violence must be so well disguised that the victims do not even register it as such. Language must be altered, behaviors renamed, morals bent. There must be no question of whether or not what they are participating in is wrong.

The normalized rhetoric in education and political discourse of the US tokenizes instances of progress in the realm of human rights, claiming them to be representative of the whole of our history and current experience. This is the greatest violence inflicted on the citizens of this country. We believe misogyny, racism and queerphobia are nonexistent because of the few “rights” that have been awarded to the marginalized. But what about the wrongs we have been taught to look away from? Or rather, the wrongs that are disguised as benefits to our communities? We are so deep that we cannot imagine a world where violence is not used to uphold civilization because we have been tricked into believing that the sources of violence are pillars of our communities. What if we were the pillars?”

**Artist Bio – Shari Cummings**

Shari Cummings was born and raised on Long Island and attended Stony Brook University. She is a musician, interdisciplinary artist, and historian specializing in the music of early cinema and arts of African diaspora. She is a classically trained pianist and cellist; and her artistic and academic interests include film scoring, jazz studies/performance, cultural theory, and expanded cinema. She is a resident silent film accompanist at the Museum of Modern Art in New York, private tutor for young artists and musicians, and community organizer/educator in the NYC microcinema and local art scenes.