



**CHAPTER 23: New Narratives: Artists Marking Memory During COVID**  
**Guided Notes**

**CHAPTER SUMMARY:**

*Write 3-5 sentences to explain the main points of the chapter.*

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**CONVERSATION:**

*Write a one-sentence description for each of the contributors to this chapter.*

*Write 3 main points from each contributor's response.*

**PARTICIPANT: Katie Yamasaki, New York**

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**QUESTION:** *Can you tell us a little bit about your art practice?*

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**QUESTION:** *More than 2 million people are currently incarcerated in the United States, and this comes from a long history of confinement and racialized criminalization. Incarceration separates people from their families and communities, depriving them of many aspects that we associate with being human. Why is this central to your work as a visual artist and a writer?*

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**QUESTION:** *In the wake of large-scale, social, and national trauma, can art participate in temporary forms of democratic citizenship?*

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**PARTICIPANT:** Shuruq Harb, Palestine

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**TOPIC:** *A little bit about you and your art practice*

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**QUESTION:** *What motivates you as an artist?*

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**QUESTION:** *As an artist, how do you define human rights in your practice?*

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**QUESTION:** *What role do the arts play in combating the erasure of past violence from current memory and in creating new visions and new histories for future generations?*

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**QUESTION:** *Border imperialism has visible structures in place--prisons, the military, both here in the United States and the Israeli military, physical and digital borders, surveillance mechanisms. What do you personally do with it in the frame of your art? What does it mean to speak about a conflict in terms of how it appears or how we come to see it? Meaning, what or who can be seen, what or who remains invisible, who can see and whose vision is compromised?*

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**TOPIC:** *Creating multiple temporary communities through that the art process*

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**QUESTION:** *In the media, Border Imperialism can be seen only through the banality of its cruelty, as migrants/refugees and disposed people become recognized through a visual frame of destruction, violence, and loss. Your art seems like a proposal for seeing beyond the colonial divide. Can you talk about this?*

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**QUESTION:** *In light of the pandemic, and COVID, as we're all experiencing, what has shifted in your life and your life as an artist?*

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**PARTICIPANT:** TC Tolbert, Arizona

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**TOPIC:** *Introduction*

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**TOPIC:** *A poet during COVID*

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**TOPIC:** *TransSpace - A place of care and hope*

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**TOPIC:** *Media representation of trans lives*

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**PARTICIPANT:** Violeta Luna, California

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**TOPIC:** *A little bit about you and your art practice*

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**TOPIC:** *The role of art in the struggle against the erasure of past violence from current memory and in the creation of new visions of the future and new histories*

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**TOPIC:** *A new gaze: representing migrants, refugees, and people of color outside of a visual frame of destruction, violence, and loss.*

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**TOPIC:** *A Political Performance artist in COVID*

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**TOPIC:** *Collaborative art models*

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**TOPIC:** *International audiences and transnational public spaces*

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## **DISCUSSION QUESTIONS:**

*Be prepared to answer the following discussion questions/questions for further research. Write a few points that could be used to support your answers from the chapter summary, chapter discussion, and your own knowledge/research.*

- 1. Every action that contributes and sustains human rights involves acts of imagination. How can collaborative art projects help their participants to reimagine life in the image of human rights? How do Katie Yamasaki and TC Tolbert respond to this question?**
  - a.
  - b.
  - c.
  
- 2. What role do the arts play in combating the erasure of past violence from current memory and increasing new visions and new histories for future generations? How do Violeta Luna and Shuruq Harb speak to this question?**
  - a.
  - b.
  - c.
  
- 3. Can artist projects help reconstruct/establish a community where large parts of the population have been excluded from political processes and political discourses?**
  - a.
  - b.
  - c.
  
- 4. How can art projects that reach international audiences contribute to the construction of transnational critical public spaces?**
  - a.
  - b.
  - c.

5. In the media, border imperialism and mass incarceration can be seen only through the banality of its cruelty, as migrants/refugees and disposed people become recognized through a visual frame of destruction, violence, and loss. How does art change that gaze as it produces new ways of knowing?

a.

b.

c.

**TAKE ACTION:**

*Write a few ways you can take action regarding artists marking memory during COVID.*

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**CONTINUING THE CONVERSATION**

**If you were to talk to Katie, what would you ask?**

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**If you were to talk to Shuruq, what would you ask?**

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**If you were to talk to TC, what would you ask?**

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**If you were to talk to Violeta, what would you ask?**

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*Pick one participant and do some more research regarding their work.*

**Participant:** \_\_\_\_\_

**Notable Facts:**

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**Who is another individual knowledgeable about this topic that you know of and would like to see speak/hear their story?**

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