

# In Plain Sight

A Collection of Responses from the  
University of Washington Community

## A NOTE FROM THE EDITORS

The fourteen artists of *In Plain Sight* strive to tell stories untold, to elevate voices that have been undervalued or deliberately silenced, to reveal aspects of our public narratives that have been obfuscated, and to reimagine histories for the future.

This associated guide shares written contributions from fourteen members of the University of Washington community who hold identities underrepresented on campus. The only parameters we gave the contributors involved design restrictions and a limit of approximately 300 words, including whatever UW affiliations they chose to share. In these pages, you'll find poems, essays, reflections, reactions, applications, interpretations, and questions in sequence with the works as you encounter them.

We offer this guide as an alternative to the traditional museum wall text, suggesting new models for what it means to engage and respond to art and giving license to those outside of the institutional framework of the museum to voice their perspectives. We encourage you take it with you as you spend time in the museum today. We hope what you read here will spark conversation about the role of art in addressing systemic injustices—where it succeeds, where it frustrates—and our responsibilities in the ongoing dialogue. We look forward to continuing this conversation with you!

We would like to thank Henry staff members and UW faculty, staff, and students for the multiple ways they supported this project. And we would like to express sincerest gratitude to the fourteen contributors for their time and commitment.

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*In Plain Sight*  
November 23, 2019 - April 26, 2020

This collection was funded by a Diversity and Inclusion Seed Grant from the University of Washington Office of Minority Affairs and Diversity.

# Panthers woven on a Whitebear

on william cordova's, *Stand Up Next 2 a Mountain*  
(5011 B. Whitebear y M. Tagawa)

BERETTE S. MACAULAY

MA Cultural Studies  
Interdisciplinary Arts and Sciences  
UW Bothell

Black Cinema Collective  
Black Embodiments Studio  
GoMAP  
Jacob Lawrence Gallery

you don't have to say everything for every/Thing to be considered  
walls can be wi(n)dowed or bridged  
within codes of exterior refusal  
*un/fixed*

transcendental ruin resurrected in another geography  
*un/obstructed*

opaque objects fiction-ed on purpose  
for another time

connecting an/other People  
but with-out the spectacle, with/out new bounds,  
without "positional superiority"

Because...

aren't We All *up/rooting* amputated histories?

by Moten's assertion we can avoid the *recrudescence of resisting*:

whereas –

the norm of the missing,

the norm of the invisible,

the norm of the resistance / -to the norm

but rather –

the *ante-survivance* answer

the *un/writ* transcultured knowns

that exist in other worlds out-side, before,

and beyond the anti-structures

From the South, he casts north, new igneous juxtapositions

recruiting Ancestors of a few thousand years,

chiseled records *be/fore* the New World,

watering/out settler Spectres to reimagine the *im / migrants*,

detained through caged memories by *arrivants*

Our *ghostly* fluidity whose earthly hues intersect at Black river rocks

weave transistor placements as temporal grey testimonies

conjured

at each Daybreak.

Suspension.

We stand trans/fixed by this:

*Loves, we were never lost ...*

The Henry Art Gallery is located on the historic and contemporary lands of the Duwamish, Suquamish, and Muckleshoot nations and other Coast Salish peoples who call the waters and lands of the Salish Sea home. We invite you to join us in this acknowledgement and reflect upon this context.

# Henry

HENRY ART GALLERY

[HENRYART.ORG](https://henryart.org)