

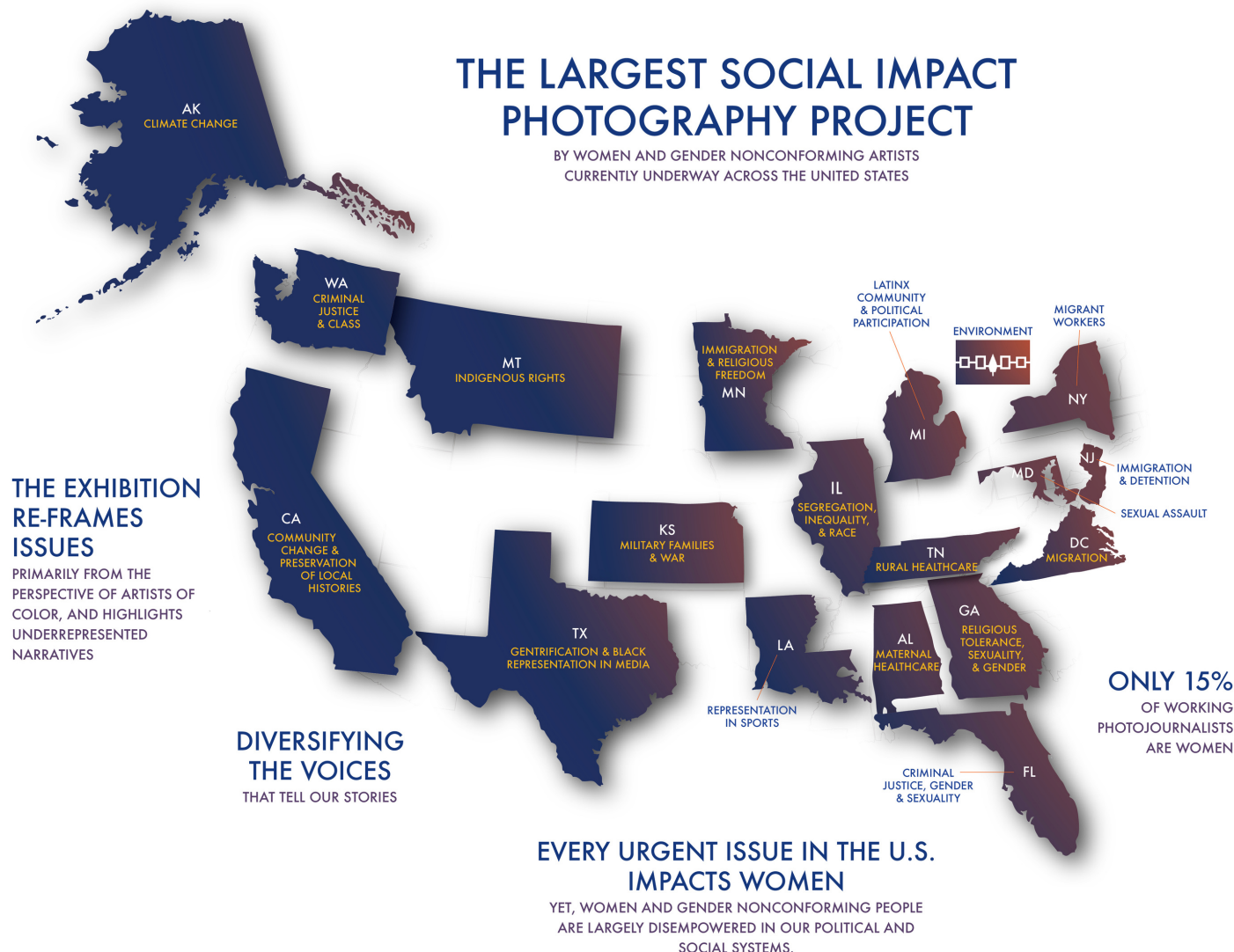


WE, WOMEN

# EDUCATION RESOURCE GUIDE

# THE LARGEST SOCIAL IMPACT PHOTOGRAPHY PROJECT

BY WOMEN AND GENDER NONCONFORMING ARTISTS  
CURRENTLY UNDERWAY ACROSS THE UNITED STATES



**We, Women**, the largest social impact photography project by women and gender nonconforming artists, is currently underway across the United States. This project unravels the legacy of power structures constructed and maintained through decades of “othering” through imagery. Further, *We, Women* showcases an inclusive approach to photography, demonstrating that agency and social change happen when collaboration and community engagement are central in a photographer’s practice.

Born out of frustration over the country’s deep political divisions across issues of economics, race, gender, and beyond, *We, Women* fosters action and dialogue. Our artists create images collaboratively, visualize underrepresented experiences, and amplify existing grassroots organizing around our country’s most pressing issues.

As one sweeping narrative, this traveling exhibition, *The Power of We*, maps shared experiences across geography and demographics. Collectively, these projects demonstrate that we as individuals and as communities can envision a different future for this country: to unleash the power of “we.”



# WHAT IS THIS GUIDE & HOW DO I USE IT?

This Education Resource Guide accompanies The Power of We: a national touring exhibition of the We, Women project launching July 13, 2021 in Brooklyn Bridge Park, New York City. You might use this guide as an introduction to the exhibition, as a follow-up to your visit, or as a virtual way to experience the work of these artists.

The introductory questions invite you to think more deeply about collaboration and community—core values that weave throughout the We, Women exhibition. Using the Artist Resource Guide Index, you can dive into each of the 19 We, Women projects created by 23 artists across the United States. Individual artist pages include project descriptions, artist bios, guiding questions, and more. All of the content in this guide can also be accessed online at [photoville.com/ww-edu](https://photoville.com/ww-edu). There, you'll also find video interviews with each We, Women artist, in which they speak about their projects, processes, and practices. We hope that these materials enhance your experience of this work and prompt meaningful questions and new understandings.

The screenshot shows a web browser window displaying the Photoville website. The page features the 'We, Women' logo, which consists of a stylized 'WW' in orange and purple, with the text 'WE, WOMEN' below it. The main heading is 'Education Resource Guide'. The page is divided into several sections: 'PARTICIPATING ARTISTS' (listing 23 artists), 'WE, WOMEN IS A PROJECT' (founded by Emily Schiffer, Davidella Villazana, Davidella Zalman, Laura Roumanos, Amy Yenkin, Rina Malonzo), 'LEAD FUNDING PROVIDED BY' (Open Society Foundations, Ford Foundation), 'EDUCATIONAL PARTNER' (PhotoWings), 'EXHIBITION PARTNERS' (Brooklyn Bridge Park, Anchorage Museum), 'INSTITUTIONAL COLLABORATORS' (Magnum Foundation, For Freedoms, Kickstarter), and 'COMMUNITY COLLABORATORS' (Diversity Photo, MFOR, The Everyday Projects, Authority Collective, Indigenous Photograph). A 'SHARE' section with social media icons is at the bottom right. The page also includes a 'What is this guide, and how do I use it?' section with introductory text about the guide's purpose and how to use it.

**Photoville**

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## WE, WOMEN

### Education Resource Guide

**What is this guide, and how do I use it?**

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**PARTICIPATING ARTISTS**  
Annie Flanagan and Ashley Teamer, Aini Yoon, Barbary McInerick, Courtney Santos Briones, Deborah Espinosa, Ericka Jones-Craven, Anita Pouchard Serra, Koral Carballo & Jessica Avila, Kameelah Janin Rhoades, Karen Miranda Rivedeire, Katie Basile, Mayella Rodriguez, Muna Malik, Rosem Morton, Rowen-Renee, Sol Ayazendi, Stacy Karpitz, Tally Irvine, Tonika Lewis Johnson, Willow Naomi Curry & Tiffany Smith

**WE, WOMEN IS A PROJECT**  
**FOUNDED BY**  
Emily Schiffer, Davidella Villazana, Davidella Zalman, Laura Roumanos, Amy Yenkin, Rina Malonzo

**LEAD FUNDING PROVIDED BY**  
Open Society Foundations, Ford Foundation

**EDUCATIONAL PARTNER**  
PhotoWings

**EXHIBITION PARTNERS**  
Brooklyn Bridge Park, Anchorage Museum

**INSTITUTIONAL COLLABORATORS**  
Magnum Foundation, For Freedoms, Kickstarter

**COMMUNITY COLLABORATORS**  
Diversity Photo, MFOR, The Everyday Projects, Authority Collective, Indigenous Photograph

**SHARE**  
f t

# LET'S LOOK CLOSER

Historically, photography has focused on a single author and given this person (the photographer) a great amount of power. It's been common practice that a photographer finds the "subject" and creates an image, thereby determining the meaning and value of the person, issue, or place in the picture. These images then categorize and control narratives—and communities. But are there unintended—or intended—consequences?

We, Women asks: What if we chose to photograph differently? Who is the person making the image and what is their relationship to what is pictured? What if authorship and power were shared? What if images were co-created and shaped by communities who appear in them?

## LET'S QUESTION SOME PHOTOGRAPHY ASSUMPTIONS

- Is an image a whole truth? Or is it a perspective?
- What is being left out? What is being forgotten or erased?
- What is the difference between "taking" and "making" a photograph?
- Why do you think words like "shoot" and "capture" are connected to photography?
- What does it mean to be the "subject" of a photograph? What might a "subject" be subjected to?
- Who should decide what a photograph means?
- What are the steps of the photographic process? Is any step more or less important than others?
- Who comes together to make a photograph? (i.e. Photographer, producer, journalist, editor, collaborators, community members) How would you describe their working relationship?

# WHAT MAKES A PROJECT COLLABORATIVE?

This working definition is a collection of responses from the We, Women artists and founders. Where and how do these show up in each of the projects?

ASKING QUESTIONS

DEFINING OUTCOMES TOGETHER

CREATING SAFE SPACES

MIXING IDEAS

INCLUSION

CEDING POWER

REPAIRING HARM

MULTIPLE PERSPECTIVES

AUTHORITY SHARED WITH PARTICIPANT

REPRESENTATION

OPENNESS TO CHANGE

AUDIENCE INTERACTION

ONGOING, FULL CONSENT

MOVING AT THE SPEED OF TRUST

BREAKING DOWN INVISIBLE WALLS

ACCESS TO PARTICIPATION

MENDING RELATIONSHIPS

FOLLOWING INSTEAD OF LEADING

DIALOGUE AND CONNECTION

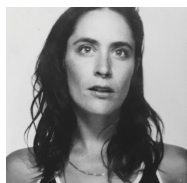
COMMUNITY FIRST

# QUESTIONS TO LOOK DEEPER...

Represented within these projects are many different social issues and a variety of creative strategies to address them. Pay attention to both the issues and the strategies and how they may connect to your work and your community.



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DEBORAH ESPINOSA  
*CRIMINAL JUSTICE & CLASS*

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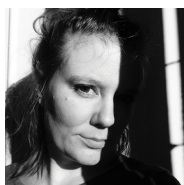
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ERICKA JONES-CRAVEN  
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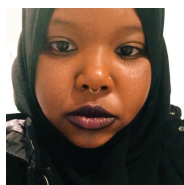
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ANITA POUCHARD SERRA,  
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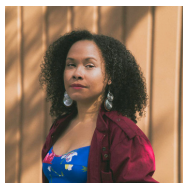
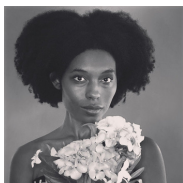
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TONIKA LEWIS JOHNSON  
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WILLOW NAOMI CURRY & TIFFANY SMITH  
*GENTRIFICATION AND BLACK  
REPRESENTATION IN MEDIA*

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# LADY BLEU DEVILS

## ARTIST NAME

Annie Flanagan, Ashley Teamer



## WEBSITE

www.annieflanagan.com  
ashleyteamer.com

## SOCIAL MEDIA

@AnnieFlanagan  
@ATeamer

## LINK TO ARTIST TALK & EXHIBITION BANNER

[www.wewomenphoto.com/artist-annie-flanagan-ashley-teamer](http://www.wewomenphoto.com/artist-annie-flanagan-ashley-teamer)



## ABOUT THE PROJECT

She laces up her sneakers, a cross hangs around her neck. Her blue warm-up shirt reads "Create Yours" in bold, white letters. Headphones in, she grabs a basketball off the rack, the sound of each dribble echoing off the walls as she steps closer to the court. Without skipping a beat, she jabs left, squares up, shoots, swoosh. The buzzer rings. After coach Rome reviews the plays, the team gathers in the center of the locker room: arms up, they pray. In 1973, after the passage of Title IX, Mary Dixon Teamer founded Dillard University's Lady Bleu Devils in New Orleans, Louisiana. Nearly 50 years later, Mary's granddaughter, Ashley Teamer, along with friend and collaborator Annie Flanagan, have documented the present day Lady Bleu Devils team over the course of two years. They've witnessed them become the 2018 Gulf Coast Athletic Conference champions as well as how their deep interconnections and unwavering community grew over the seasons. Through a billboard series in New Orleans coming this year, their project inserts Black women in the landscape of the city, highlighting the significance of the team and the relationships and complexities of each player in their pursuit of athletic and academic excellence at a historically Black university.

## ABOUT THE ARTISTS

Annie Flanagan is a photographer and journalist based in New Orleans, Louisiana. Their work is rooted in the documentary format and focuses on gender, sexuality, and the environment throughout the United States. Annie has been recognized and supported by organizations including the Alexia Foundation, POYi, and New Orleans Photo Alliance. Their clients include The Washington Post, The Players' Tribune, AARP, Mother Jones, Neon Magazine, CNN, The New York Times, and Smithsonian Magazine.

Ashley Teamer is an artist from New Orleans, Louisiana. Her multimedia artwork explores the nuances of Black femininity through painting, collage, and video. Ashley's work has most recently been exhibited at Siena Heights University, Ogden Museum of Southern Art, Los Angeles LGBT Center, and Echo Park Film Center.

### GUIDING QUESTIONS

- **What are you drawn to in the artwork and why? What moments and emotions are pictured throughout?**
- **How does the design and collage of these images bring you through time and space? Does it remind you of anything or feel familiar? If so, how?**
- **How do you think athletics can play a role in building a sense of self and community?**





# TO BE AT WAR

## ARTIST NAME

Arin Yoon



## WEBSITE

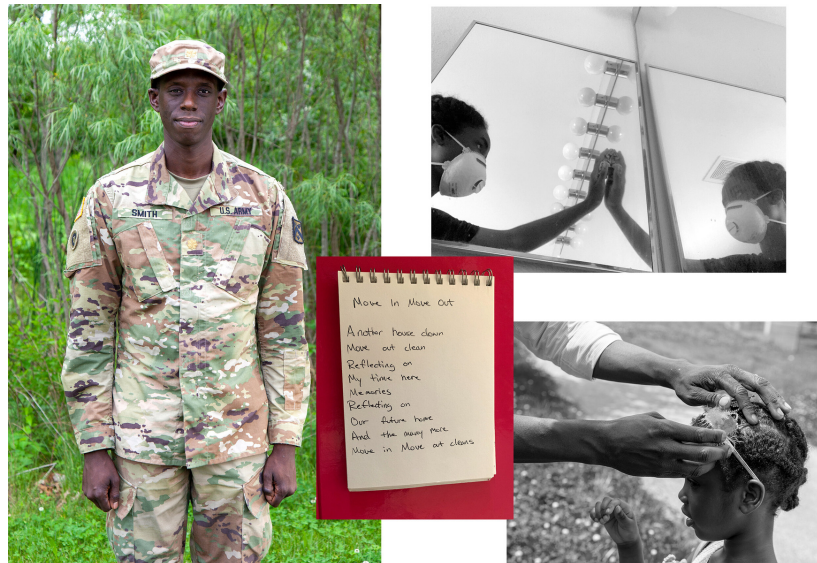
[www.tobeatwar.com](http://www.tobeatwar.com)

## SOCIAL MEDIA

@ToBeAtWar

## LINK TO ARTIST TALK & EXHIBITION BANNER

[www.wewomenphoto.com/artist-arin-yoon](http://www.wewomenphoto.com/artist-arin-yoon)



## ABOUT THE PROJECT

Until I married a service member, I was largely unaware of U.S. military operations. I moved onto a military installation where troops train in simulated war conditions right before deployment during the height of the war in Afghanistan. Suddenly, war surrounded me. Today, a smaller percentage of the U.S. population than ever before serves in the military and a higher percentage of soldiers now have their own families. Thus, the burden of war falls on these families, a community increasingly isolated from the civilian population. To further explore the experiences of military families, last year I led photography workshops for military spouses and children in Fort Leavenworth. I hope sharing their stories will help bridge the growing divide between military and civilian populations. Photos and audio by artist and project participants Adrienne Beall, Matt Beall, Kaitlin Brinker, Denise Buissereth, Adela Courtright, Liz Kinney, Chad Buckel, Chantal Labrie, Elise Lyles, Matt Lyles, John Principe, Brandi Smith, Olivia Takash, and Jenny Walker.

## ABOUT THE ARTIST

Arin Yoon is a documentary photographer, visual artist, and arts educator based in Kansas. Her work focuses on the military, families, and women and issues of representation and identity. She was recently named a National Geographic Explorer. Her work has been shown at venues such as the National Museum of Korean Contemporary History in Seoul, the Corcoran Gallery of Art in Washington, D.C. and A.I.R. Gallery in New York. For the past decade, Arin has worked as a teaching artist at nonprofit organizations focused on youth empowerment through media literacy.

## GUIDING QUESTIONS

- **Do you know anyone who has served in the military? What do you know about their experience of war or military service?**
- **How do the images in this project compare to images you have seen of war or military service? What feels familiar? What feels different?**
- **What emotions can you identify in these images? What do the images tell you about the impact of war on communities?**
- **What does patriotism mean to you?**

## RESOURCE LINKS:

### NEWS

[www.army.mil/article/245705/public\\_photo\\_exhibit\\_spotlights\\_military\\_life](http://www.army.mil/article/245705/public_photo_exhibit_spotlights_military_life)  
[www.leavenworthtimes.com/story/news/2021/04/22/art-exhibition-opens-landing-park-downtown-leavenworth/7343393002](http://www.leavenworthtimes.com/story/news/2021/04/22/art-exhibition-opens-landing-park-downtown-leavenworth/7343393002)  
[www.ftleavenworthlamp.com/community/2020/04/23/army-spouse-leads-photography-project](http://www.ftleavenworthlamp.com/community/2020/04/23/army-spouse-leads-photography-project)

### MEDIA

[www.netflix.com/title/81002464](http://www.netflix.com/title/81002464)  
[www.nytimes.com/2018/05/25/magazine/memorial-day-letters.html](http://www.nytimes.com/2018/05/25/magazine/memorial-day-letters.html)  
[www.nationalgeographic.com/culture/article/military-mothers-face-battles-family-community-gives-them-strength](http://www.nationalgeographic.com/culture/article/military-mothers-face-battles-family-community-gives-them-strength)  
[goldstarchildren.org](http://goldstarchildren.org)

### ORGANIZATIONS

[www.militaryfamily.org](http://www.militaryfamily.org)  
[www.whitehouse.gov/joiningforces](http://www.whitehouse.gov/joiningforces)  
[www.mfri.purdue.edu](http://www.mfri.purdue.edu)  
[www.militarychild.org](http://www.militarychild.org)  
[militaryfamilieslearningnetwork.org](http://militaryfamilieslearningnetwork.org)  
[www.hiringourheroes.org](http://www.hiringourheroes.org)  
[fisherhouse.org](http://fisherhouse.org)





# BIRTH RIGHTS

## ARTIST NAME

Bethany Mollenkof



## WEBSITE

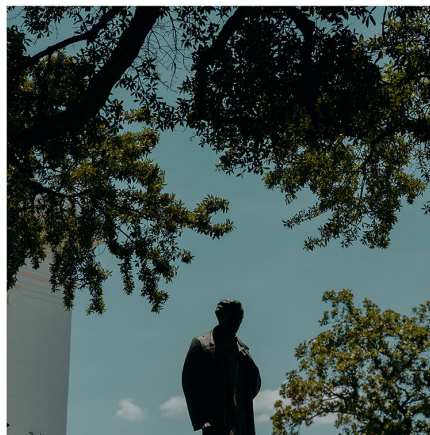
[www.bethanymollenkof.com](http://www.bethanymollenkof.com)

## SOCIAL MEDIA

@FancyBethany

## LINK TO ARTIST TALK & EXHIBITION BANNER

[www.wewomenphoto.com/artist-bethany-mollenkof](http://www.wewomenphoto.com/artist-bethany-mollenkof)



## ABOUT THE PROJECT

I have spent a lot of time documenting reproductive rights, childbirth, and motherhood, often focusing on what it's like to be pregnant as a Black woman in the South. These images and stories offer an intimate portrait and counter narrative of a long-ignored, erased, and censored community. Three months before the COVID-19 pandemic shut down the U.S., forcing me to shelter-in-place, I found out I was pregnant, for the first time, with a girl. As I couldn't document other people's stories due to COVID-19, I was pushed to turn the camera on myself and document my own experience as a Black pregnant woman living through extraordinary circumstances.

## ABOUT THE ARTIST

Bethany Mollenkof is a documentary photographer and filmmaker based in Los Angeles. Her work uses a thoughtful approach to tell complex stories about gender, culture, identity, and representation through an engaging, vibrant, and artistic process. Her essay and photo series, "Giving birth in a time of death: a love letter to my daughter," is part of National Geographic's ongoing COVID-19 Emergency Fund for Journalists. She is currently a visiting Neiman Fellow at Harvard and her work has been published in The New York Times, TIME, and National Geographic, among others.

## GUIDING QUESTIONS

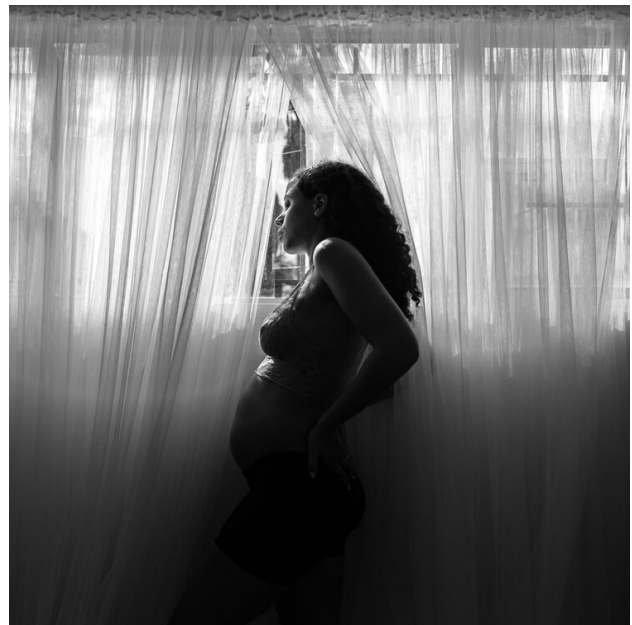
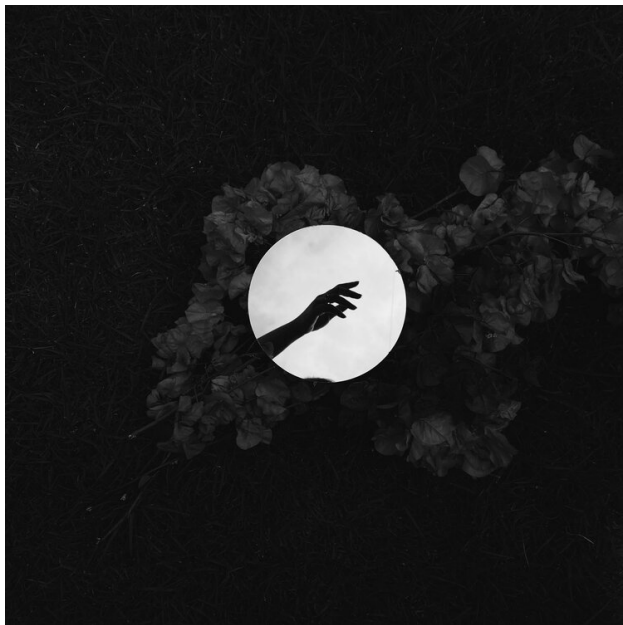
- **What do the black and white images show you about Bethany's personal experience of pregnancy during a pandemic? What feelings can you identify in the photos?**
- **How does Bethany's story connect to the images in color? Who is pictured, and what role do they play in pregnancy and birth?**
- **Why do you think access to comprehensive maternal and reproductive healthcare is more difficult for Black women in rural areas? What might create long-term change?**

## RESOURCE LINKS:

[blackmamasmatter.org](https://blackmamasmatter.org)

[www.instagram.com/artmomproject](https://www.instagram.com/artmomproject)

[www.instagram.com/everymomcounts](https://www.instagram.com/everymomcounts)



# SPACES OF DETENTION

## ARTIST NAME

Cinthya Santos Briones



NEW JERSEY

## WEBSITE

[www.cinthya-santosbriones.com](http://www.cinthya-santosbriones.com)

## SOCIAL MEDIA

@CinthyaSantosB

## LINK TO ARTIST TALK & EXHIBITION BANNER

[www.wewomenphoto.com/artist-cinthya-santos-briones](http://www.wewomenphoto.com/artist-cinthya-santos-briones)



## ABOUT THE PROJECT

The most concrete expression of anti-immigrant policy in the United States is found in the spaces where migrants are detained. Spaces of Detention is a collaborative project that examines how the infrastructure and the architecture in four ICE detention centers in upstate New Jersey shape social interactions and affect the well-being and mental health of migrants. Through collecting autobiographical narratives, migrants who have been detained in these prisons tell their experiences through drawing, writing, and photo collages. These stories give an account of the “architecture of punishment,” emphasizing the lack of access to proper nutrition, surveillance cameras as an expansion of torture, linguistic barriers, and incarceration of indigenous Mesoamerican migrants—all resulting in diverse forms of hetero-patriarchal violence and systemic abuse. This project strives to dismantle the narratives of “trauma photography” that commodify the pain of others and to provide space for healing and collective action.

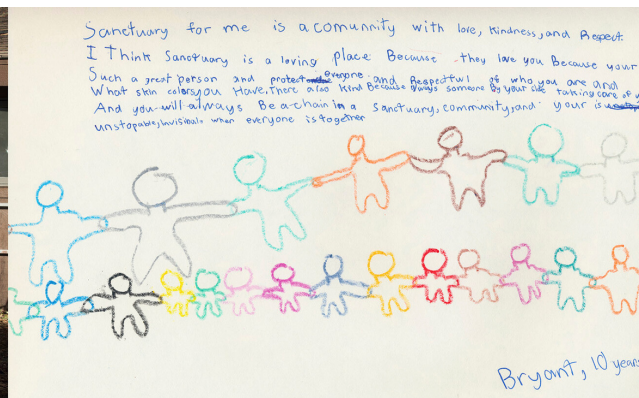
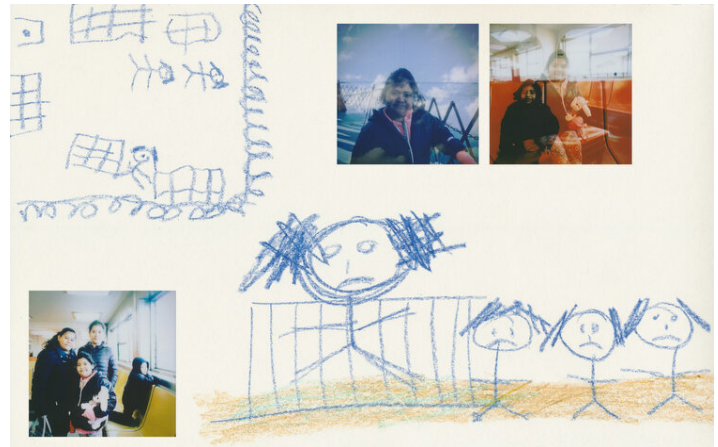
## ABOUT THE ARTIST

Cinthya Santos Briones is a Mexican participatory artist, anthropologist, ethnohistorian, and community organizer based in New York City. Her multimedia work uses a methodology of community narratives of self-representation to tell stories about immigration, memory, and identity. In this interdisciplinary process, photography, ethnography, history, activism, and healing practices are utilized. Cinthya has received grants from Magnum Foundation and National Geographic and has published her work in The New York Times, California Sunday Magazine, and Vogue, among others.



## GUIDING QUESTIONS

- What do you already know about detention centers and what they look like?
- What do these images show you about the architecture of these institutions?
- What do the drawings and collages tell you about how people's lived experiences are shaped by life inside a detention center?



# LIVING WITH CONVICTION: SENTENCED TO DEBT FOR LIFE IN WASHINGTON STATE

## ARTIST NAME

Deborah Espinosa



WASHINGTON

## WEBSITE

[www.livingwithconviction.org](http://www.livingwithconviction.org)

## SOCIAL MEDIA

@SameSkyPhoto

@LivingWithConviction

## LINK TO ARTIST TALK & EXHIBITION BANNER

[www.wewomenphoto.com/artist-deborah-espinosa](http://www.wewomenphoto.com/artist-deborah-espinosa)



## ABOUT THE PROJECT

In partnership with formerly incarcerated individuals, Living with Conviction: Sentenced to Debt for Life in Washington State confronts how Washington courts have been sentencing people not only to prison but also to a lifetime of debt. The project leverages multimedia storytelling and community conversations to raise awareness about and advocate for an end to crippling court-imposed costs, fees, fines, and restitution, a.k.a "legal financial obligations." Known as LFOs, some of these fees begin accruing interest at a rate of 12 percent at the time of sentencing and can increase up to 50 percent in interest. This policy criminalizes poverty, shackling low-income communities and communities of color to the criminal justice system for life. Living with Conviction goes beyond polarizing headlines and statistics, highlighting the injustice of this system by sharing stories of our common humanity.

## ABOUT THE ARTIST

Deborah Espinosa is an artist and attorney, born and raised in southern California to a Mexican father and Norwegian mother. Currently living in Seattle, she combines her legal and multimedia storytelling skills to advocate for racial and economic justice. She believes that this combination of media is one of the most compelling and impactful advocacy tools for reform of unjust law.

## GUIDING QUESTIONS

- **How have court-imposed fines and fees impacted the lives of the people shown here?**
- **How are legal fees and legal debt connected to the history of slavery in the United States?**
- **What can you find out about LFOs (legal financial obligations) in your state? What ways can you support reform?**

### RESOURCE LINKS:

The Marshall Project, The Language Project  
[www.themarshallproject.org/2021/04/12/the-language-project](http://www.themarshallproject.org/2021/04/12/the-language-project)

Fines and Fees Justice Center — [finesandfeesjusticecenter.org](http://finesandfeesjusticecenter.org)

50-State Criminal Justice Debt Reform Builder, Criminal Justice Policy Program at Harvard Law School  
[cjdebtreform.org](http://cjdebtreform.org)

Although Living with Conviction focuses on adults sentenced to fines and fees, children within the juvenile justice system also are sentenced to fines and fees. Here's an example of reform of juvenile fines and fees:

[finesandfeesjusticecenter.org/2021/03/15/press-release-new-mexico-legislature-unanimously-approves-bill-eliminating-fines-fees-for-children](http://finesandfeesjusticecenter.org/2021/03/15/press-release-new-mexico-legislature-unanimously-approves-bill-eliminating-fines-fees-for-children)

Alexes Harris, "Daunte Wright and the grim financial incentive behind traffic stops," Vox (April 15, 2021):  
[www.vox.com/first-person/22384104/daunte-wright-police-shooting-black-lives-matter-traffic-stops](http://www.vox.com/first-person/22384104/daunte-wright-police-shooting-black-lives-matter-traffic-stops)





# UP FOR AIR

## ARTIST NAME

Ericka Jones-Craven



## WEBSITE

[www.eljcvisuals.com](http://www.eljcvisuals.com)

## SOCIAL MEDIA

@ELJCVisuals

## LINK TO ARTIST TALK & EXHIBITION BANNER

[www.wewomenphoto.com/artist-ericka-jones-craven](http://www.wewomenphoto.com/artist-ericka-jones-craven)



## ABOUT THE PROJECT

Up for Air is a testimony, inviting spiritual and non-spiritual people alike to breathe in the narrative of how queer, Black bodies move within religious spaces. In Black churches, queerness is casually present, but rarely addressed or spoken of as it's considered a threat to both masculinity and femininity.

This specific subject of work prompts dialogue about the non-conversation that should be held for and by queer people of color in traditional places of worship. Through sound, color, and light, Ericka aims to create a visceral story that offers non-normative perspectives on the dynamics of the Black, religious, and spiritual experience.

The Sunday Morning ritual of preparing one's presence for engagement within a religious setting holds similar importance to the ritual of being baptized, partaking in communion, or sharing testimony with a chosen religious community. The word "queer" in this sentiment is not limited to only gender or sexuality. "Queer" should also be acknowledged in its original origin—out of the ordinary, unusual. In the deep waters of wonder, one may be born again or may be stuck right beneath the surface. These visual truths speak on the difficulties of embracing an identity that's often overshadowed while expanding on memory, beauty, and tradition.

## ABOUT THE ARTIST

Ericka Jones-Craven is an Atlanta-based photographer and visual content creator who holds a BFA in Art Photography and a BA in Religious Studies from Syracuse University. She recently attained her MA in Arts Politics at NYU and is the Art Director for Public Art Dialogue.

## GUIDING QUESTIONS

- **What religious imagery and symbols can you identify in these images?**
- **Does anything in the images surprise you or complicate those symbols? Why and how so?**
- **What kind of relationship to religion can you observe in these photographs? Where do you see tension? Where do you see belonging?**
- **What is your relationship to religion or spirituality in your own life? How does it intersect with your other identities and values?**





# WELCOME TO INTIPUCÁ CITY

## ARTIST NAME

Koral Carballo, Anita Pouchard Serra, Jessica Ávalos



D.C. METRO AREA

## WEBSITE

welcometointipucacity.com  
www.koralcarballo.com  
www.anitapouchardserra.com

## SOCIAL MEDIA

@WelcometoIntipuca  
@WelcometoIntipucaCityProject  
@KoralCarballo  
@AnitaPouchardSerra  
twitter.com/javaloss

## LINK TO ARTIST TALK & EXHIBITION BANNER

[www.wewomenphoto.com/artist-koral-carbllo-anita-pouchard-serra-jessica-avalos](http://www.wewomenphoto.com/artist-koral-carbllo-anita-pouchard-serra-jessica-avalos)



## ABOUT THE PROJECT

Welcome to Intipucá City is a collaborative transmedia project that uses images, drawings, and words to reconfigure the imagery of Salvadoran migration to Washington D.C., Maryland, and Virginia. Through past and present stories, this project seeks to change the image of Central American migrants stigmatized by hate speech and to show the complexity of trans-national identities through their life stories. For We, Women, they created a series of workshops and installed work in businesses run by the Salvadoran community in D.C. to honor people's pride of being a migrant. Additionally, they'll produce a zine about the process, dialogue, and encounters between the Salvadoran community and non-Latino communities. The artists seek to give back to and maintain a dialogue with this community that has shared their stories with them since 2017.

## ABOUT THE ARTISTS

Koral Carballo is a Mexican photographer who tells stories related to identity, violence, and territory while dissolving frontiers between photojournalism and the visual arts. She is the recipient of the Catchlight Fellowship (2021), POY LATAM's 2nd place Nuestra Mirada Award (2021), the Woman Photograph and Getty Images grant (2019), an Open Society Foundations Moving Walls 25 Fellowship (2018), and received first place in the Latin American Photography Colloquium portfolio review (2017). She organizes the festival of documentary and journalistic photography Mirar Distinto in México, which she founded in 2014. She is currently part of the collective Ruda.

Anita Pouchard Serra is a visual storyteller, photojournalist, and educator based in Buenos Aires, Argentina. Her transdisciplinary practice explores topics of personal significance such as migration, identity, territory, and empowerment using tools from drawings to performance. Her work has received the support of the Pulitzer Center, National Geographic Society, the International Women's Media Foundation, and Open Society Foundations' Moving Walls 25. Her work has been published and exhibited internationally. Since 2014, she has taught photojournalism and visual storytelling.

Jessica Ávalos is a Salvadoran journalist whose writing focuses on access to justice, human rights, migration, and victims of violence. She received a fellowship from the Columbia University School of Journalism (2017), a grant from the Fundación Nuevo Periodismo Iberoamericano (2009), and a grant from the International Women's Media Foundation (2016). She is a 2018 Open Society Foundations Moving Walls 25 fellow.

## GUIDING QUESTIONS

- **What is your own family history? What makes you feel that you are from here or from somewhere else (or both)?**
- **What do you think it means to be transnational? What forces have the power to transcend borders?**
- **How would you define the American dream? Do you believe in it?**

## RESOURCE LINKS:

About our work

[www.elsalvador.com/eldiariodehoy/inmigracion-fotografia-intipuca-mujeres/693708/2020](http://www.elsalvador.com/eldiariodehoy/inmigracion-fotografia-intipuca-mujeres/693708/2020)

Spanish, Article and video

[witness.worldpressphoto.org/foto-f%C3%A9minas-presents-welcome-to-intipuc%C3%A1-collective-26a96eb81417](https://witness.worldpressphoto.org/foto-f%C3%A9minas-presents-welcome-to-intipuc%C3%A1-collective-26a96eb81417)

Interview in English, April 2020

[www.nytimes.com/2019/05/28/lens/images-of-an-el-salvador-town-transformed-by-migration.html](http://www.nytimes.com/2019/05/28/lens/images-of-an-el-salvador-town-transformed-by-migration.html)

Interview in English, May 2019

[revistaanfibia.com/cronica/intipuca-suenos-urnas](http://revistaanfibia.com/cronica/intipuca-suenos-urnas)

Spanish, One of the first pieces published, November 2020, Text + pictures

# EXPANDING LOCAL HISTORIES

## ARTIST NAME

Kameelah Janan Rasheed



CALIFORNIA

## WEBSITE

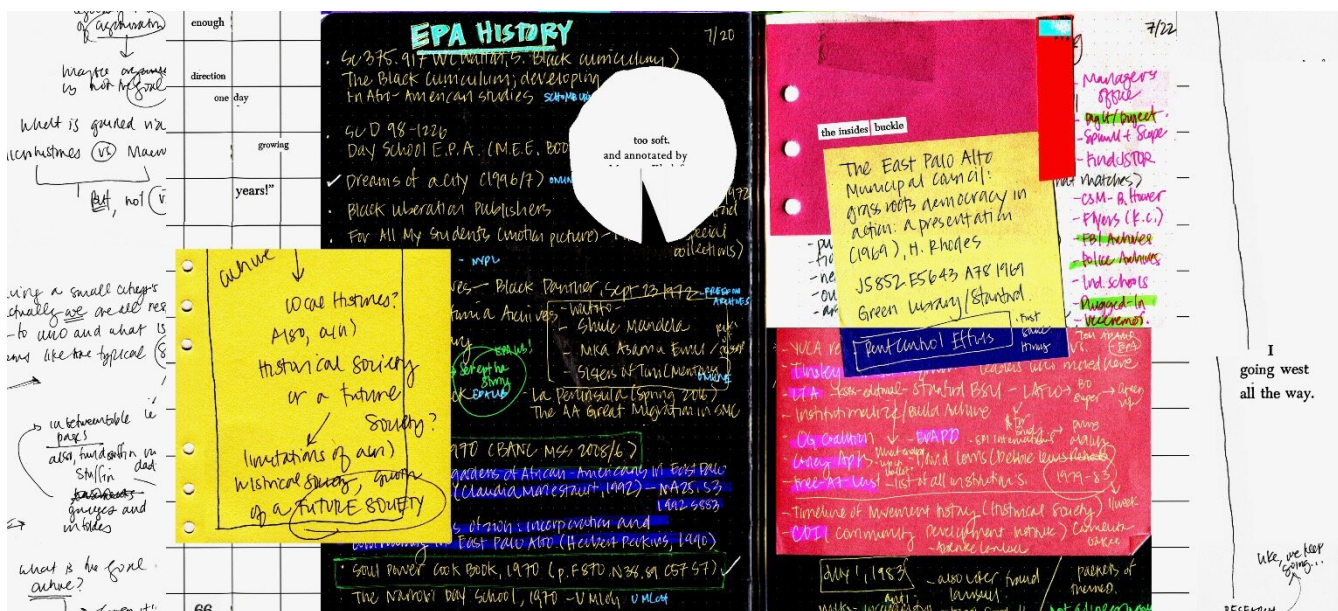
kameelahr.com

## SOCIAL MEDIA

@KameelahR

## LINK TO ARTIST TALK & EXHIBITION BANNER

[www.wewomenphoto.com/artist-kameelah-janan-rasheed](http://www.wewomenphoto.com/artist-kameelah-janan-rasheed)



## ABOUT THE PROJECT

Expanding Local Histories seeks to build an archive of East Palo Alto's radical education history from the late 1960s through the early 1980s to situate this local history within a larger national movement of Black institution-building and self-determination. Alongside this archival effort is an interest in considering how this specific moment in educational history can provide frameworks, questions, and strategies for reimagining our contemporary schooling landscape.

Kameelah is returning to her hometown to explore how this effort and other archival efforts in the city allow us to understand how community change caused by gentrification and other factors impact the preservation of local histories. She is working with local residents to create a digital archive of East Palo Alto's history, which includes the creation of a school system. In this process, she has learned about the lineage of archival efforts in East Palo Alto, the wide dispersal of archival materials across institutional and personal collections, as well as the ethics of narrating a city's history.



## ABOUT THE ARTIST

Kameelah Janan Rasheed is a learner from East Palo Alto, California, based in Brooklyn, New York. Engaging primarily with text, Kameelah works on the page, on walls, and in public spaces to create associative arrangements of letters and words that invite embodied and iterative reading processes. Rasheed is invested in Black storytelling technologies that ask us to consider ways of [un]learning that are interdisciplinary, interspecies, and interstellar. She is the author of two artist's books, *An Alphabetical Accumulation of Approximate Observations* (Endless Editions, 2019) and *No New Theories* (Printed Matter, 2019). Her work has been exhibited nationally and internationally and she is the recipient of numerous awards and honors, including a 2021 Guggenheim Fellowship.

## GUIDING QUESTIONS

- **What local history is being told in this project? How do you know?**
- **What further questions does Kameelah have about this story? (Hint: look at the handwritten notes!) Do you have other questions?**
- **What local histories are archived and preserved in your community? Which histories might not be as extensively documented? Who might know about them?**





# A PROJECT ON WATER PRESERVATION IN PARTNERSHIP WITH THE SENECA NATION IN ALLEGHENY AND CATTARAUGUS TERRITORY

## ARTIST NAME

Karen Miranda Rivadeneira



HAUDENOSAUNEE CONFEDERACY

## WEBSITE

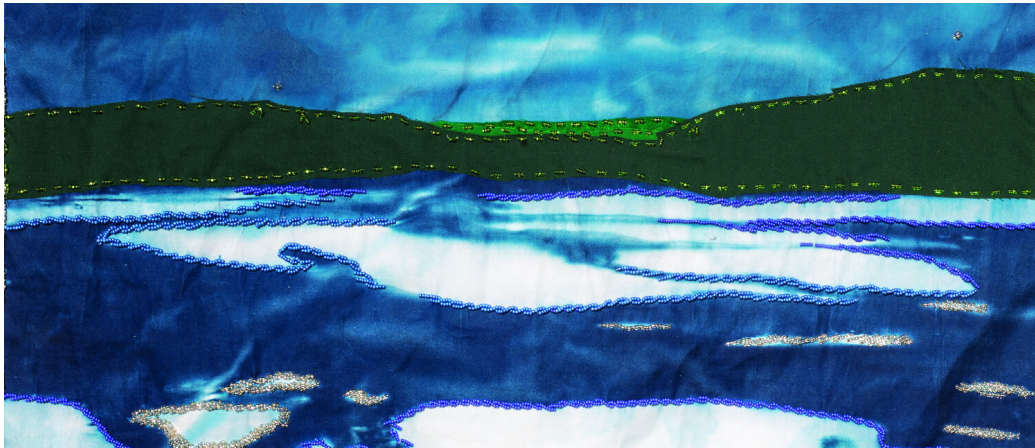
karenmiranda.com

## SOCIAL MEDIA

@KarenMirandaRivadeneira

## LINK TO ARTIST TALK & EXHIBITION BANNER

[www.wewomenphoto.com/artist-karen-miranda-rivadeneira](http://www.wewomenphoto.com/artist-karen-miranda-rivadeneira)



## ABOUT THE PROJECT

Karen is collaborating with women from the Seneca Nation to focus on water preservation, education, and community empowerment. We all live because of water, which is a source of healing. It's also a basic human right, it's justice, it's culture, and it needs to be accessible and protected. The Great Lakes represent 20% of the world's fresh surface water. However, more than 22 million pounds of plastic pollution end up here every year, including contamination from industrial and nuclear waste. The Allegheny River and the Cattaraugus creek are sacred waters to the Seneca Nation and a source of sustenance for the people and the wildlife. However, pollution concerns, fracking plans, water contamination, forest loss due to invasive insects, and a nuclear waste site threaten the waters and surrounding habitat. Ensuring clean water and protecting it from pollution and waste is one of the fundamental resources we can give to the next generation. In this project, I hope to showcase beauty and resilience while also raising awareness about these critical issues facing our lifeline of water. As a society, we must listen to tribal members in their decision-making and to water keepers on ways to protect, empower, and take action in order to ensure that fresh surface water remains accessible and clean, here in New York and everywhere.

## ABOUT THE ARTIST

Growing up on the coast of Ecuador, Karen Miranda-Rivadeneira is an artist, healing arts practitioner, and educator now living in Upstate New York. With intersectional theories and earth-based healing informing her practice, Karen's work focuses on memory, geo-poetics, ritual, and storytelling through collaborative processes and personal narratives. Nominated for Prix Pictet in 2019, her work has been exhibited in the National Portrait Gallery, the United Nations, Aperture Foundation, and the Photographic Museum of Humanity, among others. She has been an artist in residence in the United States, France, and Italy and has taught at CalArts, SVA, ICP, and CUNY. Karen has received multiple awards and fellowships and her first monograph *Other Stories* was published in 2017 by Autograph ABP.

## GUIDING QUESTIONS

- **What do you think “WATER IS LIFE” means? How are we as humans in relationship with water?**
- **What do you think stewardship and caretaking looks like in relation to the land? How does the community pictured here define it?**
- **Who are the people indigenous to the land you currently live on? (One tool you might use to find this out is: [native-land.ca](http://native-land.ca)) What more can you learn about them?**

## RESOURCE LINKS:

[www.marissamanitowabi.net](http://www.marissamanitowabi.net) (Indigenous educational material)

[waterislife.com](http://waterislife.com)

[www.ienearth.org](http://www.ienearth.org)

Paddle with Peace and Prayer for Water Protection Fundraiser

Native American Indian Language and Culture in New York

Waterkeeper Alliance - Great Lakes



# DEAR NEWTOK

## ARTIST NAME

Katie Basile



## WEBSITE

[www.katiebasile.com](http://www.katiebasile.com)

## SOCIAL MEDIA

@KatieBasilePhoto

## LINK TO ARTIST TALK & EXHIBITION BANNER

[www.wewomenphoto.com/artist-katie-basile](http://www.wewomenphoto.com/artist-katie-basile)



## ABOUT THE PROJECT

Dear Newtok is an audio/visual advice “column” produced by residents of the Yukon-Kuskokwim Delta in Southwest Alaska, one of the first regions in the U.S. to experience forced relocation due to the climate crisis. This chapter of the project focuses on the Yup’ik village of Newtok where the shoreline is rapidly eroding as a result of melting permafrost and an increase in storm surges. The community is relocating to the newly constructed village of Mertarvik, nine miles away. Using words and images, Dear Newtok offers advice and insight on adapting to a changing world.

## ABOUT THE ARTIST

Katie Basile is a documentary photographer and filmmaker whose work explores adaptation and resilience in Southwest Alaska. She began her career as a teaching artist and has more than one decade of experience collaborating on multimedia stories with rural Alaskan youth. Katie is a Rasmuson Foundation Individual Artist Awardee and the co-recipient of an Edward R. Murrow Award for Excellence in Video with KYUK Public Media. She recently directed the award-winning short film “To Keep as One” in collaboration with the Newtok Village Council that premiered at the 2020 Big Sky Film Festival. Katie grew up in Bethel, Alaska, where she lives with her husband and two sons.



## GUIDING QUESTIONS

- **What do these images and stories tell you about the impact of climate change on this village and the people living there?**
- **What lessons and advice do the residents of Newtok offer for other communities?**
- **How might climate change impact your community in the future? Who is working to find solutions?**

**RESOURCE LINKS:**

[www.relocatenewtok.org](http://www.relocatenewtok.org)

[www.anthc.org/center-for-environmentally-threatened-communities](http://www.anthc.org/center-for-environmentally-threatened-communities)





# MI VOZ

## ARTIST NAME

Mayela Rodriguez



MICHIGAN

## WEBSITE

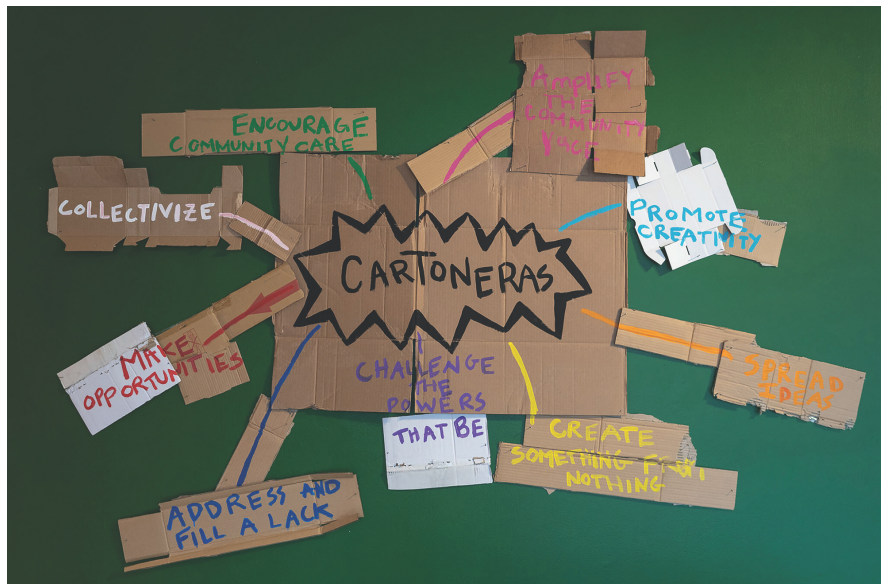
[www.amplifymivoz.com](http://www.amplifymivoz.com)

## SOCIAL MEDIA

@\_m\_a\_r\_

## LINK TO ARTIST TALK & EXHIBITION BANNER

[www.wewomenphoto.com/artist-mayela-rodriguez](http://www.wewomenphoto.com/artist-mayela-rodriguez)



## ABOUT THE PROJECT

MI Voz was intended to be a yearlong series of in-person cartonera workshops with Michigan's Latinx community exploring the question, "What is my political power?" Participants would answer this question by compiling books of original and sampled materials, creatively engaging their own and others' ideas of political power, social justice, and institutional reform. Participants' books would then be bound with cardboard covers, alluding to the tradition of Latin American cartoneras, a book form that makes publishing and distribution more accessible. But 2020, and the pandemic, had another plan. Despite the unexpected pivots and trajectory changes, MI Voz illustrates the power of reflection in times of adversity. As you navigate your way through MI Voz, and the overall We, Women exhibition, take time to consider the adjustments you've made in your own life in response to this moment. How have you made sense of the pandemic? What's the world you want to see on the other side of this?

## ABOUT THE ARTIST

Mayela Rodriguez is a social practice artist reimagining institutional critique as a collective, inclusive, and healing process for Latinx communities. By facilitating the production of community-made collections, Mayela seeks to remind participants of the inherent power of their creative voices in making change. Originally from California, Mayela is currently based in Michigan. Most recently, Mayela has worked on collaborative projects with Latinx communities in Ann Arbor, Michigan and New Cuyama, California.

## GUIDING QUESTIONS

- **Think about the different projects you've just seen. What stories did they tell? How have they responded to this turbulent world?**
- **Consider what brought you to this moment. What's been your journey? How have you responded to this turbulent world?**
- **Let your imagination linger in hope. What's the world you want to see on the other side of this?**
- **Share your takeaways with Mayela; text or leave a voicemail at (734) 413 - 7837. Your response will be added to an ever-growing digital cartonera of others' reflections. You can read and listen to them [HERE](#).**

## RESOURCE LINKS:

More info about cartoneras:

University of Wisconsin-Madison Libraries "Cartonera Publishers / Editoriales Cartoneras: Research Guide"

Information about Eloisa Cartonera, the originators of the cartonera and first cartonera press:

[www.eloisacartonera.com.ar/ENGversion.html](http://www.eloisacartonera.com.ar/ENGversion.html)

Register to vote:

[votolatino.org](http://votolatino.org)

National Latino Advocacy:

[lulac.org/advocacy](http://lulac.org/advocacy)

Find the contact information of your elected officials:

[www.commoncause.org/find-your-representative/change-your-address](http://www.commoncause.org/find-your-representative/change-your-address)



# OUR FAMILY

## ARTIST NAME

Muna Malik



## WEBSITE

[www.themunamalik.com](http://www.themunamalik.com)

## SOCIAL MEDIA

@TheMunaMalik

## LINK TO ARTIST TALK & EXHIBITION BANNER

[www.wewomenphoto.com/artist-muna-malik](http://www.wewomenphoto.com/artist-muna-malik)



## ABOUT THE PROJECT

As a first-generation, Black Yemeni immigrant, Muna's work is focused on identity formation and cultural connection. Through sculpture, interactive installations, and photography, Muna explores the complexities and entanglements between individuals and communities. Her work questions: Is culture just a collection of individuals?

Our Family examines how culture shapes the way we see both ourselves and each other amidst the backdrop of the United States' history of separating families. Focusing on the Somali community in Minnesota during the Muslim Ban, the photos included in this project ask the viewer to examine how culture is shaped when people are separated by thousands of miles.

## ABOUT THE ARTIST

Muna Malik is a multidisciplinary artist based in Los Angeles, CA. Her multimedia artwork explores identity formation and works to create cultural awareness, connection, and understanding. Her current work focuses on capturing poetic imagery and narratives of women of color and refugees. Muna's work has been exhibited at Northern Spark Arts Festival, MCAD, ART WORKS Projects Chicago, The University of Minnesota, Band of Vices Gallery LA, Annenberg Space for Photography LA, the International Center for Photography and in The New York Times and Vogue.



## GUIDING QUESTIONS

- Look closely at the images. Why do you think the artist adds shadow presences or silhouettes to the photos? Who do they represent?
- What moments in American history are referenced by the newspaper clippings? How do these events and messages connect, and what do they tell us about America's approach to immigration?
- This project asks "Make America What?" What do you hope America can be?





# DEAR SURVIVOR

## ARTIST NAME

Rosem Morton



## WEBSITE

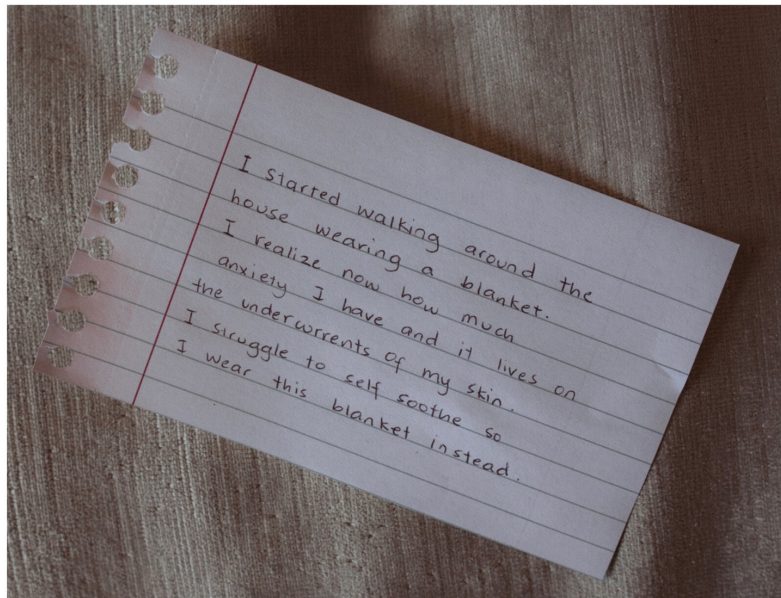
[www.rosem.xyz](http://www.rosem.xyz), [www.dearsurvivor.org](http://www.dearsurvivor.org)

## SOCIAL MEDIA

@RosemMorton

## LINK TO ARTIST TALK & EXHIBITION BANNER

[www.wewomenphoto.com/artist-rose-morton](http://www.wewomenphoto.com/artist-rose-morton)



## ABOUT THE PROJECT

Dear Survivor is a growing visual collection empowering sexual trauma survivors through collaboration and expression of their own narratives. This diptych series seeks to highlight the prevalence of sexual violence and question how we can break this cycle. Conversations in society are happening, but not much has changed. For example, an American is sexually assaulted every 73 seconds. And yet, survivors carry the heavy, painful burden of demanding action and engagement from their family, friends, and community. This project also involves survivors through a digital workbook with resources, tools, and guided questions. Rosem invites you to connect with their stories and to further participate through our online We, Women platform.

## ABOUT THE ARTIST

Rosem Morton is a photographer transitioning from a career as a surgical nurse. Her storytelling focuses on the intimacy of everyday life amidst gender, health, and racial adversity. As a National Geographic Explorer, she examines the effects of Philippine colonization, from indigenous rights to the evolution of the nursing profession. As an advocate for trauma survivors, Rosem shares her own experiences through Wildflower, a widely shared personal project that received the 2020 Visa d'or Award at Visa pour l'image. She is a contributor for NPR, The Washington Post, Reuters, The New York Times, and CNN.

## GUIDING QUESTIONS

- **Why do you think the project is titled “Dear Survivor”?**
- **How do these women define themselves as survivors?**
- **What role do you think art can play in healing?**
- **What are survivors asking for? What do they need?**
- **What can we do to support survivors?**

## RESOURCE LINKS:

Every 73 seconds, An American is sexually assaulted. And every 9 minutes, that victim is a child. Meanwhile, only 5 out of 1000 perpetrators will end up in prison.

National Sexual Assault Hotline 1-800-656-4673

[www.rainn.org](http://www.rainn.org)



# BETWEEN THE LINES

## ARTIST NAME

Rowan Renee



FLORIDA

## WEBSITE

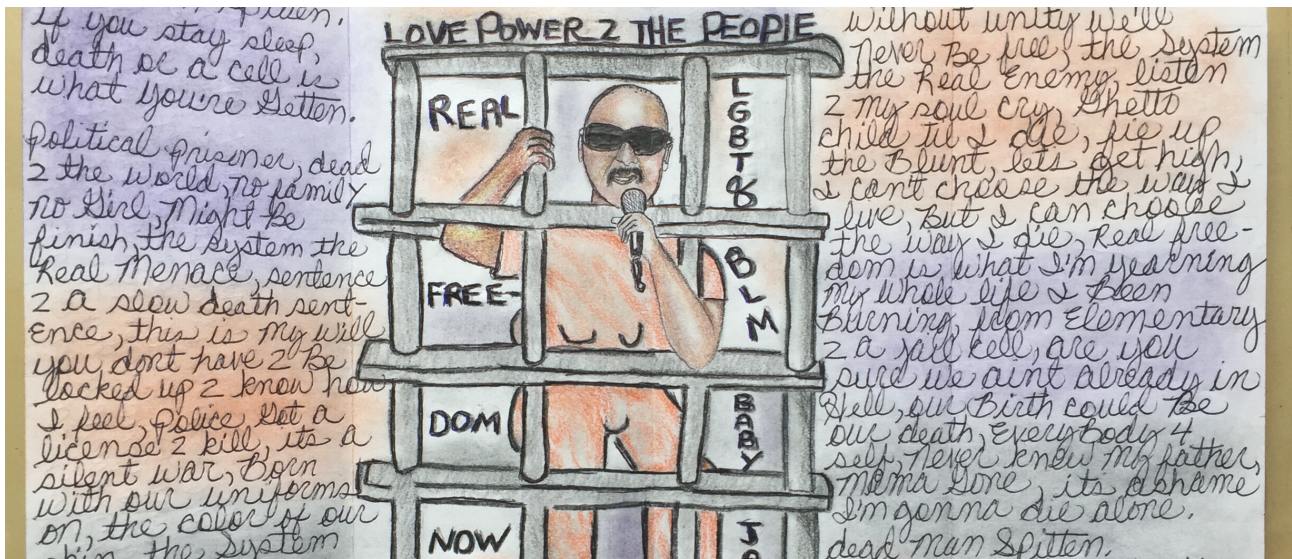
rowanrenee.com

## SOCIAL MEDIA

@BrooklynTintype

## LINK TO ARTIST TALK & IMAGES

[www.wewomenphoto.com/artist-rowan-renee](http://www.wewomenphoto.com/artist-rowan-renee)



## ABOUT THE PROJECT

Between the Lines is a series of art workshops by correspondence with LGBTQ+ individuals currently incarcerated in Florida. The United States has the highest per-capita incarceration rate in the world with more than 2.3 million people in the prison system. And, LGBTQ+ people are three times more likely to be incarcerated than other individuals. In this context, the simple act of writing a letter becomes a profound way to breach the barriers created by prison walls.

The workshop packages include drawing and writing prompts, blank paper, envelopes, and stamps. Over time, they expanded to include resources for advocacy and chapters from books. Correspondence was not only one-way: collaborators asked me to post personal ads online, forward complaints to state agencies, check on account holds, and connect them to new friends. What emerged was a much more expansive picture of how prison conditions are designed to deprive people of human dignity.

Despite the harshness of prison environments, the artists and poets whose letters are included here expressed the complexities of their situation with refreshing frankness, humor, insight, and grace. As you read, ask yourself: "What does justice look like when it upholds compassion for all people?"

## ABOUT THE ARTIST

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Rowan Renee is a genderqueer artist who explores how queer identity is mediated by the law. Through image, text, and installation, they elaborate themes of authorship, representation, and erasure in official state records and personal archives. Rowan's work has been featured in solo exhibitions at the Aperture Foundation and Pioneer Works, and they have received awards from the Aaron Siskind Foundation and the Rema Hort Mann Foundation. They grew up in West Palm Beach, Florida, and currently live in Brooklyn, New York.

## GUIDING QUESTIONS

- **Why do you think this project takes the form of letter writing? What comes out of the exchange?**
- **What kinds of stories and emotions are shared in this correspondence? What do they tell you about the criminal justice system and incarceration?**
- **What alternatives can we imagine to the carceral system?**

## RESOURCE LINKS:

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Between the Lines - Downloadable Workshop Printouts

Workshop 1 — Self Portrait Workshop

Workshop 2 — LGBTQ+ Identity

Prison Abolition Reading List: [abolitionistfutures.com/full-reading-list](http://abolitionistfutures.com/full-reading-list)

Become a Penpal:

Black and Pink: [blackandpinkpenpals.org](http://blackandpinkpenpals.org)

Justice Art Coalition, The pARTner Project: [thejusticeartscoalition.org/the-partner-project](http://thejusticeartscoalition.org/the-partner-project)

A.B.O Comix: [www.abocomix.com/bios.html](http://www.abocomix.com/bios.html)

PEN America Mentorship Program: [pen.org/mentoring-program](http://pen.org/mentoring-program)

Prison Activist Resource List: [www.prisonactivist.org/resources](http://www.prisonactivist.org/resources)

Florida Activist Organizations:

LGBTQ Freedom Fund — [www.lgbtqfund.org](http://www.lgbtqfund.org)

(F)empower Community Bail Fund — [fempowermia.org/WE-BREAK-CHAINS](http://fempowermia.org/WE-BREAK-CHAINS)

Prison Legal News — [www.prisonlegalnews.org](http://www.prisonlegalnews.org)



# THE WORKERS STUDIO

## ARTIST NAME

Sol Aramendi



NEW YORK

## WEBSITE

[www.solaramendi.com](http://www.solaramendi.com)

## SOCIAL MEDIA

@Sol\_Aramendi\_VinylSun

## LINK TO ARTIST TALK & EXHIBITION BANNER

[www.wewomenphoto.com/artist-sol-aramendi](http://www.wewomenphoto.com/artist-sol-aramendi)



## ABOUT THE PROJECT

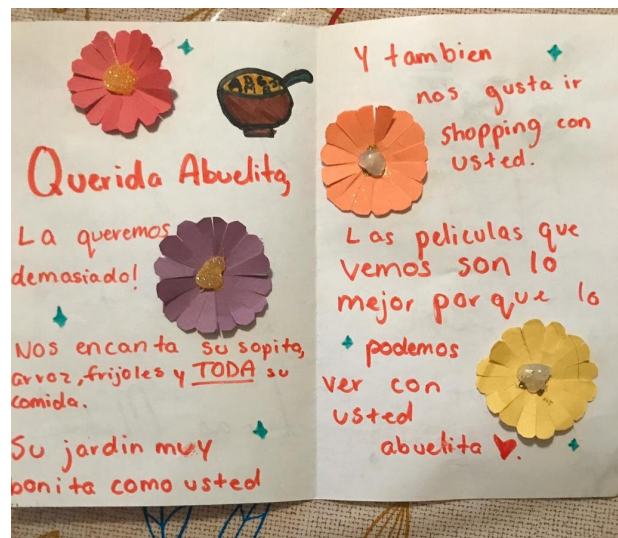
The Workers Studio is a series of engagements and exchanges between Sol Aramendi and immigrant community members who document their daily lives, their labor, and mutual aid circles. Though immigrants hold jobs crucial to the positive growth of the economy, they've been disproportionately affected by the COVID-19 pandemic. Despite that, the extractivist economy hasn't deterred these women in creating alternative care systems for themselves and their community. The photos included here were created by Maria Abeja, Verónica Ramirez, Elizabeth Tolalba, Araceli Domínguez, Valeria Reyes, and Sol Aramendi. Illustrations by Sara Vera. Collaborators include La Colmena Community Job Center, Mujeres en Movimiento, Brightly Cooperative, and Apple Eco Cleaning Cooperative.

## ABOUT THE ARTIST

Sol Aramendi is a socially engaged artist working with immigrant communities throughout New York City. Her participatory practice promotes change around fairer labor and immigration conditions. She is the founder of Project Luz, a nomadic program that uses photography and art as a tool of empowerment. She is a 2018 Open Society Foundations Moving Walls fellow and also received fellowships from A Blade of Grass (2015), the Ford Foundation (2018), and NALAC (2018).

## GUIDING QUESTIONS

- How does community care show up in these images? How are people supporting each other?
- What kind of additional support and justice is the immigrant community asking for?
- What are the social justice issues in your community? Are we listening?





# THERE AIN'T NO GRAVE GONNA HOLD MY BODY DOWN

## ARTIST NAME

Stacy Kranitz



## WEBSITE

[www.stacykranitz.com](http://www.stacykranitz.com)

## SOCIAL MEDIA

@StacyKranitz

## LINK TO ARTIST TALK & EXHIBITION BANNER

[www.wewomenphoto.com/artist-stacy-kranitz](http://www.wewomenphoto.com/artist-stacy-kranitz)



## ABOUT THE PROJECT

There Ain't No Grave Gonna Hold My Body Down visualizes resistance and activism associated with the failures of rural healthcare in Appalachia by providing context and resources for how citizens can work together to solve problems associated with declining rural healthcare. Utilizing pamphlets as a medium, Stacy is partnering with local health organizations to address problems associated with declining rural healthcare, specifically dental care, black lung disease, medical debt, drug use and treatment, and the impact of hospital closures. America's healthcare system is in crisis. Skyrocketing costs for patients, an accelerating work pace for nurses and other health care workers, and a tangle of private and public insurance bureaucracies throw up barriers to care for millions of people in the United States. At heart, what is strangling America's healthcare system is that we still don't count it among the human rights to which we're all entitled. Instead, we view the health of our fellow citizens as another potential source of profit. The pamphlets are designed by Homie House Press: a radical cooperative platform that challenges the ever-changing forms of storytelling with imagery and text. All illustrations are by Jen Iskow. She is an artist, designer, and musician living in Tucker County, West Virginia.

## ABOUT THE ARTIST

Stacy Kranitz is an artist based in the eastern Tennessee Appalachian Mountains of the United States. Her work explores history, representation, and otherness within the documentary tradition. Poised between notions of what is right and what is wrong, she uses photography to open up narratives that confront our understanding of culture. Her work has been featured in Harper's Magazine, Mother Jones, The New York Times, TIME, Oxford American, and Rolling Stone. In 2021, her first monograph of photographs, *As it was Give(n) to Me*, will be published by Twin Palms. She is also a 2020 Guggenheim fellow.

## GUIDING QUESTIONS

- **If healthcare is a human right, what should be guaranteed?**
- **What changes could shift our healthcare system to be more affordable and accessible for all?**
- **Why are healthcare resources substantially worse in rural communities?**

### RESOURCE LINKS:

#### DESIGN TEAM:

Homie House — [www.adrianastories.com/homiehousepress](http://www.adrianastories.com/homiehousepress)

Illustrator — Jen Iskow — [jeniskow.com](http://jeniskow.com)

#### HEALTHCARE PARTNERS:

Health Wagon — [thehealthwagon.org](http://thehealthwagon.org)

Remote Area Medical — [www.ramusa.org](http://www.ramusa.org)

Center For Rural Strategies — [www.ruralstrategies.org](http://www.ruralstrategies.org)

#### HOSPITAL CLOSURES:

- Hospital closure article in the Nation magazine
- Rural Hospital Closure Map by the UNC Sheps Center for Health Services Research

#### BLACK LUNG:

- Breathless and Burdened — 2014 Pulitzer prize winning 4 part feature on Black Lung
- Appalachian Citizens Law Center — [aclc.org](http://aclc.org)

#### HARM REDUCTION:

- Kentucky Harm Reduction Coalition — [kyhrc.org](http://kyhrc.org)
- Hep Connect — [www.hepconnect.com](http://www.hepconnect.com)

#### DENTAL CARE:

- How Mountain Dew Came to Perpetuate a Deep-Seated Appalachian Stereotype
- Poor Teeth essay by Sarah Smarsh

#### MEDICAL DEBT:

- Dollar For — [dollarfor.org](http://dollarfor.org)
- Families USA — [familiesusa.org](http://familiesusa.org)





# RESERVATION MATHEMATICS: NAVIGATING LOVE IN NATIVE AMERICA

## ARTIST NAME

Tailyr Irvine



MONTANA

## WEBSITE

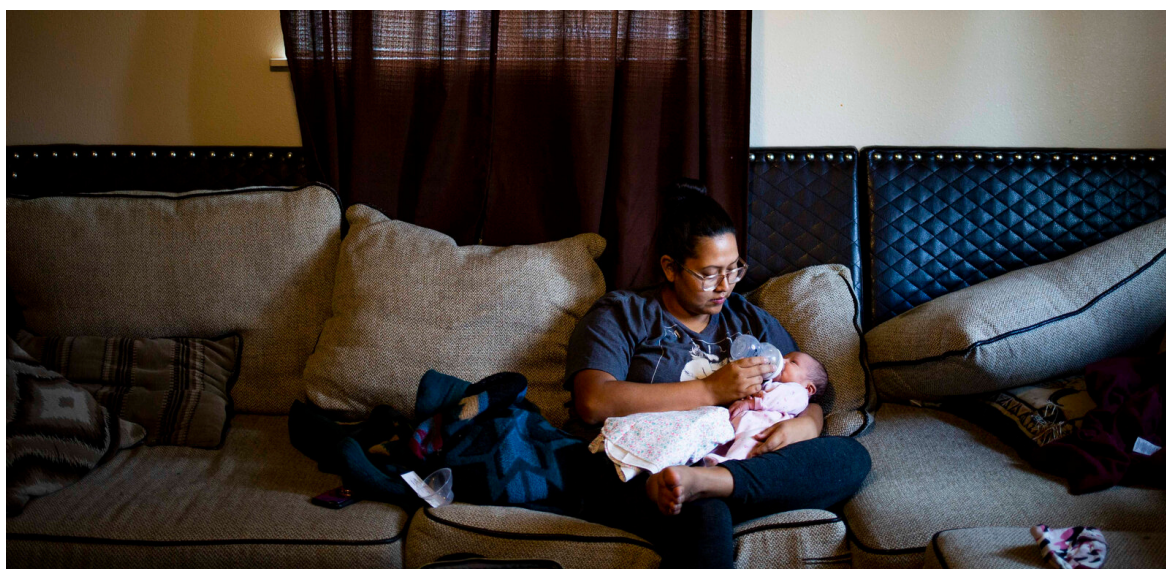
[www.tailyr Irvine.com](http://www.tailyr Irvine.com)

## SOCIAL MEDIA

@TailyrIrvine

## LINK TO ARTIST TALK & EXHIBITION BANNER

[www.wewomenphoto.com/artist-tailyr-irvine](http://www.wewomenphoto.com/artist-tailyr-irvine)



## ABOUT THE PROJECT

In the universal struggle to find a life partner, *Reservation Mathematics: Navigating Love in Native America* looks at how generations of young Native Americans have faced a burden put upon them long before they were born. In 1934, the U.S. Congress passed the Indian Reorganization Act, a law established to bolster tribal authority on their own lands. It dictated that individuals must have a certain fraction of Indian blood, or blood quantum, to enroll as a member of that tribe. Blood quantum is determined by the amount of Indian blood of a person's ancestors. For example, if someone had one parent who was full-blooded and one who was non-Native, that person would have a blood quantum of  $\frac{1}{2}$ . Native Americans who want their children to be legal, enrolled tribal members must choose a partner with enough of their tribe's blood. This system is unsustainable—if these requirements are maintained, tribes will cease to exist.

## ABOUT THE ARTIST

Tailyr Irvine is a photojournalist from the Flathead Reservation in Montana. Her work focuses on challenging stereotypical narratives with photos that provide deeper representation of the lives and the complex issues within the diverse communities that make up Native America. Tailyr worked at the Dallas Morning News and Tampa Bay Times before beginning her career as an independent journalist.

## GUIDING QUESTIONS

- Who developed the blood quantum and why was it used to define Native identity?
- How do the people in this project define belonging on their own terms?
- How does the blood quantum affect the people pictured here? What kind of limits does it place on them?

### RESOURCE LINKS:

[americanindian.si.edu/developingstories/irvine.html](http://americanindian.si.edu/developingstories/irvine.html)

Reservation Math: Navigating Love in Native America Podcast





# FOLDED MAP

## ARTIST NAME

Tonika Johnson



## WEBSITE

[www.tonikaj.com](http://www.tonikaj.com)

## SOCIAL MEDIA

@Tonikaj

## LINK TO ARTIST TALK & EXHIBITION BANNER

[www.wewomenphoto.com/artist-tonika-johnson](http://www.wewomenphoto.com/artist-tonika-johnson)



## ABOUT THE PROJECT

Tonika's Folded Map™ Project connects residents at corresponding addresses on opposite sides of Chicago. She investigates what urban segregation looks like and how it impacts residents. What started as a photographic study quickly evolved into a multimedia exploration with video interviews, inviting audiences to open up dialogue and question how we are all impacted by social, racial, and institutional conditions that segregate us. Tonika's goal is to help people understand how urban environments are structured and to challenge everyone to consider solutions. "I want Folded Map to help us heal and get to know each other so that we can tear down the racist walls that divide us." - Tonika Lewis Johnson. Learn more at [www.FoldedMapProject.com](http://www.FoldedMapProject.com).

## ABOUT THE ARTIST

Tonika Lewis Johnson is a visual artist and photographer from Chicago's Englewood neighborhood who explores urban segregation and documents the nuance and richness of the Black community. She is a Co-founder of the Resident Association of Greater Englewood (R.A.G.E). In 2019, she was named one of the Field Foundation's Leaders for a New Chicago and was recently appointed member of the Cultural Advisory Council of the Department of Cultural Affairs and Special Events by the Chicago City Council.

## GUIDING QUESTIONS

- **How has systemic racism impacted the lived experiences of Chicago residents?**
- **How did you decide to live where you live now? Who or what influenced your decision?**
- **Is your personal social network as diverse as you'd like it to be?**
- **Do you think Chicago's segregation reflects how we want to interact with each other today?**

### RESOURCE LINKS:

The Color of Law by Richard Rothstein

Family Properties by Beryl Satter

The Warmth of Other Suns by Isabel Wilkerson

The South Side: A Portrait of Chicago and American Segregation by Natalie Moore

Metropolitan Planning Council Cost of Segregation Report





# THE FOURTH WARD PHOTO PARLOUR

## ARTIST NAME

Willow Naomi Curry, Tiffany Smith



## WEBSITE

[www.willowncurry.com](http://www.willowncurry.com)  
[www.tiffanysmithphoto.com](http://www.tiffanysmithphoto.com)

## SOCIAL MEDIA

@WillatheWisp  
@Ms\_LadyT

## LINK TO ARTIST TALK & IMAGES

[www.wewomenphoto.com/artist-willow-naomi-curry-tiffany-smith](http://www.wewomenphoto.com/artist-willow-naomi-curry-tiffany-smith)



## ABOUT THE PROJECT

The Fourth Ward Photo Parlour is a collaboration between curator Willow Naomi Curry and photographer Tiffany Smith centered on Houston's Freedmen's Town/Fourth Ward. Drawing inspiration from the Teal Portrait Studio, established in the Fourth Ward in 1919 by Elnora and Arthur C. Teal and operating for over 40 years, the Parlour eschews the respectability politics inherent in the idea of "humanizing" Black folks to wider audiences. The work of The Fourth Ward Photo Parlour will be presented alongside archival images in the What's The New News zine, emphasizing the continuity between the Black past and present, and the beauty and significance of existing outside of establishment valuations.

## ABOUT THE ARTISTS

Willow Naomi Curry is a writer and social practice curator-artist from Houston, Texas. Her work combines her writing and artistic practice with a desire to build socially just, equitable communities. Willow was awarded the City of Houston's Support for Artists and Creative Individuals Grant (2018) and DiverseWorks' inaugural Project Freeway Fellowship (2019) for two cross-disciplinary projects focused on historically Black Houston neighborhoods, on which she is currently at work.

Tiffany Smith is an interdisciplinary artist from the Caribbean diaspora working in photography, video, installation, and design. Using plant matter, home decor design, pattern, and costuming as cultural signifiers, Tiffany creates photographic portraits, site responsive installations, and assemblages. Her work interrogates what forms and defines communities and people of color, how they are identified and represented, and how they endure. Tiffany is a current Co-Director of Ortega y Gasset Projects in Brooklyn, NY.

## GUIDING QUESTIONS

- **How do you see your own community represented in images and in media? Is there anything you wish could be represented differently?**

**MORE QUESTIONS TO COME IN FALL 2021**





# THANK YOU

This Resource Guide is part of the 2021 Photoville Education program, proudly supported in partnership with PhotoWings. For more information, please visit [photoville.com/education](https://photoville.com/education)

**We, Women is a project founded by** Amy Yenkin, Danielle Villasana, Daniella Zalcmán, Emily Schiffer, Laura Roumanos and Rina Malonzo

**Video Direction & Editing by** Danielle Villasana

**Video Design by** Tink Tank

**Education Resource Guide by** Photoville: Jasmin Chang, Jessica Bal, Joan Koo, and Laura Roumanos



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How are you using this toolkit?  
What ideas or thoughts has it sparked?

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