



you say
you love
me and
i commit
to Friction

YOU SAY

YOU LOVE ME

Beginning at disorientation, displacement, discomfort, distance, even disenchantment... I ask how the intimacy of a compassionate scrutiny—even when it is not elegant—can lead us to deepening truths. Giving shape to this question, the exhibition seeks to think with you about the worlds we commit to.

Each of these artists knows a specific mode of negotiating their existence, and here I envision abandoning proof so we may point towards that far away possibility of joyful ongoing negotiation between all of our relationships, a process of learning how to connect our shapes and create impressions on each others surfaces, how we push each other to adapt and take shared forms in exercises of a sovereignty that is relational.

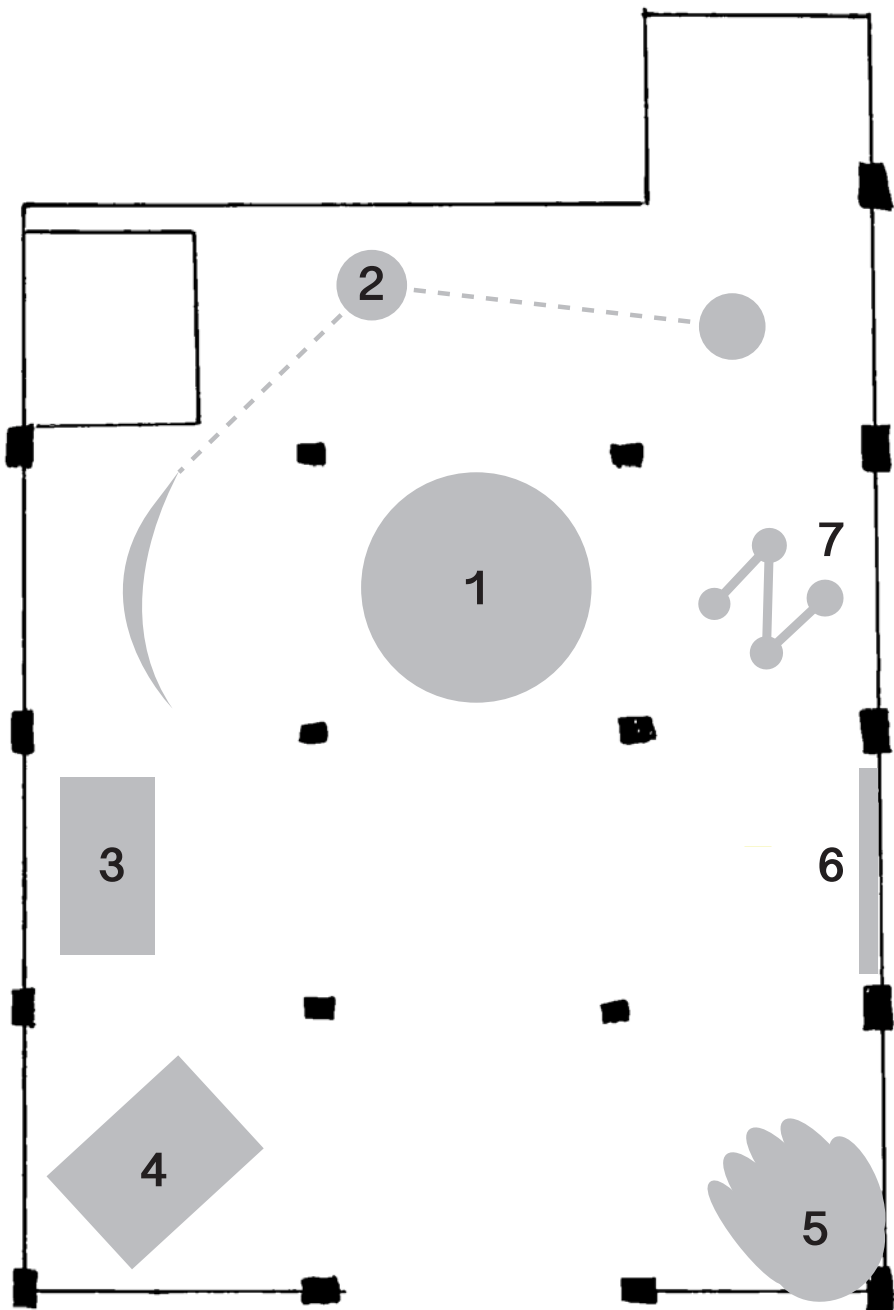
AND I COMMIT

TO FRICTION

Friction as a fertilizer is an unassuming treasure. The friction between our foreheads in a promise, your words when you protect, feet at the different layers of ground, or our familiar paths and the chafing reminder of change. Resistance generates countless gifts and there is space, or we will learn to make it, for all of our pluralities.

Curated by Sati Varghese Mac

Digital program available with plain text versions of the interviews between the artists and the curator, handwritten in this program.



1.

Ifrah Mansour

The Healing Aqal, 2022

multimedia sculpture, bamboo, reeds, fabric, twine

2.

Delaney Keshena

coming home (east), 2024

soil, steel, wood, glue

3.

Nat Kim

재사 (Jesa), 2024

Beeswax and pine resin, mugwort, wood

4.

Nat Kim

돌잡이 (Doljabi) 2023

Cast iron, vintage korean blanket, wood

5.

Baki Baki Baki

Octavia's Hand, 2023

Paper mache, cardboard, wood

6.

Cameron Patricia Downey

Otherwise Than, 2021

Leather, metal, audio

7.

Nailah Taman

Concretions Waiting to Happen, 2024

Resin, copper, quartz, variety of minerals, found objects

IFRAH MANSOUR

"There is a reason why my Agals are imperfectly oval shaped. Sometimes the imperfectness of the oval creates a different intimacy.

The door shape, the door positions, are discovered through the creation, I don't plan where the door is and I'm happy to not know, and that seems deeply counterintuitive to people who live under continued violence. A lot of times our trauma forces us to always locate the door, find the door, be in close proximity to the door because you need to be fleeing."

Sati: I would love to heal to a place where we just get to think about entrances.

As a Somali, refugee, and Muslim multimedia artist and educator, my work is a testament to the enduring spirit of resilience and the power of storytelling. Rooted in the traditions of my heritage, my art seeks to explore themes of trauma, displacement, and healing through a variety of mediums including poetry, puppetry, film, and installations. My artistic journey began with a deep appreciation for the oral traditions of my grandmother, whose stories of survival have profoundly influenced my practice.

Through my art, I seek to bridge cultures and generations, offering a platform for healing and deeper connection. By sharing our stories, we reveal our shared humanity and foster a deeper, more compassionate world.

"Someday we'll get to a place where no one ever needs a door. You just have an entrance. You're forever inviting - invitation is definitely a shape."

The Healing Aqal is inspired by the traditional Somali aqal, which symbolizes cultural heritage and resilience. The aqal, a dome-shaped nomadic structure made from natural materials, showcases the ingenuity and adaptability of the Somali people. Originally built by refugees, the Healing Hut seeks to craft a new meaning as a symbol of indigenous wisdom for humanity's collective healing.

The Healing Aqal speaks of cultural heritage, highlighting how Mansour's ancestors equitably coexisted with nature, weaving their homes with their bare hands wherever they were. It reflects the imaginable abundance in nature, which blooms people's hearts to be endlessly generous in kindness towards others. Mansour aims to unearth her ancestors' ecological wisdom, using nature as a tool for healing.

This intentionally carved space is an infinite well holding our collective healing and celebrating Mansour's personal journey as a member of the diaspora, yearning to connect more deeply with her culture. Through its interactive elements, the Healing Aqal invites visitors to sit, reflect, and meditate on individual and collective healing.

DELANEY KESHENA

The form of metal is deeply related to the story of my great-uncle coming back from boarding school. I'm almost placing that relative of my family into the metal.

Thinking of the spikes almost as a family member. Any idea of relations that come from my understandings of Menominee language, or my understanding of cultural practice are really quite queer, in undescribable terms, it's so different from the norm."

"There's a queerness in that the greatest, safest relationships that I feel in my life are with my friends and people who I'm not so blood-related to. And there's a way that in my practice I'm also kind of doing that with the material, asking it to be safe and be a stand-in for story or relationships that are in my own life."

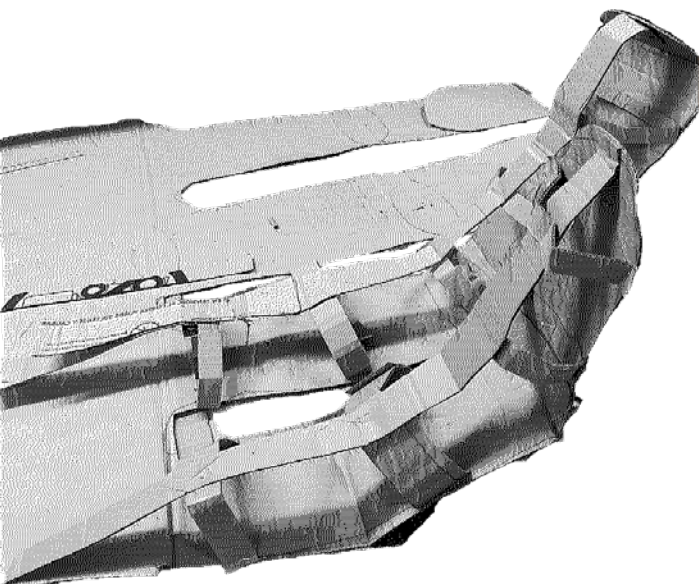
sati: So, you're building your relatives?

"Yeah, kind of. I think so. I'm asking for safety in a material and using - for example - dirt, which is something so sacred. There's this one story I was told about when someone was scared and lost, they remembered they were told by their grandmother that if they ever get into a situation like that, to grab a little bit of dirt and essentially, you put it in your mouth like you do with chew. In a way, the earth being a grandmother to everyone, you're just asking your grandmother to come with you and give you a little bit of protection."

Delaney Keshena is an enrolled citizen of the Menominee Nation and interdisciplinary artist born in Shawano, Wisconsin. Keshena uses hair, skin and glass in their practice of crafting objects that retell stories of family, nation and contemporary Indigenous experience.

coming home (east): through the approximation and use of railroad ties this work is holding the story of my great uncle's escape from Carlisle Indian Industrial School via the rail roads in the early 1900s.

BAKI BAKI BAKI



BakiBakiBaki is a Black Native multidisciplinary artist, teacher, and puppeteer. Their sole goal is to live the full time artist dream of their Grandmother. Turning towards spell and root work at every turn, BBB's art pulls from the metaphysical magic of their culture, faith, and sensuality.

Octavia's Hand: Octavia E Butler's writings were prophetic and gave much needed salvation to many queer and trans people of color. Often speculative fiction's indigenous foundations are lost in pop culture. By actualizing and materializing the hand that wrote sci-fi series that built worlds for radical love and change an honoring emerges. May this hand hold you and all that you hold dear.

NAT KIM

"THESE INGREDIENTS LIKE LOVE AND COMMITMENT TOGETHER, THEY SOUND A LOT LIKE WE'RE AVOIDING FRICTION, WE'RE GOING TO REALLY MELD AND HARMONIZE AND THEN YOU THROW FRICTION IN THERE AND IT SUDDENLY MAKES EVERYTHING CHURN.

IT WOULD BE INTERESTING TO THINK ABOUT HOW WATER SHAPES ROCK AS A QUESTION. I'M WONDERING HOW THAT WORKS FOR THINGS WITHOUT CLEAR INTENTION BEHIND THEM. I FIND THAT REALLY WONDERFUL AND REASSURING, ESPECIALLY IN MOMENTS OF DESPAIR.

• I'M EXCITED TO THINK ABOUT HOW WE CREATE SHAPES THAT CHANGE US. THERE IS CERTAINLY SOME ROOM TO SAY THAT ARCHIVE DOES CHANGE A PERSON AND BY JOURNALING AND CREATING SELF AWARENESS THAT SHAPES HOW YOU AND YOURSELF INTERACT. BUT IT'S ALSO INTERESTING TO CREATE SHAPES THAT HAVE SOME KIND OF MYSTERIOUS EFFECT ON OURSELVES AND OTHERS.

Nat Kim (b. 1993) is a maker and artist who lives and works in Minneapolis, MN. She was born in South Korea but grew up in the Bay Area and Northern Virginia. They use wood, metal, and carefully selected raw materials to create ritual objects, interactions, and hand tools to examine how our attraction to and use of objects affects how we understand ourselves and are understood by others. Kim is currently exploring concepts of how to connect with memory, ancestors, and communication with the past through ritual.

THAT'S WHERE THE GENERAL POST-ENLIGHTENMENT-
ERA FEAR ABOUT MAGIC AND WITCHCRAFT
COMES FROM. IT WANTS TO DENY WHAT'S
POSSIBLE AND YOU DON'T HAVE TO BELIEVE
IN THE WHOLE METAPHYSICAL ASPECT
NECESSARILY, BUT YOU CAN USE INTENTION
AND OBJECT CREATION TOGETHER."

돌잡이 (Doljabi): During a first birthday celebration the family gathers and sets out a blanket with three objects set at the opposite end from an infant. What the infant is drawn to and ultimately holds in its hands is meant to convey something about its future. A pen indicates a future in law. A stethoscope, a doctor. A wad of cash, business. This is a modern iteration that differs from previous tradition where the object chosen might offer some sense of relief to the parent. If the child is drawn to a bowl of rice, they will never go hungry as an adult. If the child chooses a handful of coins, they will always be drawn towards money and never be poor. If the child chooses a calligraphy brush, they will be studious and discerning. This would seem to address the concerns a parent and family might have about how to guide a new life after its first fraught year of living.

Doljabi includes three cast iron works I made from 2020-2022. An egg, a maple seed, a ginger root. Each motif is an ambiguous symbol, items I chose because they represent some form of strength. The blanket, a vintage relic, sets the ritual. I would like viewers to interact and touch an object and consider their relationships to fate.

NAILAH TAMAN

I started exploring the cause of the glitter shortage.
There's this mystery: who used all the glitter?
Or like why it, you know, where is it
who's buying the glit?

The glitter was not being bought, the machines
were being utilized by the military to create
'chaff,' which is something that they drop from
the sky that fucks with radars. They even did
it in Minneapolis during the uprising. It kind of
looked like snow or something, and it hit the ground
and it didn't melt. I can't believe they use
glitter against us. They do. So it is just a
countermeasure using all the glitter and this
work is also meant to be a countermeasure
against those things.

Nailah Taman is an Egyptian American multidisciplinary artist + cultural worker currently based in Los Angeles. They graduated from the University of Minnesota in 2015 with a BA in Visual Arts, and were a member of PF Community Studios in Minneapolis from 2022-2024. Their work explores ancestral collaboration, tactility, and sigils and un-language, often emerging in sculptural forms. They are an avid collector of objects deemed precious by their own criteria.

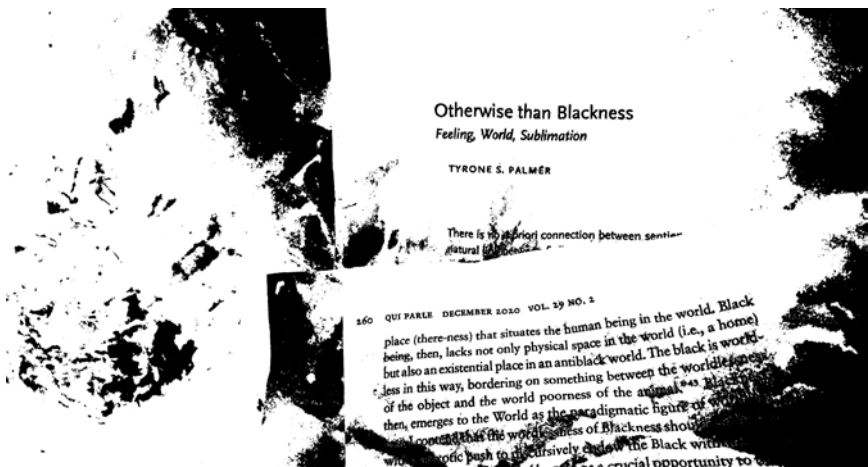
I think shapes hold a lot of power. Shapes have relationships with themselves that we don't even know about.

I like keeping materials in the way I find them, you know, dirty setup. I just put them in a bag, I never wash the stuff before I combine it with other things because that's how it came to me. And I should honor the way it came to me. And there is this reciprocity to it, you know, where sometimes it's picking up trash, sometimes it's picking up earthly treasures.

Concretions Waiting to Happen: Each of these 4 orgones is representative of an element; earth, fire, air, water. The connective sand accrues energetic radiation from its surroundings and works as a circuit connector. You are invited to step inside the circuit and have your energy be ionized by the electric polarity of the flower orgones.

Each flower utilizes piezoelectric compression to create vibrational fields that transmute, collect, and cleanse energies around them. Setting combinations of specific crystals, metals, organic and inorganic materials into resin amplifies the natural resonant frequencies and electric polarities within the orgone.

CAMERON PATRICIA DOWNEY



Cameron Patricia Downey (b. 1998) is an anti-disciplinary artist born and raised in North Minneapolis, Minnesota whose work oscillates between photography, film, body, sculpture, curation and otherwise. The incidental, the precarious and the misremembered are central to these works which strive to archive, unfurl, make-altar-of and bring fantasy to the Blues of Black life and relation.

Otherwise Than is an intermedial mediation on what techniques of (non)being Blackness offers for the necessary end of the world. The installation of scrapped skins and patchworked audios comes to these understandings at the helm of the banal— conversations between family members, moments of praise, reprieve and play. If the world is, as presented by Tyrone S. Palmer, the culmination of its ‘affect’, how does Blackness both exist outside it and prepare for its demise? What are those items and silhouettes at once left behind and also hidden for our finding at later times?

SATI VARGHESE MAC

Am specifically interested in how as people with experiences that are decentered by a dominant power, we uncover that there are expected orientations that don't have space for us. We use shapes to exist in our disorientations and conjure ways of living outside of the norms of spatial relationships—interrupting or remembering ways of relating to space and each others' livings.

Within this space I want to listen and learn and exercise my friction. I want to acknowledge my needs and limitations.

It is through all these kinds of togetherness and questioning that we can live in orientations that also fit the care, desires, and interventions required to oppose layered genocides, to refuse to replicate domination... This is not a complete story. At the core, this is more of a pleading than an invitation, but it is that too.

(Curator) Sati comes from communities of artists with dreams of a world that could support the multiplicities of their people. Her practice commemorates the will to transform as a part of nature's cycles of change through inquiry into her ancestral imaginaries from South India and China, and a lineage wandering through Venezuela and Kuwait, alongside her experiences living in Mexico City, New York City, and Minneapolis where she is currently based. Her movement leads her to a fascination with transgressive holes in destinies and how time and scale can interrupt fictions of fixity.

IFRAH MANSOUR
NAT KIM
NAILAH TAMAN
DELANEY KESHENA
CAMERON PATRICIA DOWNEY
BAKI BAKI BAKI

SEPTEMBER 7 - 28, 2024
PUBLIC FUNCTIONARY

