



## Kearra Amaya Gopee

when I was small,  
we learned about the water cycle in school and  
I wonder if I wondered what  
it might feel like to soften into your loved ones  
and swell with the promise of ascension,  
becoming one with air,  
without the burden of proof;  
and beyond sight;  
if only for a moment  
before a heavy, spiteful return to earth;  
piercing canopy to merge with that other  
immortal;  
cleaving it from the stone, the flesh,  
so forceful in our tenderness,  
supplication under pressure.  
what grows in the dark;  
a trade in the elemental;  
generating bliss  
in another configuration.

Let's take a moment to think about the histories Black folks share in the same way that writer Hanif Abdurraqib describes the Soul Train Line: A narrow, writhing, seemingly endless tunnel of Black folks smiling and clapping. Where, in the center, partners are brought together, sometimes by intention, many times, by fate, and, together, using whatever knowledge they have of themselves and of their bodies, they must make their way out to the otherside, urged on by the booming claps all around them.

These shared stories become less visible as we move through the present and into the future. Our histories are often confined to the margins (a tunnel of its own) and redacted to a distorted past tense. In their place, a violent vernacular has been built, creating an imaging that finds Black Folks – to quote sociologist and scholar Ruha Benjamin: “trapped between regimes of invisibility and hypervisibility”

“Put your hands where my eyes can see” is an exhibition that considers images, both the capacity they have to influence the public imagination & memory of our society, and how, through maintaining control of images in the mainstream, the powerful have effectively privatized that imagination; distorting entire histories, presents, and suppressing our visions of possible futures in the process. The work included, through lens, printmaking, and sculptural techniques, moves to, like Ms. Toni Morrison said, “carve away at the accretions of deceit, ignorance, and sheer malevolence” embedded in the images & language of the powerful, so that new ways of imaging, and thus new futures are “not only available, but inevitable”—new imaginings that conspire towards a future wholly our own.

– Cameron A. Granger



Top: Brianna Robinson, *Within*, 2021

Bottom: Brianna Robinson, *Biles, Bellies, and Brimstone*, 2021

**bri robinson** is an analog collagist from warren ohio. Their work examines blackness, beauty, pain and the ephemeral. by use of chance, found objects and editorial photos as material, her work reflects on love, family and nostalgia. Informed heavily by gender theorists and authors like Audre Lorde, bell hooks and Anais Duplan combined with inspiration from artists like Mickalene Thomas, Robert Rauschenberg and Troy Michie her work incorporates found objects and popular culture imagery that aim to infuse into visual concepts entirely new.

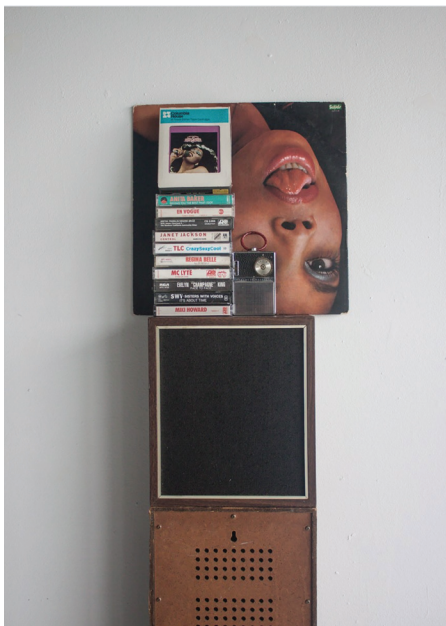
**Artist statement:**

Bile, bellies, and brimstone:

bile bellies and brimstone is a quiet clutter. as lush (or messy) as it can appear, the visual is paradoxical, a scattered mending of two worlds as a bridal party is broken up and spliced between bottle catalogue pieces. Alluding to the wrath of god, stomach acid and abdomens, the amalgamation draws on memories not belonging to the artist, using photos from a loved ones attic and catalog images from days gone by.

**Within 05:**

as an attempt of using only what's there, within 05 is a piece in alignment with four (or more) previous collages that also serve as flyers for the @within.digital initiative started in tandem with photographer Candace Sanders. the piece itself inspired by concepts of oneness, sisterhood and multiplicity. working with scraps remaining from other works of hers, bri wants to understand the boundlessness of sisterhood, a foreign concept to some. Through this visual exploration the artist is meditating on the euphoria that close fem aligned relationships provide, further cementing intimacy as an unfaltering inspiration.



Jen Everett, *Unheard Sounds Come Through*, 2019



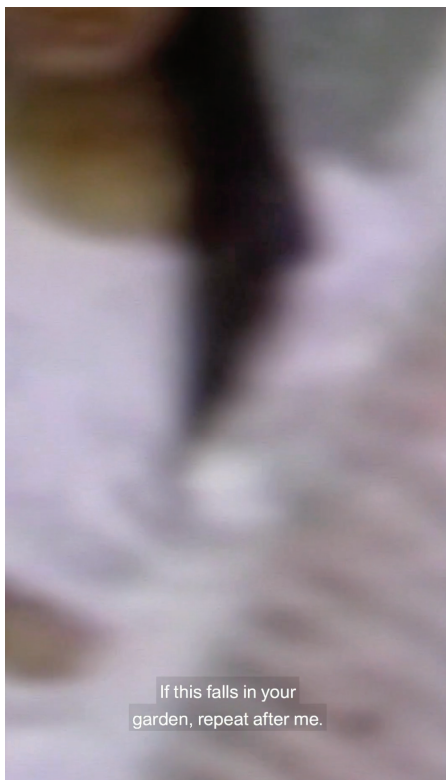
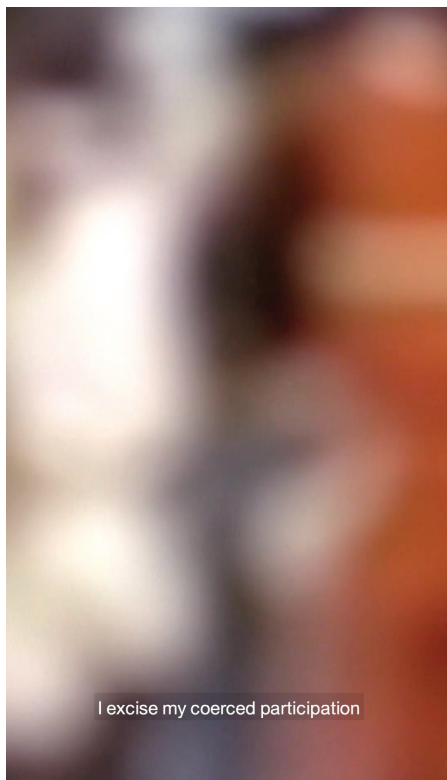
**Jen Everett** is an artist from Southfield, Michigan, currently based in Saint Louis, Missouri. Broadly, she is interested in the myriad ways Black people continue to produce and transmit knowledge in excess of formal structures. Her practice moves between lens and time based media, installation and writing.

Jen received an MFA from Washington University in St. Louis where she was a Chancellor's Graduate Fellow in the Sam Fox School of Design & Visual Arts. She earned a Bachelor of Architecture from Tuskegee University. Her work has been shown nationally and internationally at art spaces including Contemporary Art Museum St. Louis, Krannert Art Museum, Kunsthall Stavanger, Seattle University's Hedreen Gallery and SPRING/BREAK Art Show New York. Jen has been an artist in residence at the Vermont Studio Center, Atlantic Center for the Arts and ACRE. Her work is in the collection of the Museum of Contemporary Photography (MoCP) at Columbia College - Chicago.

**Artist Statement:**

I make photographs, installations and time based media that engage relationships between rupture, Black interiority and knowledge production. I frequently work with found and inherited materials to amplify ways everyday Black folks have used the quotidian to cultivate beauty in the face of immense structural limitation. I am interested in gathering and re-configuring as a mode of inquiry to compel closer readings.





Kearra Amaya Gopee, *an excision spell* (video stills), 2020

**Kearra Amaya Gopee** is an anti-disciplinary visual artist from Carapichaima, Kairi (the larger of the twin island nation known as Trinidad and Tobago), living and working on Tongva land (Los Angeles, CA). Their research based practice focuses on violence as it exists in/ is enacted on the Anglophone Caribbean and its diasporas. These histories, the immediate, and their possible afterlives are rendered elastic and atemporal, leaving ample room for their re-articulation.

They hold a BFA in Photography and Imaging from New York University and are an alum of the Skowhegan School of Painting and Sculpture. Currently, they are a MFA candidate at University of California, Los Angeles.

**Artist Statement:**

an excision spell is an intra-communal call to arms and self-determination in the face of white supremacist violence.



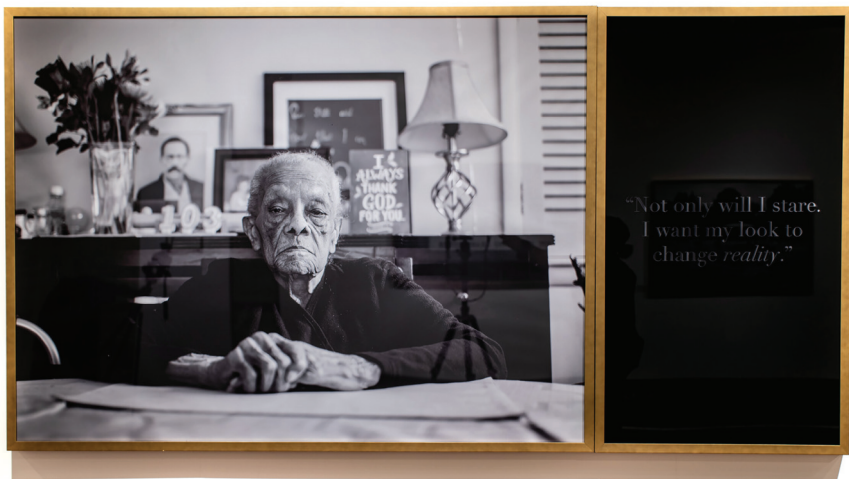
Left: Komikka Patton, *DNA Restoration*, 2020  
 Right: Komikka Patton, *Gatekeepers V*, 2020



**Patton** has been featured in exhibitions at the World Trade Center and has been reviewed in *Hyperallergic* and *Friend of the Artist* magazine. She had a solo show at The Ne'-Na Contemporary Art Space in Chiang Mai, Thailand in 2018 and has exhibited in numerous galleries across the US. She is the winner of the Darryl Chappell Foundation Grant (2020), a Finalist for the NYSCA/NYFA Artist Fellowship (2020), and a recipient of the May and Samuel Rudin Foundation Scholarship (2017). She earned her BFA in Fine Arts from Columbus College of Art & Design in Ohio in 2016 and an MFA in Studio Art from New York University in 2018.

**Artist Statement:**

"These works capture moments and possibilities in time where the choice to surrender to, and rejoice in, the unknown happens at the crossroads of contentment, deep understanding and acceptance. Each piece highlights the beauty of reconnecting to and claiming one's identity, history and traditions through things like body modification, headwraps, and sacred imagery. I use multiple techniques of layering materials--collage, drawing, printmaking-- to illustrate the connection between the mystical and the physical. Through the use and repetition of African traditions and symbologies and archetypes of the feminine and divine, I create portals to worlds that feel both foreign and familiar to the audience. These works are intended to serve as our guardians and hype women, supporting our reclamation of our purest self. And activates an atmosphere of peace and deep understanding that could be rewarding, restorative and unconventional, if we just step through, bravely."



"Not only will I stare.  
I want my look to  
change *reality*."

Ricky Weaver, *Amazing Grace*, 2018

**Ricky Weaver** is an Image-based artist from Ypsilanti, MI. She received her BFA from Eastern Michigan University and her MFA from Cranbrook Academy of Art. Ricky is currently a Teaching fellow at ActCenter Pasadena in California. Ricky has presented their research and participated as a visiting artist at University of Michigan, University of Wisconsin STOUT, The Society of Photographic Education and more. Weaver is represented by David Klein Gallery (Detroit, MI) and has shown work at the 13th Havana Biennale, Expo Chicago, Photographic Center Northwest, Black Studies Gallery at UT Austin and more.

Weavers practice prioritizes the ways in which image materializes within a spatiotemporal collapse. Her application of scripture, hymn, and colloquial passages observe the nuances of the everyday as portals to worlds that don't require escape. She addresses the sonic, linguistic, and visual as a way to posture the body as a central mechanism for storing, downloading and transferring archives. A new archive, a new image.

#### Artist Statement:

Ricky Weaver's work co-conspires with the poetics and futurity of Black feminist metaphysics to reimagine the language of Black women's gestures as a portal to otherwise. These images locate a specific code of facial expressions and body language that can be traced back to the Middle Passage—one that disrupts the paradigmatic ways of archiving Blackness and outsmarts surveillance technologies as such.

These women represented, through their cultural and spiritual practices, conjure up the God within them to stop storms. The spatio-temporal effects of their Black practices command the wake to still. Their bodies possess a vernacular that allows us to access worlds that don't require escape. Weaver imagines if she tends, intentional to the quantum ontology of images, the work can assist in facilitating a slight transitioning, if only a step, toward elsewhere.

A new archive, a new image.



Sasha Phylars-Burgess, *Hail Mary*, 2019–21



**Sasha Phylars-Burgess**

1988

Scorpio

Black

Alive

Artist Statement:

HAIL MARY is a photographic and video lament on race, class, and space in one of Chicago's westernmost neighborhoods – Austin. Beginning in the late 1960s, Austin experienced dramatic demographic changes due to white flight, redlining, and economic disinvestment. Both an expression of what is on the surface and what emerges when one takes a moment to look deeply, this project aims to capture the ongoing effects of these changes in the everyday lives of Austin residents. Through a mixture of straight photographs, in-camera aberrations, developmental mistakes, and recorded footage, the work aims to center the subjectivity of these residents by garnering awareness of a community whose narrative has been lost and evacuated of nuance.



Left: Terrance James Jr., *Metastasis*, 2021

Right: Terrance James Jr., *Synapse - Purple Rain*, 2018-2021

**Terrance James Jr.** (b. 1989) is an interdisciplinary artist based in Brooklyn, NY. He has exhibited nationally and internationally at institutions such as at ICEBOX Project Space in Philadelphia; The Hole and Pace Gallery, in NYC; as well as at fairs and festivals including the Pingyao International Photography Festival in Pingyao, China; Photoville in Brooklyn, NY; and SCOPE Art Miami, Miami Beach, FL. He attended The Skowhegan School of Painting and Sculpture in 2017 and was a Lower Manhattan Cultural Council Workspace participant in 2018–2019. He received his BA from The Tyler School of Art at Temple University in 2011 and his MFA from Parsons The New School of Design in 2.

**Artist Statement:**

I utilize photography and sculpture to explore bioengineering and human possibility through the lens of transfiguration. I am interested in biological intervention and genetic modification as a means of imagining new states of being. Exploring themes such as disembodiment, transformation, and myth, I build anthropomorphic figures that reexamine our collective perception of the human form and its physicality. Employing tropes often found in science-fiction and horror, I traverse violent histories of experimentation on those of African descent in order to explore metamorphosis and transmutation, as a means of survival and genetic evolution.



Tyler Davis, *The Walls Have Eyes*, 2017

**Tyler Davis** works and ferments in Columbus, OH. In May 2019 received his BFA at the Columbus College of Art and Design. Scavenging, and hoarding materials aimed to bring humor to work centered on themes of morality, consumerism, and appropriation.

Ignorance is bliss.

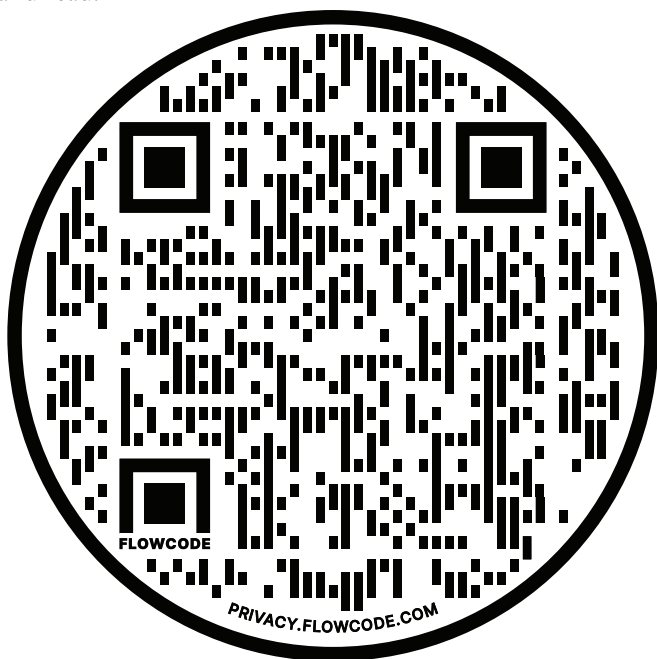
Artist Statement:

Throughout life I've had issues with (black) male authority. They always seemed to keep their distance from me but always quick to assert themselves, their beliefs/opinions onto/into me whether through vocal or physical means. Generally the male figures who have given me the most positive influence have been scavenged through different sections of media i.e. magazines, television/movies, and social media platforms.

Today all these intangible figures' voices echo in my brain. Either to give me advice as I enter the world of "adulthood" and/or help me get through whatever challenge comes in my day to day. Always leaving me with a sense of authority I have curated from a place of solace still looming over me critiquing/criticising every move I could and do make. Leaving me still feeling like that little kid being put in time out in his room. Left contemplating oneself while staring at a brick wall looking for answers/guidance.

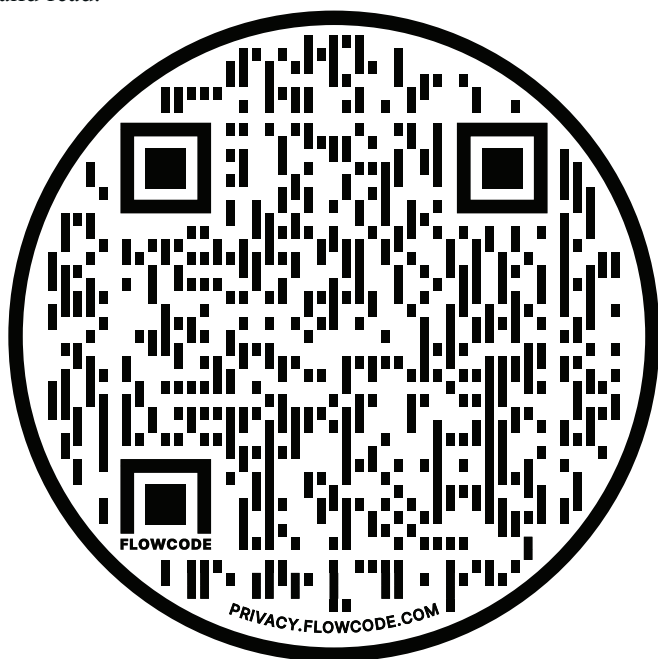
Cameron Granger in conversation with Tyler Davis,  
Ricky Weaver, Komikka Patton, and Jen Everett.

Scan and read!



Cameron Granger in conversation with Kearra Amaya  
Gopee, Brianna Robinson, Terrance James Jr., and  
Sasha Phylars-Burgess

Scan and read!





## WORKS LIST

Brianna Robinson

*Within*, 2021

Analog collage

16 x 20 inches

Brianna Robinson

*Biles, Bellies, and Brimstone*, 2021

Analog collage

16 x 20 inches

Jen Everett

*Unheard Sounds Come Through*, 2019

Found objects

Dimensions variable

Kearra Amaya Gopee

*an excision spell*, 2020

Single channel projection/video

TRT: 4:56

Komikka Patton

*DNA Restoration*, 2020

India ink, watercolor paper,

bristol, acetate

Dimensions variable

Komikka Patton

*Gatekeepers V*, 2020

India ink, watercolor paper,

bristol, acetate

Dimensions variable

Ricky Weaver  
*Amazing Grace*, 2018  
Archival Pigment Print, acrylic  
48 x 85 inches

Sasha Phylars-Burgess  
*Hail Mary*, 2019–21  
Digital video  
TRT: 6 min

Terrance James Jr.  
*Metastasis*, 2021  
Polyvinyl acetate (PVA), expanded polystyrene (EPS),  
polyurethane (PU) tubing, steel, dye  
11 in x 9 in x 6 in

Terrance James Jr.  
*Synapse - Purple Rain*, 2018–2021  
Polyvinyl acetate (PVA), expanded polystyrene (EPS),  
polyurethane (PU) tubing, PVC tubing, steel, dye  
45 in x 20 in x 15 in

Tyler Davis  
*The Walls Have Eyes*, 2017  
Silk-screen ink on found paper  
Dimensions variable

*Put your hands where my eyes can see* is a part of Flux Factory's Rhizome Project initiative.

The Flux Factory Rhizome Project is a commitment to give intentional space to Black voices, and provide a platform for Black narratives by offering the support needed to help these narratives thrive and evolve.

The Rhizome Project is an evolving entity. As it grows, programming will be added focused on professional development and other forms of support. It is a commitment to listening to the leadership of Black artists with ongoing support both economically and through action. Many roots support the plant.

The show was curated by Cameron A. Granger in collaboration with Makeba Rainey & Haiba Hamilton.

Originally from Harlem and currently residing in Philly, Makeba "KEEBs" Rainey is a visual artist, curator, and organizer best known for her original style of digital collage portraiture.

Haiba Hamilton is a Flux Factory board member, and the facilitator of the Rhizome Project.

Cameron A. Granger came up in Cleveland, Ohio alongside his mother, Sandra, inheriting both her love of soul music, and habit of apologizing too much. A video artist, he uses his work as both a site for memory making, and as means to strategize new ways of remembrance in this age of mass media.

*Put your hands where my eyes can see* was exhibited at the Chocolate Factory Theatre.

The Chocolate Factory Theater is an artist-centered organization, built by and for artists. Co-founders Sheila Lewandowski and Brian Rogers began making work together in 1995 and quickly saw the need for a creative home to support their work and the work of fellow experimental performance-based artists. The Chocolate Factory therefore has grown and developed within and through a creative process that centers the development of new work, as guided by makers.

The exhibition also featured a dream salon workshop lead by Black Femme Brunch.

Black Femme Brunch builds community by being a radical, irreverent, and unapologetic celebration of trans and queer black femmes of all genders. Founded in 2014 in Washington, DC by Tuere Khanyisa and Shaan Wade, Black Femme Brunch began with a simple idea: to create an oasis for black femmes in the desert of white queer events, black straight spaces and cisheteronormative LGBT events. Under the stewardship of current creative co-directors, Tuere Khanyisa and Janae Williams (juh weems), since 2015, Black Femme Brunch has curated an Annual DC Black Pride Concert, hosted kink and sexual health events, hosted artbuilds, film screenings, parties and picnics amongst other rich offerings. Black Femme Brunch will continue until the entire world is Black Femme Euphoria!

This book was designed by Danielle and Kevin McCoy of WORK/PLAY

WORK/PLAY is an art/design studio utilizing printmaking, textile works, time-based media, exploratory writings, and the book arts to explore racial inequality, identity, and erasure.

Put  
your  
hands  
where  
my  
eyes  
can see

October 8th—22, 2021  
The Chocolate Factory Theater  
3833 24th Street  
Queens, New York 11101  
Curated by Cameron Granger,  
Haiba Hamilton, & Makeba Rainey