

RISD MUSEUM

Un/Settled, December 22, 2017-July 8, 2018

This installation brings together the work of nine artists who are looking back to the places where they were raised or to locations associated with their cultural identities. Most of these works were made away from home, and they are variously suffused with pride, longing, melancholy, fear, or feelings of dislocation. Some of the artists are more personal in their reflections, while others take on difficult social or political issues.

The exhibition's title is inspired by the artists' writings, and especially by the title of Tia Blassingame's artist's book *Settled: African American Sediment or Constant Middle Passage*. The texts on the individual works are the artists' words. All are graduates of RISD, with the exception of Arghavan Khosravi, who graduates at the end of the spring semester.

CHECKLIST OF THE EXHIBITION

Maria Serena Perrone

American, b. 1979

Tristessa: Reappearance of the Vanished Filicudi, In the Realm of Reveri, 2006

Three panel woodcut with silverpoint and goldpoint on frosted mylar
Gabor Peterdi Print Purchase Award 2006.93



This piece . . . took form when I returned from a recent trip to Sicily. It was the first time in many years that I had been there on my own, without a friend or a partner, who often served as buffers between myself and the painful aspects of the place, my family home, and particular people that inhabit it. . . . I felt lost and terribly alone. A place that I considered home also felt cruel, my feelings towards the place shifting constantly. The beauty of the place only made the pain worse, as I retraced footsteps I had tread over the previous years of my life.

Sophiya Khwaja

Pakistani, b. 1982

Ignorance and Deception #1, 2009

Drypoint with chine collé on Somerset Buff paper

Gift of Nancy Friese, RISD Faculty, in honor of Joe Deal, RISD Provost, 1999-2005, Professor of Photography, 2005-2009, for his contributions and generosity to the College and the Museum
2010.52.1



I am working on a series . . . that deals with the rapid and recent change in a relatively tolerant, modern Pakistani Muslim society towards extremism. The drawings express both the comic and the

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terrifying side of the situation that I suddenly found myself in on my return to Pakistan.

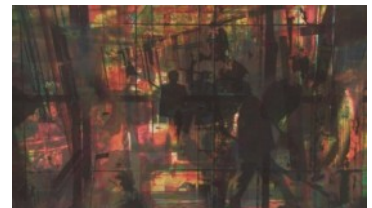
Hae Min Choi
Korean, b. 1981
Buddhism, Sigae- Fast Forwarding, 2012
Color inkjet print on wove paper
Artist Development Fund Print Purchase Award 2012.74.1



In the Korean language, there are two different words that share the same spelling: *SiGae*. One *SiGae* (시계, 時計) means a watch. The other *SiGae* (시계, 視界) indicates visible areas or the visible world. I always turn on my television after coming back from work. For me, television is both *SiGae* at the same time.

I make digital prints that are a composite of various images found in videos or on television or the internet. With these superimposed images, I represent one way of indirectly experiencing the world through visual culture.

Hae Min Choi
Korean, b. 1981
Documentary Film, Sigae- Fast Forwarding 2012
Color inkjet print on wove paper
Artist Development Fund Print Purchase Award 2012.74.2



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Saman Sajasi
Iranian, b. 1989
Glory, 2013
Woodblock and digital print on three silk panels
Museum Purchase Fund 2013.75

The work presented here explores my changing culture and its correlative effects on my identity and social conduct. It also embraces cultural baggage with a flamboyant pride, recalling the elements of Iranian culture that counteract its repressive systems. Uniting Persian-Islamic with baroque sensibilities, this work aims to undermine prevalent notions of an alien, isolated Islamic world.

My art originates in my complicated relationship with my culture and the need to find a place where I feel rooted and secure. I am Iranian. I am American. And, at times, I am neither.

Glen Baldrige
American, b.1977
bad folks in town, 2006
Acrylic and powdered graphite on paper
Gift of Judi Roaman 2015.28.2

I have always wrestled a little with life between the urban and rural environment. I love living in NY, but was probably exploring more experiences from home at that time. . . . I spent a lot of time backpacking in the wilderness in Montana. I was also working on the forest-fire drawings and prints and was doing annual trips into burn areas in Montana to take source photos. There was always a lot of new growth of wildflowers in those areas and I was thinking about that.

Tia Blassingame
American, b. 1971
Settled: African American Sediment or Constant Middle Passage, 2015
Artist's book of original poetry letterpress printed on Nepalese lokta paper; longstitch bound in goatskin leather with title letterpress printed on the cover
Artist Development Fund Print Purchase Award 2015.84

Settled explores the mistreatment and devaluation of persons of African descent at the height of the Atlantic slave trade and today. This artist's book is located within the actual and metaphorical waters of Middle Passage, where slaves that perished on the *Sally*, one of the Brown family's slaving ships, and contemporary figures such as Trayvon Martin, Eric Garner, and Akai Gurley mingle. The text vacillates between expressing the splendor of being of African



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descent and the horrors of historical and contemporary American racism.

To see the entire book, visit risdmuseum.org/blassingame.

Jagdeep Raina

Canadian, b. 1991

British Invasion at the Punjabi Deli Part 2: Dreaming of that Chai Chai, 2016

Pencil crayon, watersoluable pastel, watersoluable crayon, water color, and graphite on paper

Paula and Leonard Granoff Fund 2016.109.2



My drawings depict the psychologically fraught landscapes of people living in a place so unsettlingly foreign. . . . and the domestic and material cultures of the lives they have led and continue to lead.

I had been working with the history of the Punjabi Deli (both in writing and drawing). I loved the power of the Punjabi Deli, an unassuming 24-hour store in New York City, and how it has become a mecca for people all over the Indian diaspora to visit to feel at home and enjoy a delicious bite to eat.

Nabil Gonzalez

American, b. 1988

Memento Mori, 2016

Artist's book with watercolor, tea staining, and Xerox transferred text on kozo paper; bound in mulberry paper with sumi ink, hair, and title Xerox transferred on the cover

Print Purchase Award 2016.71



Since 1993, hundreds of women have disappeared and died in the border area of Ciudad Juarez, Mexico, and El Paso, Texas. [Gonzalez is a native of El Paso and continues to live there.] The committed crimes towards women of this area have become known as "Las Muertas de Juarez," or the Juarez Femicides. . . . It is unsettling that so many women have gone missing and fallen victims of these unsolved crimes, but what's more alarming is that the Mexican government has not made the effort to address this problem.

I create memorials for a faceless fraction of society by acknowledging their existence and reestablishing their human identities with every action and mark present in my work.

To see the entire book, visit risdmuseum.org/gonzalez.

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Arghavan Khosravi

Iranian, b. 1984

There's So Many of Us (2), 2017

Color inkjet print overpainted with acrylic on paper

Museum purchase: gift of Paula and Leonard Granoff in honor of Jan Howard 2017.76

As an Iranian studying in the United States, I was directly affected by Trump's executive order banning travel from Muslim-majority countries. I had just returned to Providence from a trip home when the order was signed. I responded to the ban by painting on the pages of my expired passport, choosing to emphasize or obscure elements of the documents with my own imagery. I later decided to explore this subject matter more by changing the scale of the passport. This approach entailed scanning and inkjet-printing passport pages almost ten times bigger. This helped the passport become defamiliarized as an object.