

SEMINAR NO. 4 OF FREEDOM OF SPEECH: A CURRICULUM FOR  
STUDIES INTO DARKNESS

# SAY IT LIKE YOU MEAN IT: ON TRANSLATION, COMMUNICATION, LANGUAGES



**MONDAY, MARCH 11, 2019**

**6:30-8:30 PM**

Vera List Center for Art and Politics

The New School

Wollman Hall

65 W. 11th Street, 5th floor, New York City

## **VERA LIST CENTER FOR ART AND POLITICS**

The Vera List Center for Art and Politics is a research center and a public forum for art, culture, and politics. It was established at The New School in 1992—a time of rousing debates about freedom of speech, identity politics, and society’s investment in the arts. A pioneer in the field, the center is a nonprofit that serves a critical mission: to foster a vibrant and diverse community of artists, scholars, and policy makers who take creative, intellectual, and political risks to bring about positive change.

We champion the arts as expressions of the political moments from which they emerge, and consider the intersection between art and politics the space where new forms of civic engagement must be developed. We are the only university-based institution committed exclusively to leading public research on this intersection. Through public programs and classes, prizes and fellowships, publications and exhibitions that probe some of the pressing issues of our time, we curate and support new roles for the arts and artists in advancing social justice. [www.veralistcenter.org](http://www.veralistcenter.org)

### **FREEDOM OF SPEECH: A CURRICULUM FOR STUDIES INTO DARKNESS**

*Say It Like You Mean It: On Translation, Communication, Languages* is the fourth seminar in a year-long examination of Freedom of Speech. The First Amendment to the Constitution of the United States guarantees four specific freedoms: freedom of speech, freedom of the press, freedom of assembly and protest, and freedom of religion. With Indian artist Amar Kanwar’s film *Such a Morning* (2017) as a point of departure, the seminar series imagines these four freedoms enshrined in the U.S. Constitution as points on the compass rose, which can be overlaid with intersectional thinking from artists, Indigenous peoples, feminists, and innumerable other perspectives, to question current circumstances, and to confront the inequities and uncertainties in our times, especially as they pertain to freedom of speech.

## PROGRAM. SEMINAR 4

“Brighter Than the Brightest Star I’ve Ever Seen”

Performance by **Suzanne Kite**

### Presentations:

**Natalie Diaz**, Mojave poet, language activist, and educator

**Aruna D’Souza**, writer and art historian

**Suzanne Kite**, Oglala Lakota performance and visual artist and composer

**Stefania Pandolfo**, Professor and Director of the UC Berkeley Medical Anthropology Program on Critical Studies in Medicine, Science, and the Body

**Ross Perlin**, writer and linguist; Co-Director, Endangered Language Alliance, New York

**Kameelah Janan Rasheed**, artist, writer, and educator

### Moderators

**Carin Kuoni**, Director/Chief Curator, Vera List Center for Art and Politics

**Laura Raicovich**, independent curator and writer

## SUGGESTED READINGS. SEMINAR 4

Each seminar is accompanied by Suggested Readings listed on the Vera List Center website as well as a summary of the other proceedings, full video documentation, and the program booklet.

Beal, Casey. ““Whitewalling,” Mishearing, and Translating Protest.” *Momus*, June 08, 2018

Diaz, Natalie. “The First Water Is the Body.” *Orion*, 2017

Mehta, Suketu. “Mother Tongues and Queens” and “Tower of Scrabble” In *Nonstop Metropolis: A New York City Atlas*. Oakland, CA: University of California Press, 2016

## PROGRAM NOTES. SEMINAR 4

### “SAY IT LIKE YOU MEAN IT”

The fourth seminar in the series *Freedom of Speech: A Curriculum for Studies into Darkness* explores the particular ways in which we use language -- dialects, registers of speaking, non-verbal speech -- in relation to the knowledge we produce for imagined publics, as well as its impacts and, ultimately, how we convey our ideas.

A group of artists who think profoundly about these issues will be joined by anthropologists and language specialists, as well as educators, art historians and Indigenous scholars to contend with myriad related questions including: Do we imagine a particular person or a group when we formulate speech? Is this choice conscious? What might this reveal about us? What does the actual language we use to communicate convey? Is it a native tongue or in translation? Does it take up the languages of theory, or of daily speech? What does a silent position mean? What role does the refusal to speak play in the right to free speech?

The evening begins with “Brighter Than the Brightest Star I’ve Ever Seen”, a special performance by **Kite** (Suzanne Kite), Oglala Lakota composer and performance and visual artist. It will be followed by a discussion among Kite, writer and art historian **Aruna D’Souza**, artist and educator **Kameelah Janan Rasheed**, anthropologist **Stefania Pandolfo**, Mojave poet, language activist, and educator **Natalie Diaz**, and **Ross Perlin**, Co-Director of the Endangered Language Alliance. **Carin Kuoni** and **Laura Raicovich** will moderate, and seminar participants will be asked to reflect on the readings provided as well as contribute to the discussion.

### CREDITS

The seminar series *Freedom of Speech. A Curriculum for Studies into Darkness* is organized by the Vera List Center for Art and Politics as part of the center’s 2018–2020 curatorial focus *If Art Is Politics*. It is directed by Carin Kuoni, Director/Chief Curator, Vera List Center, and Laura Raicovich with assistance by Gabriela López Dena. Partner organizations for the seminars are ARTICLE 19; the National Coalition Against Censorship; New York Peace Institute; and Weeksville Heritage Center.

Cover image: Suzanne Kite, *Everything I Say is True*, 2017. Walter Phillips Gallery, Banff. Photo by Rita Hayworth, courtesy the artist.

## PARTICIPANT BIOGRAPHIES. SEMINAR 4

**Natalie Diaz** was born and raised in the Fort Mojave Indian Village in Needles, California, on the banks of the Colorado River. She is Mojave, an enrolled member of the Gila River Indian Tribe and a 2018 recipient of a MacArthur Fellowship. Her first poetry collection, *When My Brother Was an Aztec*, was published by Copper Canyon Press in 2012. Diaz's poems and essays are published in *Narrative Magazine*, *Guernica*, *Poetry Magazine*, *The New Republic*, *Tin House*, and *Prairie Schooner*. A Lannan Literary Fellow and a Native Arts Council Foundation Artist Fellow, she was awarded a Bread Loaf Fellowship, the Holmes National Poetry Prize, a Hodder Fellowship, a PEN/Civitella Ranieri Foundation Residency, and a US Artists Ford Fellowship. Diaz is Associate Professor in the Department of English at Arizona State University. Diaz last spoke at the Vera List Center on December 2018 in "All Visible Directions Between Sky and Water."

**Aruna D'Souza** writes about modern and contemporary art and politics, and how museums shape our views of each other and the world. Her work appears regularly in *4Columns.org*, where she is a member of the editorial advisory board, as well in *The Wall Street Journal*, *CNN.com*, *Art News*, *Garage*, *Bookforum*, *Momus*, *Art in America*, and *Art Practical*. Her book *Whitewalling: Art, Race, and Protest in 3 Acts* was published by Badlands Unlimited in May 2018. She is editor of the forthcoming volumes *Making It Modern: A Linda Nochlin Reader*, which will be published by Thames & Hudson, and *A Presence Which Signals Absence: Lorraine O'Grady Collected Writings 1977-2018*. She delivered the 2018 AICA Distinguished Critic Lecture at the Vera List Center.

**Kite aka Suzanne Kite** is an Oglala Lakota performance artist, visual artist, and composer raised in Southern California, with a BFA from CalArts in music composition, an MFA from Bard College's Milton Avery Graduate School, and is a PhD student at Concordia University and Research Assistant for the Initiative for Indigenous Futures. Her research is concerned with contemporary Lakota epistemologies through research-creation, computational media, and performance practice. Recently, Kite has been developing a body interface for movement performances, carbon fiber sculptures, immersive video and sound installations, as well as co-running the experimental electronic imprint, Unheard Records. Suzanne Kite participated in Vera List Center's Indigenous New York series with "Everything I Say Is True" in November 2017. <http://kitekitekitekite.com>

**Carin Kuoni** is a curator, writer and arts administrator whose work examines how contemporary artistic practices reflect and inform social and political conditions. She is Director/Chief Curator of the Vera List Center for Art and Politics at The New School and teaches there. Prior to joining The New School, she was Director of Exhibitions at Independent Curators International and Director of The Swiss Institute, New York. A founding member of the artist collective REPOhistory, Kuoni has curated and co-curated numerous transdisciplinary exhibitions including *Red River Crossings* (Swiss Institute, 1996), *The Puppet Show* (ICA Philadelphia, 2008), *OURS: Democracy in the Age of Branding* (Parsons, 2008), *Abounaddara. The Right to the Image* (Parsons, 2013), and *Post-Speculation* (P!, 2014). Kuoni is the editor or co-editor of several anthologies, among them *Energy Plan for the Western Man: Joseph Beuys in America* (1990), *Words of Wisdom: A Curator's Vademecum* (2001), *Considering Forgiveness* (2009), *Speculation, Now* (2014), *Entry Points: The Vera List Center Field Guide on Art and Social Justice* (2015), and co-edited, with Laura Raicovich and Kareem Estefan, *Assuming Boycott: Resistance, Agency, and Cultural Production* (2017).

**Stefania Pandolfo** is Professor of Anthropology at UC Berkeley, and member of the Programs in Critical Theory and Medical Anthropology. Her work centers on subjectivity, imagination, memory, and the experience of madness, with a focus on the Maghreb and Islam, and in conversation with psychoanalysis and Arab-Islamic thought. In recent years her research and writing have reflected on forms of the subject and ethics at the interface of psychical, political, and religious processes and discourses, in the confrontation with illness and social crisis, including the question of “Burning” (which is how migrancy is conceived of, from the other side of the Mediterranean,) and in the context of psychiatric hospital care, and of the Islamic healing of the “maladies of the soul”. She is the author of *Knot of the Soul: Madness, Psychoanalysis, Islam* (The University of Chicago Press, 2018), *Impasse of the Angels. Scenes from a Moroccan Space of Memory* (The University of Chicago Press, 1997), and with Ann Lovell, Veena Das, and Sandra Laugier, *Of Face aux désastres. Une conversation à quatre voix sur la folie, le care, et les grandes détresses collectives* (Editions d’Ithaque, Paris, 2013). She is a contributor to the Vera List Center’s book *Speculation, Now* (2014).

**Ross Perlin** is a writer and linguist in New York, currently serving as Co-Director of the Endangered Language Alliance. His linguistic work has focused on the endangered languages of China and the Himalayas (supported by the Himalayan Languages Project and the Endangered Languages Documentation Programme) and more recently on Jewish languages in New York. His writing has appeared in *The New York Times*, *Time Magazine*, *The Guardian* (UK), and *The Washington Post*, and his first book was *Intern Nation: How to Earn Nothing and Learn Little in the Brave New Economy*. Perlin has degrees from Stanford, Cambridge, the Language Documentation program at School of Oriental and African Studies (SOAS), and a PhD in Linguistics from the University of Bern. [www.elaalliance.org](http://www.elaalliance.org)

**Laura Raicovich** is a writer and art worker dedicated to art and artistic production that relies on complexity, poetics, and care to create a more engaged and equitable civic realm. Until recently, she served as President and Executive Director of the Queens Museum where she oversaw an inviting and vital commons for art, ideas, and engagement. In 2018, she co-curated *Mel Chin: All Over the Place* (with Manon Slome and No Longer Empty), the first major presentation in New York City of artist Mel Chin in more than 20 years that occupied the entire Queens Museum and multiple public sites in the city. Prior to Queens Museum, Raicovich inaugurated Creative Time's Global Initiatives, and worked for a decade at Dia Art Foundation, where she served as Deputy Director. She began her career working at the Solomon R. Guggenheim Museum, Public Art Fund, and New York City's Department of Parks and Recreation. Raicovich lectures internationally and has published a number of books including *Assuming Boycott: Resistance, Agency, and Cultural Production* (OR Books/Vera List Center for Art and Politics, 2017); *At the Lightning Field* (Coffee House Press, 2017); and *A Diary of Mysterious Difficulties* (Publication Studio, 2014). She graduated from Swarthmore College and holds a Master's Degree in Liberal Studies from the Graduate Center at the City University of New York.

**Kameelah Janan Rasheed** is a learner and interdisciplinary artist who seeks to make her thinking (somewhat) visible through an ecosystem of iterative and provisional projects/processes. This includes sprawling xerox-based "architecturally-scaled collages" (*Frieze Magazine*, Winter 2018), publications, large-scale text banner installations, digital archives, lecture performances, library interventions, stand up comedy, and other forms yet to be determined. With an interest in

experimental poetry, intertextuality, literacy, archiving, and ecology, her practice explores the process of learning/unlearning. Her evolving body of work has been exhibited nationally and internationally at the 2017 Venice Biennale, Institute of Contemporary Art - Philadelphia, Portland Institute of Contemporary Art, Brooklyn Museum, Queens Museum, Bronx Museum, New Museum, Studio Museum in Harlem, Printed Matter, Brooklyn Public Library, The Kitchen, Jack Shainman Gallery, Schomburg Center for Research in Black Culture, Brooklyn Academy of Music, Project Row Houses, Pinchuk Art Centre, Contemporary Art Gallery - Vancouver, and others. She is the recipient of several awards and honors including the Denniston Hill Artist Residency (2017), Harpo Foundation Grant (2016), Magnum Foundation Grant (2016), Creative Exchange Lab at the Portland Institute of Contemporary Art Residency (2016), Queens Museum Jerome Emerging Artist Fellowship (2015), New York Artadia Grant (2015), among others. She is the author of two forthcoming artist books: *No New Theories* (2019) published by Printed Matter as well as *An Alphabetical Accumulation of Approximate Observations* (2019) published by Endless Editions. Rasheed is on the faculty of the MFA Fine Arts program at the School of Visual Arts and also works full-time as a social studies curriculum developer for New York City education non-profit New Visions for Public Schools. She holds a BA in Public Policy from Pomona College (2006) and an M.A in Secondary Social Studies Education from Stanford University (2008).

## SUMMARIES OF PREVIOUS SEMINARS

### SUMMARY. SEMINAR I “Mapping the Territory” November 11, 2018

#### Participants

Mark Bray, political organizer, writer and historian

Abou Farman, Ass. Professor, Anthropology, The New School

Amar Kanwar, artist and filmmaker

Carin Kuoni, Director/Chief Curator, Vera List Center for Art and Politics

Mendi and Keith Obadike, artists; Vera List Center board members

Vanessa Place, artist, writer and criminal appellate attorney

Laura Raicovich, independent writer and curator

Svetlana Mintcheva, Director of Programs, National Coalition Against Censorship; moderator

This seminar sought to map the sprawling territory of what freedom of speech might mean today within the context of Amar Kanwar’s film *Such a Morning* (2017). Svetlana kicked off the discussion by framing the “value” of free speech, particularly given the uneven distribution of/unequal access to these rights, and the limits on government power that free speech in the US is meant to define. Mark opened the conversation beyond the relationship between government and the populous by questioning the right of speech in relation to harm and fascism. He questioned whether “deplatforming” is really a curtailment of free speech or rather an assertion of a particular politics and values of liberation. Mendi and Keith brought the conversation into the realm of the control of data and speech, particularly in the context of race realities in the US both in history and in the present, including the particularly disturbing right to vote as a free speech issue being impinged upon in such a way to make it look like a data error (see voter suppression in Georgia 2018 Governor’s race). Abou spoke to darkness or silence as a place of power and the determination to remove oneself from violence in the “security of darkness” (Arendt). He also discussed the importance of using people as shelter, as in people with certain privileges protecting others. Amar asked some important questions of the group including questioning how we might identify our own blind spots; how we

might retreat to reconfigure or reconstitute seemingly irresolvable conflicts; how might we question the “good guy/bad guy” duality; how might we prepare for the resolution of the fundamental questions so we are ready for the next. Vanessa finally brought us into the contentious territory of advocating for speech that is criminal and allowing the ugliness of humanity a space to exist, meaning that supporting the right to differ might come at the expense of justice and equality.

The discussion then centered on the friction between harm and safety, and the reality that freedom of speech for one person might impinge upon or curtail another’s access to those rights. This aspect of the conversation is certainly ripe for deeper exploration.

**SUMMARY. SEMINAR 2**  
**“Feminist Manifestos”**  
**December 3, 2018**

Participants

**Becca Albee**, visual artist and musician

**Chiara Bottici**, Associate Professor of Philosophy, The New School for Social Research

**Silvia Federici**, philosopher, scholar, writer and activist from the radical autonomist Marxist tradition

**A.L. Steiner**, visual artist, teacher, collaborator and co-founder of Ridykeulous and Working Artists and the Greater Economy (W.A.G.E.)

**Gabriela López Dena**, Vera List Center Graduate Student Fellow, Art & Social Justice; moderator

At each pronouncement, speech is embodied by an individual acting at a historical moment in a specific site, all of which bring forth their own histories – that was the gist of the second seminar. Throughout the day across The New School campus, students, faculty and staff were reciting from historical and contemporary manifestos demanding equality for women. Proposed by Vera List Center Graduate Student Fellow Gabriela López Dena, the manifestos ranged from Olympe de Gouges’ *Declaration of Women’s Rights from 1791* to artist Mierle Ukeles Laderman’s *Manifesto for Maintenance Art 1969!*, from the Zapatista Women’s Welcome at the First Indigenous Women’s Gathering in early 2018 to Nayéléni’s *Women’s Declaration on Food Sovereignty*. What made these readings so poignant is that each was read in a place where it mattered most: elevators, cafeterias, dormitories, classrooms, or the foyer to the university president’s offices. Each reading thus resonated with the distinct social and economic conditions of each site demonstrating and enacting intersectional feminism. In some cases, crowds began to gather around the person reading; in others, the student masses simply washed by the speaker, seemingly oblivious to their calls.

In the evening, we met for an exchange with people who had read manifestos during the day, our regular seminar participants as well as artist and musician **Becca Albee**, philosophers **Chiara Bottici** and **Silvia Federici**, and artist **A.L. Steiner**, a co-founder of Working Artists and the Greater Economy (W.A.G.E.), moderated by

**Gabriela López Dena.** Each of the four began their presentation with a manifesto.

Becca started us off by reading an expanded “manifesto,” an alternative to the traditional land acknowledgment: hers was a long list of first names of hundreds of women to whom the Federation of Feminist Women’s Health Centers had dedicated their text book from 1978, not because these women had written for the book but because its content was built on the intellectual and activist foundations they had provided in their times. The jump to labor relations and questions of visibility came easily: *Wages for Housework*, also from 1978 and presented by Silvia, positions wages as a capitalist instrument to render invisible non-waged work. At the time of the book’s publication such labor was still predominantly performed by women in their homes, a situation that has renewed relevance in today’s gig-economy. Becca then described her installation *Prismatera* where text panels only become legible in a certain light: Which conditions need to be met to make something invisible visible, or heard?

Chiara took up the issue of conditions of visibility by reading the most up-to-date version of the anarchy-feminist manifesto, an ever evolving text that gets shaped by a trans-individual process of continuously assembling fragments of other manifestos and re-phrasing its goals through an aggregational online process. Later, Chiara’s call to defy a (academic) system that oppresses women by acting as if one were in control of it raised issues of privilege: who can afford to challenge a system they are part of? How does academia relate to politics, theory to practice or activism? What agency do we have in a system that we are ourselves implicated in? A.L. Steiner, who had read Valie Export’s *Women’s Art as Manifesto* from 1972, reminded people that reality is a social construction with men as its engineers and that the notion of freedom itself was a conservative construct.

As we considered the uncomfortable contradictions we inhabit and our complicity in systems of power, some called to embrace such experiences of discomfort, to hold contradictions within us, to stay in a moment of suspension from usefulness, and that being political means to continuously engage in the labor of disentangling these conflicts and examining the blind spots. The slow work of “borderless feminism” (Spivak) could mean, some posited, that we need to embrace concepts of mobility and flux and embrace the multiplicity of historical times that are present at each moment and part of every identity and speech act.

Where does this leave us for Seminar 3? A recognition that the individual voice can amount to a chorus of related articulations, that every pronouncement is something else at another moment, that history reverberates in all pronouncements, and that resistance is still personal.

**SUMMARY. SEMINAR 3**  
**“Pervasive and Personal”**  
**February 11, 2019**

Participants

**Deborah Brown**, Global Policy Advocacy Lead, Association for Progressive Communications

**Molly Crabapple**, artist and writer

**Julia Farrington**, Associate Arts Producer, Index on Censorship; member, International Arts Rights Advisors

**Shawné Michaelain Holloway**, artist

**Nancy Schwartzman**, documentary filmmaker, *Roll Red Roll*

**Judy Taing**, Head of Gender and Sexuality, ARTICLE19; moderator

Following a summary of the series of seminars, Carin Kuoni introduced each of the panelists and the moderator. Judy Taing began urging everyone to put forward questions throughout the panelists’ remarks, and then posed a series of framing questions: Does technology advance expression for women, LGBT+ persons? Is the internet an equal space? What are the “new” risks that come with expression online? She stressed that freedom of expression online for women is a societal issue that produces complex challenges due to the specificities of culture, geography, legal frameworks, and language, among many other factors that impact the field globally. She signaled that nonetheless preserving freedom of expression for women online is crucial given the power and amplification that the internet enables. She then pointed to questions of enforcement and authority: should attacks on individuals should be handled legally, by the state, or by the companies that run the technology (like Twitter and Facebook)? Would we trust either to be the gatekeepers? What should be done in relationship to anonymity and encryption, so necessary for some and abused by others? Is it possible to grow an inclusive space online as the technology grows and changes?

Molly Crabapple read a deeply compelling and terrible story she reported on for the *New York Times* about Tara Fares, a young woman who became an Instagram celebrity based in Iraq, who was subsequently murdered for being a highly visible, outspoken woman. Judy followed up the reading by asking if the visibility provided by the internet could make us safe. Shawné suggested an important distinction that would remain central to the seminar when she

questioned whether the discussion should be centered on visibility or rather, legibility? Perhaps, she offered, if legibility were the goal then users would be truly 'seen' rather than assumptions made about their presence.

Julia Farrington recounted the story of a young, female photographer working in the Middle East named Yumna Al-Arashi, whose photography was posted on social media platforms and made her a target of threats and hate. Julia described the very real need to provide artists with protocols for interacting more safely online. She made the important point that for many, withdrawal from online platforms is a luxury and a privilege. She noted that not only was there a sense of shame amongst artists that were targeted by hate campaigns but that it often also led to self-censorship. Julia further suggested that guidelines like those created for journalists and documentary filmmakers needed to be repurposed for artists' specific needs to provide artists much-needed protocols to follow in moments of crisis, and connecting them to others and avoid the isolation these situations often promote.

Molly drew an important distinction between direct threats of violence, and coordinated smear campaigns. She noted that while certainly egregious, the former threats were often empty and that the latter could result in unemployment, isolation, and removal from the public sphere. A robust discussion ensued.

Nancy Schwartzman spoke next, introducing her documentary *Roll Red Roll*, and showed the trailer. The film is about the sexual assault of a young woman in Steubenville, Ohio, and attempts to cover up the crime(s) given the perpetrators' status on the local football team. The way the perpetrators were discovered was via their online footprint; they had talked about the assault on Twitter and via text message. A discussion followed about the ways in which bystanders and witnesses were complicit in this scenario and how this is amplified online. There were further discussions of how to maintain credibility when under attack, as both Nancy and the lead investigator became targets once their work was made public.

Deborah Brown offered examples of creating a coordinated, international, co-created methodology to combat the attacks that while contextually specific, had the pervasiveness of misogyny in common. She suggested that imagining how to "take back the tech" could create a feminist space on the internet. She described this feminist internet as being a platform for freedom of expression that should be intersectional and accessible, be supportive of movements,

provide alternative economic models, and promote a vast array of principles around consent, privacy, anonymity, and other crucial issues. She suggested feminist internet and feminist IT for further details. She and the panel also discussed alternative ways to confront attacks collectively, rather than individually, a strategy that is used by APC which provides flexibility and de-personalization.

Shawné presented several of her media-based work that are largely created explicitly for the internet. She discussed UI (user interface) as a mode of manipulation, and how her works produce a perceived 'realness' or intimacy that is both real and veiled through her costumes and efforts to otherwise disguise herself. She presented a work that is not publicly accessible other than for a fee behind a paywall. The work repurposed footage she had created for paying clients and overlaid words and images, both legible and pixelated, confounding and revealing the positionality of the artist to her audience. Shawné then read *Poetry is not a Luxury* by Audre Lorde. She emphasized the online experience as being one of transformation, as a place to make dreams, to escape judgement, to submit, concluding the conversation by pointing to the convergence of light, as in the light that comprises the internet, and also is emitted from the screen, as well as in the sense that "being in the light" relays being seen and public.

These final comments of Shawné's brought the group, in some ways, back to Molly's first presentation, to addressing the incredible power of the online world to connect and free us, while simultaneously being a location of potential patriarchal violence. Fortunately this group of powerful women, among a significant network of others, are working to create a feminist internet, as Deborah termed it, to make the publicness of our intimacies heard and safe.

## PARTNER ORGANIZATIONS

**ARTICLE 19** works for a world where all people everywhere can freely express themselves and actively engage in public life without fear of discrimination. They do this by working on two interlocking freedoms which set the foundation for all their work:

1. *The Freedom to Speak* concerns everyone's right to express and disseminate opinions, ideas and information through any means, as well as to disagree with and question power-holders.
2. *The Freedom to Know* concerns the right to demand and receive information from power-holders, for transparency, good governance and sustainable development.

When either of these freedoms comes under threat as a result of power-holders failing to adequately protect them, **ARTICLE 19**, with one voice, speaks through courts of law, through global and regional organisations, and through civil society wherever they are present.

**National Coalition Against Censorship** promotes freedom of thought, inquiry and expression, and opposes censorship in all its forms. The Coalition formed in response to the 1973 Supreme Court decision in *Miller v. California*, which narrowed First Amendment protections for sexual expression and in turn, opened the door to obscenity prosecutions. Over 40 years, as an alliance of more than 50 national non-profits, including literary, artistic, religious, educational, professional, labor, and civil liberties groups, the Coalition has engaged in direct advocacy and education to support First Amendment principles. NCAC is unique in that they are national in scope but often local in their approach, and they work with community members to resolve censorship controversies without the need for litigation.

**New York Peace Institute** provides conflict resolution services in the form of mediation, conflict coaching, restorative processes, group facilitation, and skills training. Our programs are a resource to thousands of New Yorkers facing conflict each year— whether it is between parents working out a custody agreement, a noise dispute between neighbors, diverting a misdemeanor case from court, or a conflict between a parent and school regarding a student with special needs. Our services foster listening, empathy, and communication among our clients and help them develop their own creative solutions. As the city's largest civilian peace force, our mission is to build peace and prevent violence in New York City and beyond.

We also provide vital communication and conflict management skills training to a broad range of organizations, including city agencies, non-profits, labor unions, and schools. We employ a creative, learn-by-doing approach in our trainings, drawing upon theater, visual arts, music, and kinesthetic activities.

**Weeksville Heritage Center** is a multidisciplinary museum dedicated to preserving the history of the 19th century African American community of Weeksville, Brooklyn - one of America's many free black communities.

Our mission is to document, preserve and interpret the history of free African American communities in Weeksville, Brooklyn and beyond and to create and inspire innovative, contemporary uses of African American history through education, the arts, and civic engagement. Using a contemporary lens, we activate this unique history through the presentation of innovative, vanguard and experimental programs.

## VERA LIST CENTER BOARD

The Advisory Board of the Vera List Center for Art and Politics is an integral part of the New School community. Members provide counsel to the Vera List Center, develop expertise on ways to support the academic enterprise, offer insight and guidance on programs, provide significant financial support, and serve as links to the communities in which they live and work.

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FREEDOM OF SPEECH:  
A CURRICULUM FOR STUDIES INTO DARKNESS

**SEMINAR 1: MAPPING THE TERRITORY  
MONDAY, NOVEMBER 12, 2018**

PARTNER ORGANIZATION: THE NATIONAL COALITION AGAINST CENSORSHIP

**SEMINAR 2: FEMINIST MANIFESTOS  
MONDAY, DECEMBER 3, 2018**

**SEMINAR 3: PERVASIVE AND PERSONAL:  
OBSERVATIONS ON FREE SPEECH ONLINE  
MONDAY, FEBRUARY 11, 2019**

PARTNER ORGANIZATION: ARTICLE 19

**SEMINAR 4: SAY IT LIKE YOU MEAN IT:  
TRANSLATION, COMMUNICATION, LANGUAGES  
MONDAY, MARCH 11, 2019**

**SEMINAR 5: SEDITIOUS SPEECH  
SATURDAY, APRIL 13, 2019**

PARTNER ORGANIZATION: WEEKSVILLE HERITAGE CENTER

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**SEMINAR 6: FEET ON THE GROUND  
MONDAY, JUNE 3, 2019**

PARTNER ORGANIZATION: NEW YORK PEACE INSTITUTE

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