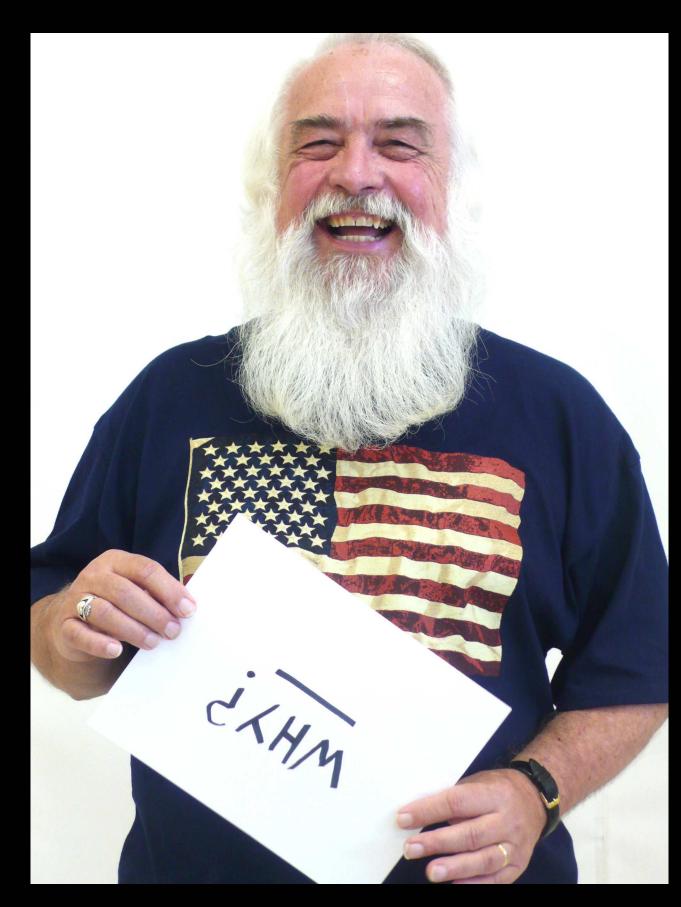
WORDS WE HAVE LEARNED SINCE 9-11

A Portrait Project 2005-2021

CLAYTON CAMPBELL





Dedicated to Nicholas Campbell, without whom this project would never have happened.

Words We Have Learned Since 9/11 (Words Project) is a collection of photographic portraits that promoted an intercultural dialogue documenting how people view the past, present and future ramifications of 9/11. This book is published to mark the 20th anniversary of September 11.

The Words Project began in 2005 when my 14-old son Nick was expressing doubts about his future. He had become aware through the news and media around him of real or imagined exterior threats. It could have been the wars raging in Afghanistan or Iraq, Pakistan and India threatening nuclear war, or predictions of climate change disaster, possibly news of AIDS. He had begun to worry, and for the first time, feel hopelessness. To help him express his feelings, I encouraged him to write down whatever new words or phrases he had learned since September 11. I asked Nick if we could take pictures together of him holding the words on paper signs. I photographed him one day after he had been studying Tai-Kwando and was still in his workout clothes. It took about an hour, and the initial color photographs in the book are of him. Some of his words are new, some are ones he had known but had taken on different or heightened meaning. Some were short topical phrases straight out of the media and what politicians were saying on the news. They all were coming in and out of our popular lexicon. I printed the photographs and pinned them up on my studio wall. It turned out to be an intriguing grid of images that created a timely conversation. A few months later I was invited by Jean- Luc Monterosso, the Director of the photography museum in the Marais section of Paris, to exhibit these photographs at the Maison Européenne de la Photographie. After that, the project took on a life of its own and went to the Los Angeles County Museum of Art.

At the invitation and urging of curator Robert Sain from LACMA, I designed the *Words Project* to become a participatory photographic effort. The first of my portrait workshops took place at LACMALab in the exhibition, *Now Consider This*, curated by Robert. Numerous high school groups came to participate in the project, as well as random viewers who happened to come see the exhibition. Since then, the original 50 color photographs of my son have grown to over 1300 portrait photographs. Each one is of a person photographed holding signage on which are written the new words they have either learned, or words they knew but have taken on different meaning, since *9/11*.

I made the first portraits of my son in color. At LACMA I began printing them in black and white. Black and white gave the exhibition installations a look and style, a uniformity and equality, particularly as they grew in size over time.. Color became a visual distraction, and pulled away from the overall impact of the work when seen in person. In this book however, I have included a number of the color versions of the portraits. They are placed throughout, juxtaposed with newspaper covers of some of the events that have marked our stories and history the last twenty years. I have also included documentation of the different exhibitions.

The *Words Project* seemed to capture the public zeitgeist, and has been presented in venues in numerous countries over the past 16 years. Because the exhibitions were site-specific, different numbers of photographs would be hung depending on what each space could hold. Presentations and exhibitions took place in small community centers; medium sized non-profit art centers, booths at art fairs, larger gallery spaces of museums, and oversized outdoor installations and wall projections. The project traveled to where it was invited, where the people of a destination wanted to be part of it.

The Words Project is characterized by its uncensored inclusion of peoples deep feelings expressed though simple language and gesture. The participatory, public nature of the project has given voice to two generations who awoke into a century of vast uncertainty and information overload. The first generation experienced 9/11 and had one set of responses. The second generation was born after or were too young on 9/11 to experience it, and had another set of responses. The active words in the project title became, as time went along, *since* 9/11. As we all grew away from the immediacy of the actual event itself, what 9/11 meant to people was shaped by the onrush of world events, the human need to memorialize, and the ever-spreading ramifications of 9/11 that created new stories, new words, and new realities. I found that depending on the location, the project responses also changed. What people might express and feel in the United States in Mobile, Alabama at the State History Museum, was different than the audience for the project at the Three Shadow Photography Center in Beijing, Republic of China, or the Aaran Gallery in Tehran, Iran.

My working process was to advertise workshops during the exhibitions, and offer to photograph visitors to the exhibit and put their portraits into the installation. To arrive at what their words were, we would first sit and talk. We always began with me asking them what new words or phrases they had learned since 9/11, and then a conversation would open up. In countries where the language was different, I would work with interpreters. In the workshops, my role was to listen closely to the participants while they expressed their hopes, dreams and apprehensions. I would be writing on a pad of paper the words and phrases most important to them. Then I photographed the participants holding their signage with their words. I would print the photographs, and install them in the exhibition the next day. Occasionally, local photographers assisted

me, which was a great help.

The hundreds of hours of conversation ranged from poignant, sad, angry, surprising, to joyful and hilarious. The same was true of the photographs. My only instructions during shooting were as follows: I would count to three and take the picture. The subject could either stand still or pose in a way that reflected how they felt about the word they were holding. Many of them told me they were nervous being photographed, self-conscious, and didn't look good in photos. So the photography was quick and spontaneous, not leaving the participants much time to be self-conscious. Some were incredibly expressive and inventive in their posing, while some stared straight ahead, and others mugged for the camera. Many just smiled, sometimes while holding fairly intense words. When I asked them why they were smiling, the answer invariably was "I was taught to smile when my picture was being taken." Some of the portraitures show this reflexive smile. The images nevertheless represent the outcomes of all the private conversations I had. The photographs are their documentation. The conversations in the workshops were such a significant part of the process and I can remember many of them. Yet, I felt that they must remain private. This was because the participants needed a safe space in where they could dig down to find their truest, authentic words. None of the conversations were ever recorded or videotaped.

The project seemed to tap into a collective psyche, or as I said before, popular zeitgeist. I feel this was made possible by asking for single words or very short phrases. The viewers could relate to the simplicity of this. Unrelenting messaging, language and sound bites surround us. Complex emotions, thoughts, and impressions become comprehensible when catalogued in our intellects by what we hear and ingest through received popular vocabulary. When asked a simple question like "what new words have you learned since 9/11?" it was much harder than I first realized for people to come up with what they were. Many of the workshop participants spent a good half hour or more speaking with me to try and distill their thoughts into their words. There is a lot to consider in this act of remembrance, in order to break through the fog of what we take-in that has unconsciously become part of our vocabulary. Some participants had new words at the ready, but then kept talking, looking to find deeper meaning for what they had experienced. Often they realized that rather than new words the impact upon them was crystallized in words they did know but had taken on a different meaning. In the end, the participants chose the words they wanted to be photographed with.

After each workshop I would download all of the digital files of the days workshop on my lap top computer and alter them with Photoshop, making each color portrait into a black and white jpg file. Then I would print them using a desktop photo stylus printer. The photographs were installed the next day. It was always the same simple method. Using a binder clip and a brass head nail that had a nice look to it, I'd hang the photographs from the nails in this industrial style. They would be installed in rows that formed grids of images. I didn't have an order to how the portraits were hung, and so each exhibition was different. The cumulative effect of seeing all the words was what was effective. I didn't frame the photographs because I liked the immediacy of the photograph being right there, available, and present. It added to the accessibility of the intentions behind the *Words Project*. It was important for me to have people return after the workshops and see their portraits installed in the exhibitions. This helped them to feel part of something larger. Many participants did return and told me that seeing themselves in the context of all the other portraits gave them hope, a feeling of not being alone in the enormity of everything that had happened since 9/11. These responses always encouraged me to continue with the project.

Practically speaking, I could send an entire exhibition of 500-800 prints with the clips and nails to an exhibition for only the shipping cost of one Federal Express box. The inexpensiveness of mounting and moving the *Words Project* was part of its appeal to people who wanted to host the project. There was little cost involved except the printing of the work, and my travel expenses to the venues. It was a break even proposition financially. Over the years I arranged to have the *Words Project* funded by grants, Kickstarter social media campaigns, and then some of my own savings. The administration, organizing, and fundraising of the *Words Project* took a lot of my time.

Overtime, I saw the Words Project as a non-partisan social commentary artwork and a visual legacy of the first two decades in this century. It linked people from disparate communities, woven together in a non-linear visual conversation that evolved the further we moved away in time from September 11th, 2001. I think of 9/11 as one of our iconic events at the start of the 21st century that much of the world was aware of and continues to be impacted by. With each passing news cycle, it seems a new 9/11springs up in another town, city, or country. In past years it was Barcelona, Paris, London, Beirut. Or last month it was Atlanta where an unthinkable event challenges us anew and transforms a community. We seem to be living in compressed time bracketed by traumas that become instant symbols. These unrelenting events moved the Words Project into different directions and conversations with the collaborating participants. Each new metaphor and symbol ultimately makes us think about what our future may be. While creating difficult moments for some of the participants, whose memories of 9/11 and especially its aftermath unfold in negative ways, the Words Project has the positive effect of uniting people in ways they have not thought of uniting before.

While trauma may have been at the base of the project, many people tried to understand the trauma and push through it to a place of hope and optimism. I too, have tried to do this, and using my art as my medium have made it a personal goal to promote understanding, healing, and sharing between all kinds of people. The *Words Project* helped us to see each other more clearly, in a different light of shared experiences and emotions. I realized as a public project, my most significant contribution as an artist was to simply listen to my fellow citizens, and give them a platform while we enjoyed the time and freedom to do so.

To date, *Words We Have Learned Since 9/11* has been exhibited around the world at Unit 24 Gallery, London; Higher Bridges Arts Center, Enniskellen, Northern Ireland; Nam Jun Paik Art Center, Ansan, South Korea; Aaran Gallery, Tehran, Iran; Maison Europeenne de la Photographie, Paris, France; WYSPA Institute for Art, Gdansk, Poland; Scope Art Fair, Basel, Switzerland; Scope Art Fair, New York, NY; International Center of Contemporary Art, Bucharest, Romania; Croatia Tour- Photo Galerij Lang, Samobor, City Museum of Dubrovnik, Batana Museum, Rovinj Museum, City Museum of Vodice; Three Shadows Photography Museum, Beijing, Republic of China; University of Capetown, South Africa; History Museum of Mobile, Alabama; Los Angeles County Museum of Art, CA; Los Angeles Municipal Art Gallery, CA; Produce Haus, Los Angeles, CA; Robert Berman Gallery, Santa Monica, CA; Barrick Art Museum, University of Nevada Las Vegas, Nevada; The Wonder Institute, Santa Fe, NM; Pitzer College Gallery, Pomona, CA; Skid Row Archive and Museum, Los Angeles; the Exploratorium, San Francisco, CA.

Clayton Campbell May 2021

Special Thanks To-

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Aresh Fayez
Jillian Schultz
Dan Fauci

Robert Sain Kasia Morawska Nazila Noebashari Ciara Ennis Tobias Berger RongRong and inri Hiwa K Henriette Browers Pamela Winfrey Colin McGookin Robert Bell Dallas Price Jacob Laurence Bogdan-Catalin Cazacioc

About the Artist-

Since 1975 Clayton Campbell has been a visual artist, curator, arts administrator, arts writer, and cultural producer.

He has been exhibiting paintings, drawings, prints and photographs since 1980. His most recent exhibits include numerous one-person shows of his portraiture project, *Words We Have Learned Since 9/11.* It has been presented internationally since 2005.

Recent photo based projects and exhibitions include a suite of 45 photographs after *The Divine Comedy,* exhibited at the Los Angeles Municipal Gallery; a series of large scale photographs entitled *After Abu Ghraib,* exhibited at Pitzer College Art Galleries, Claremont, California, the Torrance Art Center, California, and the Aaran Gallery, Tehran, Iran. His series of tableaux photographs, *Wild Kingdom,* were exhibited at Coagula Curatorial Gallery, Los Angeles, and featured in The Eye of Photography, France.

His work is in the collection of the Wiggins Collection of Prints and Drawings, Boston Public Library; the Center for Political Graphics, Los Angeles; the Library of Congress 9/11 Print and Drawing Collection; The Phoenix Museum of Fine Art, Arizona; the New Mexico Museum of Fine Art, Santa Fe; the Maison Européenne de la Photographie, Paris, France; the Robert Bell Collection, Santa Fe and Highlands University Museum and Archives, Las Vegas New Mexico..

He has received research grants from the British Council, the Asian Cultural Council and the Trust for Mutual Understanding; a Durfee Foundation Fellowship; a MacDowell Colony Fellowship; artist in residence Fellowships at the Irish Museum of Modern Art, Dublin, Ireland and Centre de Art, CAMAC, France. In 2003 he was awarded the distinction of Chevalier, Order of Arts and Letters, by the French Ministry of Culture

A published writer since 1998, he has contributed reviews, essays and features to Flash Art Magazine (Milan), Artillery Magazine (Los Angeles), Art Voices Magazine (Los Angeles), ArtPresse (France) Res Magazine (Istanbul), Contemporary Magazine (London), THE Magazine (Santa Fe), After Image (Rochester, NY and Berkeley, CA), and DART Magazine (Toronto).

KICKSTARTER

Words We Have Learned Since 9/11 at Three Shadows in Beijing



Send the Words Project to Three Shadows Photography Center in Beijing, China. Artist Clayton Campbell, Los Angeles, CA #WORDSPROJECT

Created by Clayton Campbel

51 backers pledged \$6,330 to help bring this project to life.





U.S. ATTACKED HIJACKED JETS DESTROY TWIN TOWERS AND HIT PENTAGON IN DAY OF TERROR

CREEPING HORROR

uildings Burn and Fall as Onlookers Search for Elusive Safety

Click to read the full text

ons, cracked windows. There was e actual unfathomable realization a gaping, flaming hole in first one the tall towers, and then the same ing all over again in its twin. There as the merciless sight of bodies liplessly tumbling out, some of em in flames.

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Finally, the mighty towers themives were reduced to nothing. ense plumes of smoke raced rough the downtown avenues, ursing between the buildings, aped like tornadoes on their sides. Every sound was cause for alarm. plane appeared overhead. Was anher one coming? No, it was a fightjet. But was it friend or enemy? cople scrambled for their lives, but ey didn't know where to go. Should ey go north, south, east, west? Stay tside, go indoors? People hid beath cars and each other. Some ntemplated jumping into the river. For those trying to flee the very



President Vows to Exact Punishment for 'Evil'

By SERGE SCHMEMANN

Hijackers rammed jetliners into each of New York's World Trade Center towers yesterday, toppling both in a hellish storm of ash, glass smoke and leaping victims, while a third jetliner crashed into the Pentagon in Virginia. There was no official count, but President Bush said thousands had perished, and in the immediate aftermath the calamity was already being ranked the worst and most audacious terror attack in American history.

The attacks seemed carefully coordinated. The hijacked plane were all en route to California, and therefore gorged with fuel, and their departures were spaced within an hour and 40 minutes. The first American Airlines Flight 11, a Boeing 767 out of Boston for Lo

Angeles, crashed into the north tower at 8:48 a.m. Eighteen minutes later, United Airlines Flight 175, also headed from Boston to Los Angeles, plowed into the south tower.

Then an American Airlines Boeing 757, Flight 77, left Washington's Dulles International Airport bound for Los Angeles, but instead hit the western part of the Pentagon, the military headquarters where 24,000 people work, at 9:40 a.m. Finally, United Airlines Flight 93, a Boeing 757 flying from Newark to San Francisco, crashed near Pittsburgh, raising the pos-



SECOND PLANE United Airlines Flight 17. nearing the trade center's south tower.





Mission Actually Accomplished.....

You know those times when an image has a searing impact? When you are startled by the directness of a work of art? When I first saw Clayton Campbell's set of photographs of his 11-year old son in judo outfit holding a placard with scribbled text such as "axis of evil" this was such a moment. His son's unmitigated gaze at the viewer was formal and almost scary in its neutrality in contrast to the potency of the words or sayings he had selected to share with the camera and thereby the world. Conflating the father as artist with the son as performer, this compelling series of works stands as witness to the unseen and often unfortunate mark we make on the next generation.

The cavalcade of daily events that are sensationalized in the media but result in anesthetizing our reaction are here made real with implications for all. *Words My Son Has Learned Since 9/11* proved to be a natural coda for LACMALab's provocative exhibition *Consider This...*, the final exhibition I organized for the former experimental program at the Los Angeles County Museum of Art. This show, utopian in quest, commissioned artists to re-envision the future through participatory installations for all ages. The inclusion of Campbell's *Words* added a new dimension for the notion of participatory. Through public workshops, the artist invited visitors to select and write out their own words and sit for a portrait to be installed alongside his son's.

The resulting additive installation, hung in a meticulous grid format, captured the feelings and thoughts of a public hungry to be heard. The stark repetition of the stylized portraits produced a seductive rhythm. I saw firsthand how viewers came in close and took the time to actually read each image. Public engagement in concerns of our time through art accomplished!

Robert Sain LACMABLab Curator Los Angeles Museum of Art









In the time it takes to walk from the Los Angeles County Museum of Art's main buildings down the street to LACMA West, consider this: Art is a set of a propositions rather than a fixed visual decree; your response is integral to its meaning. Addressing these propositions need not be a hushed, hands-off affair, but can be noisy, messy, open-ended.

By the time you reach the front doors of the museum's western annex, you'll be in the proper mind-set for "Consider This ... ," the latest offering of LACMALab, the museum's "experimental arm." And by the time you leave the show, maybe even to return to LACMA's more conventionally outfitted galleries, you might recognize that those notions aren't new. Art has always been a two-way street; the traffic simply moves faster now. We're more impatient than ever, and artists and viewers both blare horns as a standard form of address.

The LACMALab show, organized by a team of curators, educators and programmers, responds aptly to this condition. It turns the volume up to get our attention and sustains interest by keeping things moving. Its strategies are congruent with popular culture and mass media: Surfaces are smothered with words and images, and the space is relentlessly dense with sound. The show oscillates between prompt and assault. At times it provokes and invigorates and at others merely exhausts.

Six artists were commissioned to create work for the exhibition, which was designed (graphics, installation and packaging) by Barbara Kruger and include Mark Bradford, Dorit Cypis, Bruce Yonemoto, Mario Ybarra, Philip Rantzer, and Margaret Honda.

All of the installations are participatory, if only as room-size sculptures that must be walked around or through to be experienced. Rotating throughout the long run of the show



Installation, LACMALab, Los Angeles County Museum of Art

CLAYTON CAMPBELL WORDS MY SON HAS LEARNED SINCE 9-11

PROJECT STUDIO





will also be several additional "Project Studios." The first went to **Clayton Campbell**, who mounted photographs of his teenage son holding placards with words he learned, or learned new meanings for, since 9/11: "dirty bomb," "duct tape," "unilateral" and so on. Over four weekends, Campbell photographed willing visitors with their designated words and incorporated the pictures into the installation, making a mildly interesting version of a glossary of the zeitgeist.

Leah Ollman, LA Times, June 6, 2006

'Consider This ...'

Where: Los Angeles County Museum of Art, 5905 Wilshire Blvd.

































EXPOSITION 26.03.2004 - 06.06.2004 MAISON EUROPÉENNE DE LA PHOTOGRAPHIE

CLAYTON CAMPBELL TOUS LES MOTS QUE MON FILS A APPRIS DEPUIS LE 11 SEPTEMBRE

PARTAGEZ ! Facebook Twitter

Réserver

Peintre, sculpteur, photographe, et artiste conceptuel américain, Clayton Campbell est né en 1951 à New York. Il vit et travaille à Los Angeles en Californie. Clayton Campbell, critique d'art et commissaire d'expositions indépendant, est actuellement directeur du centre d'art "Art 18th Street Arts Complex", et correspondant pour des magazines (Flash Art, Object,DART et THE).



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Après avoir fait ses études de beaux-arts (à New York, Boston, et à Vienne -avec Ernst Fuchs-), l'artiste a travaillé à Santa Fe et à New York, avant de s'installer à Los Angeles en 1990. Il a été artiste invité à l'Institut Tamarind,

et l'Irish Museum of Modern Art. Ses expositions les plus récentes comprennent « Edge of Time », une rétrospective à l'UNLV Barrick Art Museum ; « Fighting » aux Queen Street Studios à Belfast ; « The Artist Clayton Campbell Referees.... » à la galerie Ellen Kim Murphy, et « Pantheon » à la galerie Patricia Correia, toutes les deux à Santa Monica en Californie.

Ses œuvres se trouvent dans les collections du Santa Fe Museum, Phoenix Fine Art Museum, et Kampo Kai Kan Museum à Kyoto. Parmi ses performances et ses œuvres publiques diverses se trouvent la scénographie pour la chanteuse Bonnie Raitt et un autre pour le Manhattan Theater Club. Il a également fondé le premier centre d'art américain dédié aux performances artistiques au sud-ouest du pays, « le Performing Space », en 1976.



À la Vitrine de la Maison Européenne de la Photographie deux séries seront présentées.



Photographie deux series seront presentees. Decodented II s'agit de deux projets récents questionnant la responsabilité de l'artiste face au spectateur. Dans un, son fils nous montre un panneau avec les mots socio-politiques qu'il a appris depuis le 11 septembre (SADDAM, OSAMA, BIO-TERRORISME) ; dans l'autre, il dévoile des images de femmes scientifiques oubliées de l'histoire, qui ont contribuées, au développement des essais de sciences nucléaires en 1945 avec le 'Manhattan Project'. L'artiste les décrit en tant que « projets formels et conceptuels qui ont une qualité éternelle et temporelle. Formellement rigoureux, ils exploitent des

notions de répétition et aussi utilisent un personnage qui devient porteur d'un narratif, d'une grande conversation culturelle et politique que je souhaite stimuler. »



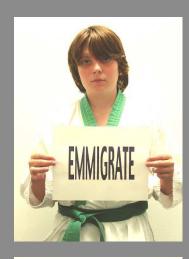


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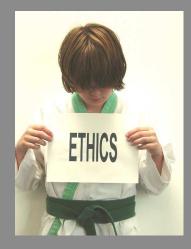












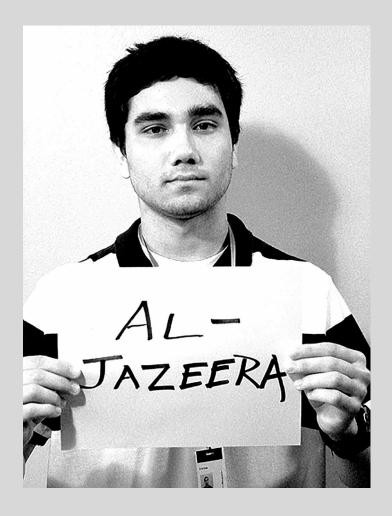


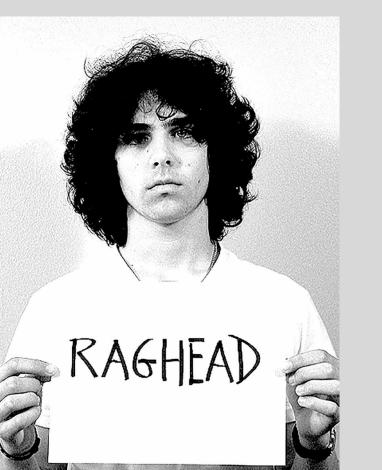


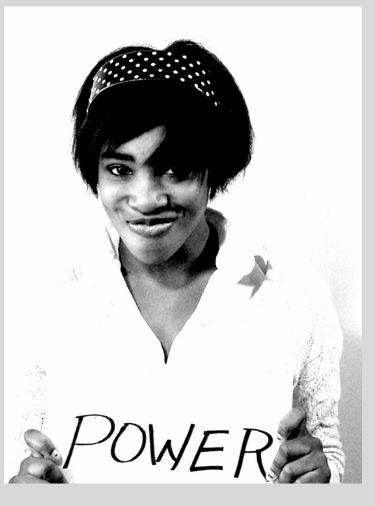












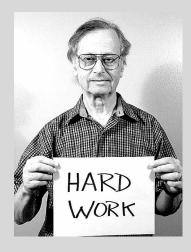














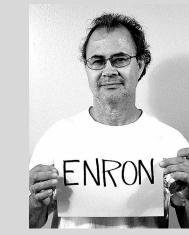




MADE IN CHINA

IMPERIALISM





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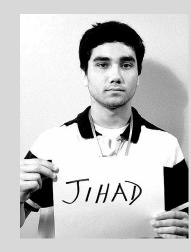


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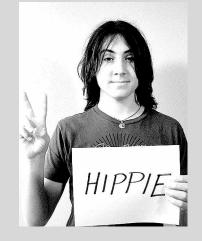






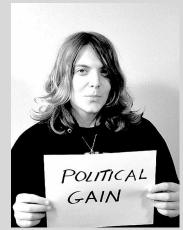


















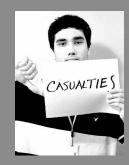


















































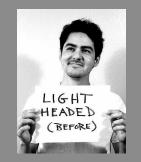
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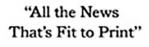
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New York: Today, mostly cloudy, isolated showers. High 63. Tonight, sprinkle early. Low 51. Tomorrow, partly sunny. High 61. Yesterday, high 40, low 35. Weather map is on Page S2.

ONE DOLLAR

OL. CLII . . No. 52,429 + Copyright © 2013 The New York Times NEW YORK, FRIDAY, MARCH 21, 2003

U.S. AND BRITISH TROOPS PUSH INTO IRAQ AS MISSILES STRIKE BAGHDAD COMPOUND



heavily guarded compound close to the Ministry of Foreign Affairs beside the Tigris River in Baghdad burned after it exploded in a fireball last night as bombs and missiles hit.

'n Iraqi Capital, Sirens Precede **Two Direct Hits**

By JOHN F. BURNS

BAGHDAD, Iraq, March 20 - A econd wave of air attacks tonight gainst the strategic heart of the apital had all the eeriness and suden, devastating power of modern igh-technology warfare.

G.I.'s and Marines See Little Iraqi Resistance

By STEVEN LEE MYERS WITH THE THIRD INFANTRY

DIVISION, Southern Iraq, Friday, March 21 - The desert is strewn with broken hulks of tanks and trucks, half buried in sand, the detritus of the Persian Gulf war of 12 years ago. Now, not far inside Iraq. the destruction from the new war is already apparent.

Two Iraqi border posts lay in twisted ruins, destroyed by a shudDivision poured across the border, of relief and jubilation at the point of Iraqi resistance was light.

A tank and three Bradley fighting vehicles attacked the compound earlier Thursday evening. Three Iraqis died in a truck inside, the first confirmed casualties of the Army's campaign. The first two border posts turned out to be empty, their soldiers having fled.

American soldiers gathered the dead, placing the bodies in black bags and leaving them beside the

farthest advance early today. (Guidelines imposed on journalists traveling with the military prohibit reporting on many details of operations, including locations.)

"Honestly, I never thought I'd be back," said Maj. Michael D. Oliver, the operations officer of the Third Battalion, 69th Armored, who fought in the 1991 gulf war and whose companies led the breach across the border in this one.

U.S. REPORTS TALKS URGING SURRENDER

Rumsfeld Cites Signals Some Iragi Troops May Give Up

By ERIC SCHMITT and THOM SHANKER

WASHINGTON, March 20 - De-

16 DIE ON COPTER

First Casualties Among Allied Forces Come in Crash in Kuwait

By PATRICK E. TYLER

KUWAIT, Friday, March 21 -Supported by relentless artillery barrages, American and British armed forces pushed from Kuwait into the Iraqi desert on Thursday as cruise missiles pounded the heart of Baghdad.

The missiles struck an area of Iraqi government buildings on the banks of the Tigris River, sending plumes of black smoke into the sky above a deserted city.

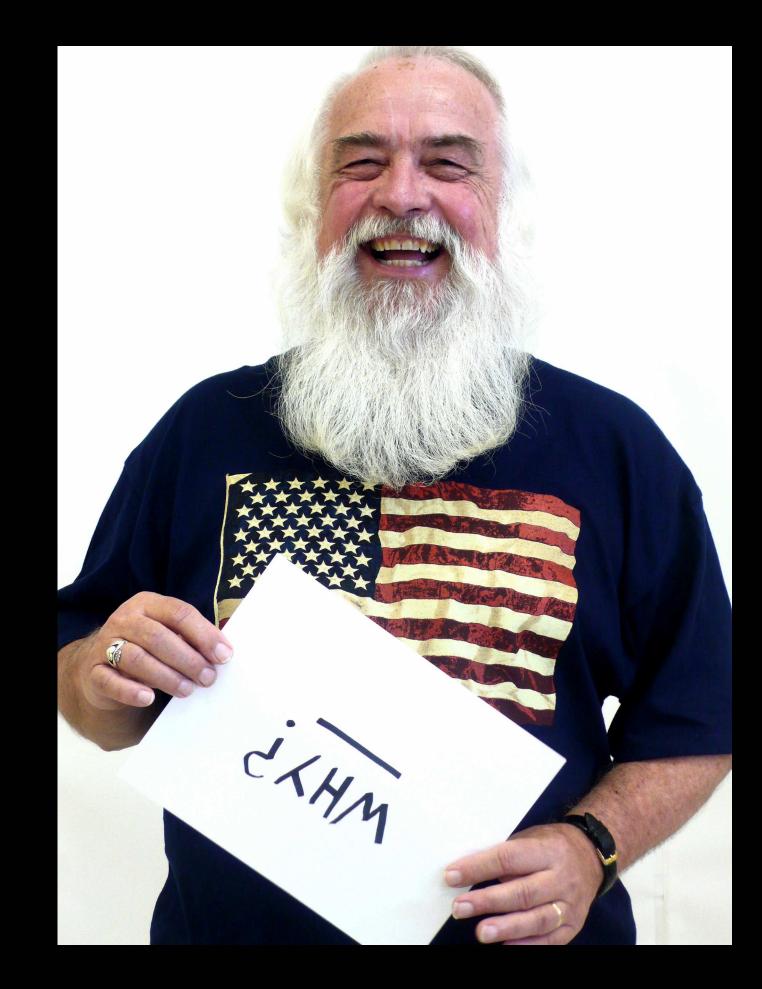
As the Pentagon expressed satisfaction with the results of the early stages of the war, the first American and British casualties were reported. Military officials said 12 British commandos and 4 American marines were killed when their CH-46 Sea Knight helicopter crashed in Kuwait. No further details were immediately available.

The American and British advance into southern Iraq on Thursday followed a raid on Baghdad by stealth fighters and an attack with cruise missiles intended to destabilize the Iraqi government by killing Saddam Hussein. American intelligence officials were trying to determine Thursday night whether any Iraqi leaders had been hit by this first strike of the war. The Pentagon suggested that some senior Iraqi officials might have been killed or wounded.

From land bases across the Arabian Peninsula and the Indian Ocean and from aircraft carriers at sea, American and British warplanes flew through moonlit skies to strike targets, including radar and artillery positions, in southern Iraq.

The attacks on Thursday, while substantial, fell short of the all-out

Tylet Bloks/The New York Times



















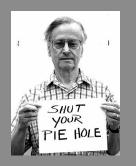




















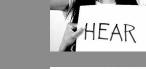
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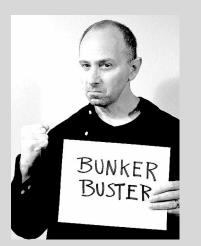




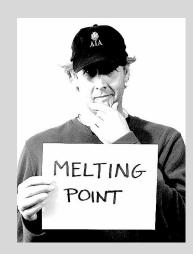








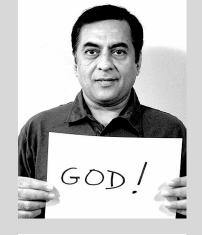
















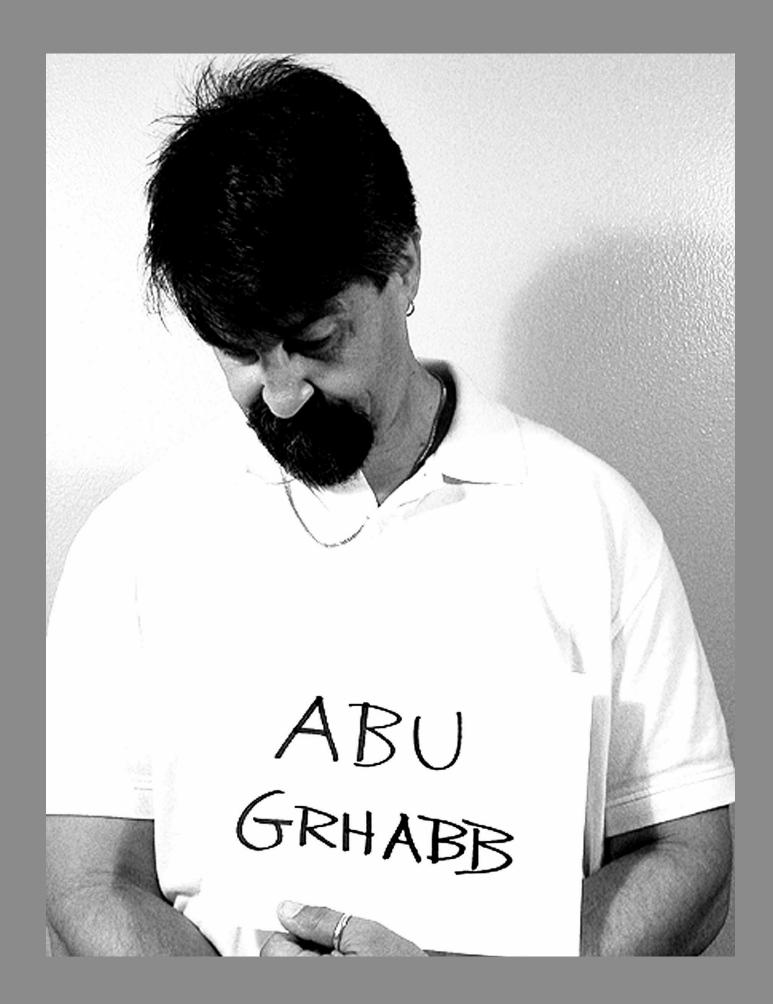














HUD AULICA VIIICA

On The Internet: www.Latings.com

THURSDAY, SEPTEMBER 1, 2005

Common 2000 152 PACINGC SOC Designated Areas Higher

New Orleans Death Toll May Soar; Survivors Desperate; Looters Brazen



Mayor says thousands of bodies could be found in the city; where 90% of homes are submerged. Troops and ships are ordered into the region.

Ry Scott Gold, Lianne Hart and Stephen Braun Time Bigt Widen

NEW ORLEANS — The city's police and enorgency officials worked desperately Wednesday to prevent complete social distategration as obdespread looting continued for a second day and creating floodwaters hid untold numbers of dead.

Though the flooding appeared to stabilize, solvi of New Orions' homes were underwater, officials sold. Repair creas readied 20,000 pound sandbags to plag gaping breaches in the city's levers, but efficials blockered over the slow progress.

Bus caravans started to move 23,000 extinuated Superdome refugees to shelter in Texas. A few hundred people left Wednesday, and the full-scale evacuation was to begin at midright. On a stretch of interstate near the stadium, a mob of flood vietims began an anarchic march of their own, abandoning the ruined cits.

Federal officials dispatched National Quard conveys and U.S. warships to the Outf Coast to aid in rescues and deliver supples.

The immense scale of the disaster spowned after Hurricane Katrina alrock Monday, and the pressing builden of new emergen-

CALOLIN COLK for Angeles firms

IN MISSISSIPPI: Dillan Chancey, 7, rode out Hurricane Katrina in Biloxi with his mother and father. The family lost zirtually everything it owned to the storm. A17



FACES AND WORDS AFTER 9/11

Words We Have Learned Since 9/11

By Clayton Campbell International Center for Contemporary Art Bucharest, Romania June 15-July 7, 2012

Clayton Campbell's *Words We Have Learned Since 9/11* is among his most important in forty years of work based in photography. We could consider this project as a continuum. Its conceptual bases were established in 2003 and it has developed in two phases: the first one focused on *Words My Son Has Learned Since 9-11* (2003–08) and the second, still in progress, was initiated in 2006 and gave the current title to a series of interactive exhibitions.¹ Among these is the one organized this past summer in Bucharest, Romania, by the International Center for Contemporary Art (ICCA) & the Ark, with the support of the City of Los Angeles Department of Cultural Affairs.

The ICCA, in Bucharest, is an independent institution that has, at the core of its strategy, the promotion of Romanian contemporary art abroad and the promotion of visual culture from other countries in Romania. It develops and collaborates on a wide variety of international projects, which often meet the public by way of itinerant exhibitions. Its director, Irina Cios, invited Campbell to consider the capital of Romania as a station in the intercontinental journey of the project.

The exhibition space of Galeria MINUS UNU corresponds to the standards of the neutral "white cube" (in a restored late nineteenth-century building) needed for the proper accumulating exposure of time and geocultural strata of images-in this case, groups of digital photo-portraits of people and words, from Los Angeles, Gdansk, and Tehran, to Mobile (Alabama), London, Beijing, and Bucharest. Besides the grids of black-and-white photographs (a selection of about four hundred from more than nine hundred pieces) covering the walls of the gallery, a color slide show was projected on a screen in a wellplaced niche representing the initial project focused on the newly learned or recycled words used by Campbell's son-elements of recent military vocabulary, propaganda terms, among others, were "exhibited" accompanied by variably playful gestures or a serious, reserved attitude of the boy. In addition to these adaptations to a generous exhibition space, the author, when asked by Cios, offered a blown-up image he considered iconic because of the way the subject looked: he was chosen from the Mobile, Alabama, selection (the image, also used for the poster of the Bucharest exhibition, presented a caretaker working in a social institution, dressed like Santa Claus or even a new personification of Uncle Sam with his t-shirt displaying the national flag). Also noteworthy was a two-page dictionary to help the Romanian public fully understand some of the jargon connected with the development of new terms of speech after



9/11, with vocabulary contributions from Iran, Poland, the United Kingdom, and the United States.

In Words, Campbell was more concerned with the cross-cultural and sociopolitical impact of his project than with its aesthetic dimension. Without technical artifice, these digital photographs highlight the facial expressions and gestures of their subjects, who are photographed against a neutral background. Each subject holds a sheet of paper with a word or expression inscribed on it. The dramatic charge of the words is usually not echoed by convergent rhetorical postures. Words like "Hero" and "Power" are held by a girl with a slightly ironic smile (Los Angeles); the phrase "No photographs allowed" and its Romanian translation are presented by artist Iosif Kiraly (Bucharest) with a relaxed/ faked serious expression on his face. These recall the frontal photographic portraits made by the German artist Thomas Ruff, which, like Campbell's, ostensibly aim for a documentary registration of human typologies. The difference is that Campbell reveals not only anthropological features, but also ways of thinking. Yet we are clearly on the ground of post-conceptual art when considering Campbell's ongoing project.

ADRIAN GUȚĂ, PhD, is an art critic and art historian from Bucharest, Romania. He teaches Romanian and international contemporary art at the National University of Arts in Bucharest.

NOTE 1. The first exhibition of the project, distincted to Campbell's unit's norty barrend words, uses held and Maxion Europhenne de la Photographie, Paris, France, 2004, subsequent intentions of Worcks We Have Learneed Since 9-11 have been shown at the Los Angleie County Muxeum of Art, 2006; Higher Bridges Art Center, Ensiskillen, Northern Ireland, 2006; WYSTA Institute of Art, Columsk, Poland, 2009, Annua Gallery, Toham, Ima, 2010; Lini 24 Callery, Landom, Muxeum of Mohid, Alabama, 2011; and Time Stadkaws Photography AIA (Center, Beiji, China, 2012.



Installation view in Bucharest of *Words We Have Learned Since* 9-11 (2012) by Clayton Campbell; photograph by Bogdan Cazacioc; courtesy ICCA





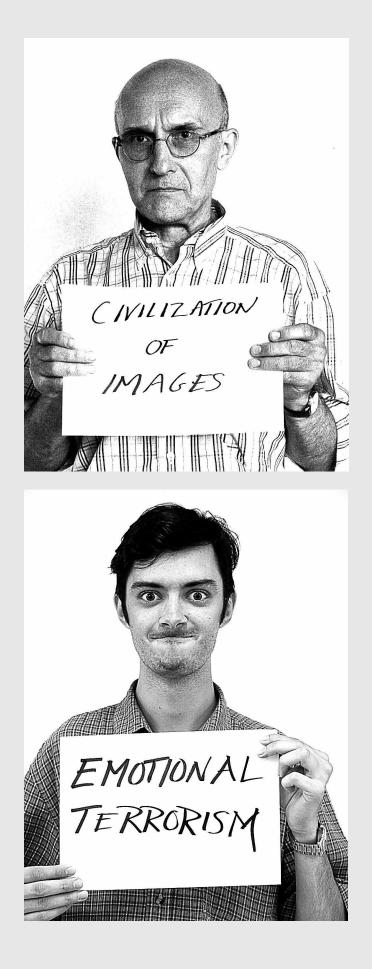
The Institute for Contemporary Art, Bucharest, Romania

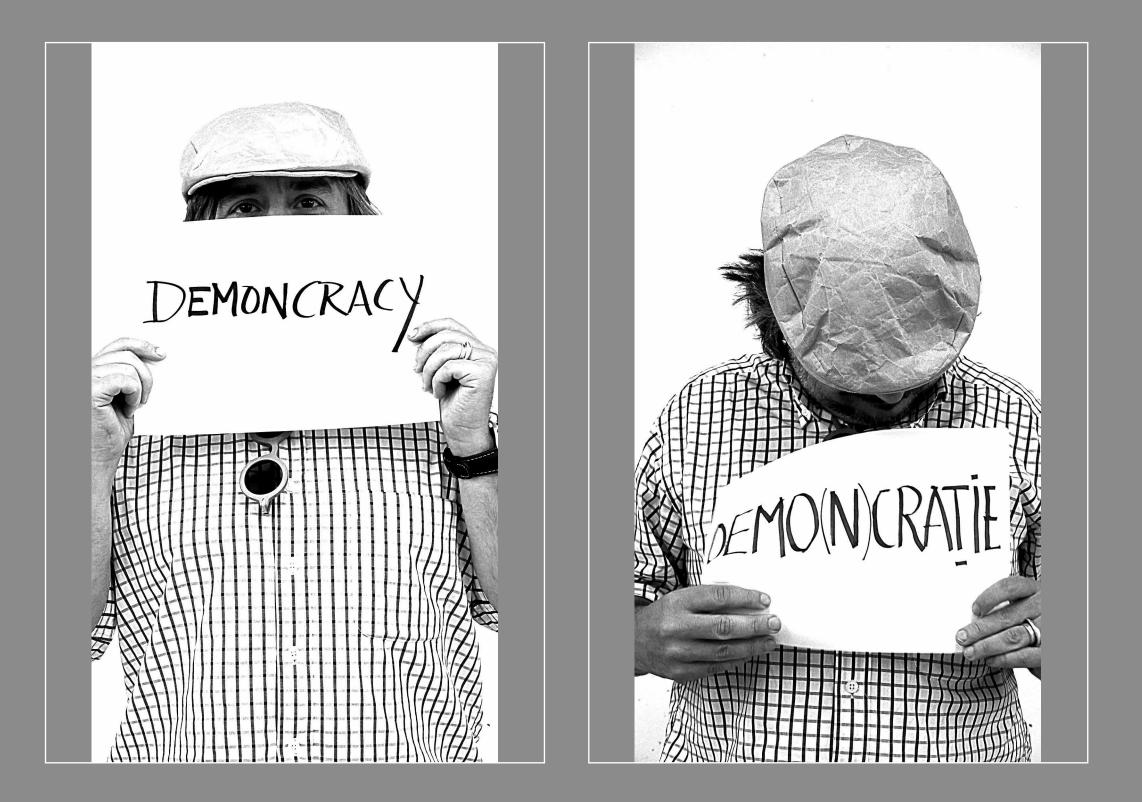


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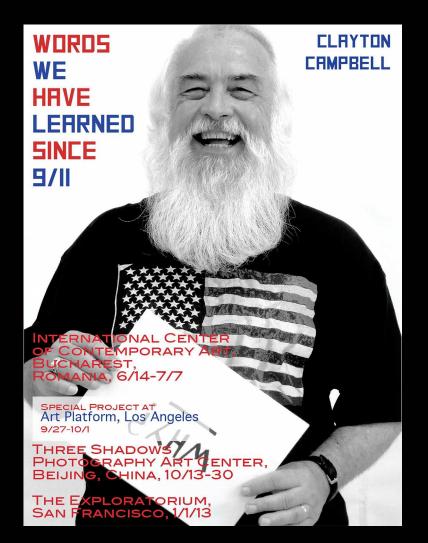








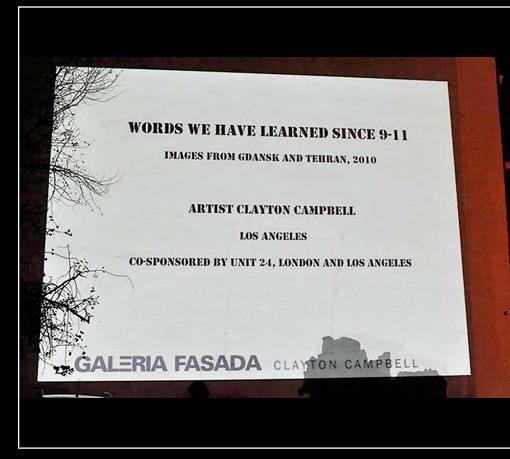






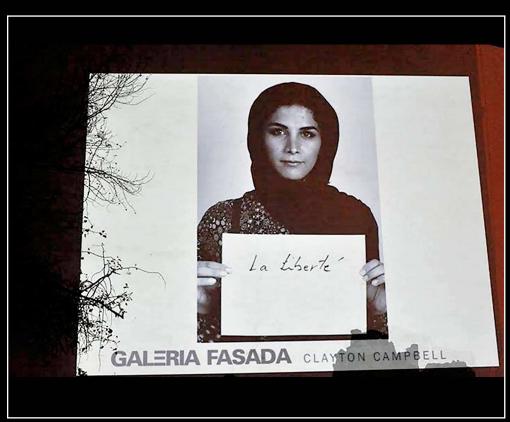
International Center of Contemporary Art, Bucharest, Romania











Outdoor Night Projections, Warsaw, Poland







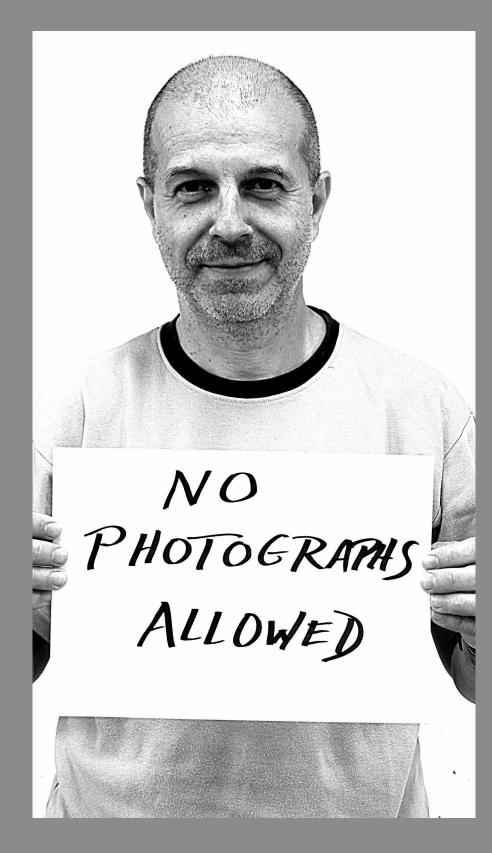
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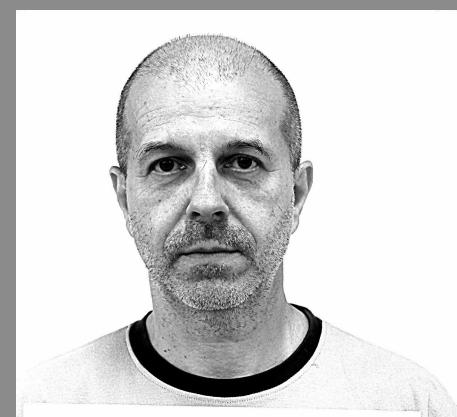
NEW YORK'S HOMETOWN NEWSPAPER

nydailynews.com

Evil madman dies on gallows in dawn hanging

5





FOTOGRAFIATUL



Artă

Art

Clayton Campbell

Expoziția din România organizată de Centrul Internațional de Artă Contemporană & The Ark, curator Irina Cios

Words we have learned since 9/11 Cuvinte pe care le-am învățat după 9/11

Exhibition in Romania organized by The International Centre for Contemporary Art & The Ark, curator: Irina Cios



Words We Have Learned Since 9/11 / Cuvinte pe care le-am invatat dupa 9/11 este un prolect fotografic participativ, în desfășurare, al artistului american Clayton Campbell, care în ultimii 8 ani a ajuns la 900 de portrete. Vizitatorii expoziției sunt invitați să participe, filnd fotografiați ținând în mână fol de hârtie pe care își notează fie cuvinte nou învățate, fie cuvinte ce au căpătat sensuri noi după evenimentele tragice din 11 septembrie 2001. Incertitudinea față de viitor, fobille, speranțele, compasiunea, empatia, bunătatea sunt relevate prin performarea în diverse conunități.

Expus prima dată la Maison Europeenne de la Photographie în Paris, prolectul a fost itinerat printre alte locații la Los Angeles County Museum of Art, California; la WYSPA Institute of Art, Gdansk, Polonia; la Higher Bridges Art Center, Enniskellen, Irlanda de Nord; în patru orașe din Croația la înițiativa curatorului Zelimir Koscevic; la Nam June Paik Art Center în Corea de Sud; la Galeria Aaran, Tehran, Iran și la Unit 24 Gallery, Londra, MB. În perioada 15.05-07.07.2012 a avut loc etapa bucureșteană a

proiectului, la Galeria Minusunu, The Ark. În continuare, proiectul va fi expus anul acesta la Art Platform – Los Angeles, California și la Three Shadows PhotographyArt Center în Beijing, China.

Vezi și www.claytoncampbell.com Proiect realizat cu sprijinul City of Los Angeles, Department of Cultural Affairs

EN

Words We Have Learned Since 9/11 is an ongoing participative photographic project of the American artist Clayton Campbell, who during the last 8 years has reached a number of 900 portraits. The exhibition visitors are invited to participate, being photographed while holding sheets of paper on which they are writing down either newlylearnt words or words that have achieved new meanings after the tragic events of 11th September 2001. The uncertainty with respect to the future, the phobias, the hopes, the compassion, the empathy, the kindness - are revealed through the performance in various communities. Exhibited for the first time in Maison Europeenne de la Photographie in Paris, the project has travelled, among others, to locations such as Los Angeles County Museum of Art, California; WYSPA Institute of Art, Gdansk, Poland; Higher Bridges Art Center, Enniskellen, Northen Ireland; in four cities of Croatia following the initiative

of the curator Zelimir Koscevic; Nam June Palk Art Center in South Korea; Aaran Gallery, Teheran, Iran and Unit 24 Gallery, London, UK.

During the interval 15.06-07.07.2012, the Bucharest stage of the project was being developed at The Ark / Minusunu Gallery. Next, the project shall be exhibited this year at the Art Platform – Los Angeles, California and at Three Shadows Photography Art Center in Beijing, China.

See also www.claytoncampbell.com Project carried out under the patronage of the City of Los Angeles, Department of Cultural Affairs.

ZEPPELIN: Of course there are some words appearing almost all over (as everyone is vulnerable and/or equally exposed and some emotions and fears are general for all) - but you have identified for sure some specific touches in different places. Could you also explain this shade in Romania (if any)?

🛴 zegpelin

En

CLAYTON CAMPBELL: Since 2006 when it began my Words We Have Learned Since 9/11 project has been in numerous international communities. The response of each community is different, based on: how close to the event the date was, generational considerations, gender, class, and political and religious persuasions. In some communities the audience came from the arts community, in others it came from a working class community. But what I have found is that as time passes, the memory of 9/11 begins to take hold as an iconic event, a symbol, and the visceral reality of it fades. The further geographically a country is away from the United States the less direct meaning 9/11 will have to that country and its citizens. Yet 9/11 is still something everyone has heard about.

There is criticism expressed towards the United States by people who participate in my project because of the us military and political actions since 9/11. There is also some sympathy and the desire for things to improve. Here in Bucharest a general

ZEPPELIN: În cadrul acestui proiect, multe cuvinte apar evident pretutindeni (din moment ce oricine este vulnerabil și expus în egală măsură, și anumite emoții și frici sunt generale pentru majoritatea oamenitor) - dar ați găsit cu siguranță nuanțe caracteristice în diferite locuri. Puteți detecta un specific anume pentru ediția din România?

CLAYTON CAMPBELL: Încă din 2005, când am început proiectul Cuvinte pe care le-am învățat după 9/11, acesta s-a perindat prin numeroase comunități internaționale. Răspunsul ficeăreia dintre comunități este diferit, în funcție de: cât de aproape de eveniment ne-am aflat / ne aflăm (ca dată), de generație, sex, clasă socială și convingeri politice și religioase. În unele comunități publicul făcea parte din comunitatea artistică, în altele erau oameni fără o educație artistică. Dar ceea ce am descoperit este că pe măsură ce trece timpul, amintirea evenimentelor de la 9/11 începe să devină un element leonic, un simbol, în vreme ce realitatea sa viscerală se estompează. Cu cât o țară este mai departe din punct de vedere geografic de Statele Unite, cu atăt evenimentele de la 9/11 au mai puțină semnificație directă pentru țara respectivă și cetățenii el. Totusi, 9/11 încă reprezintă ceva de care a auzit toată lumea.

Unii participanți în proiectul meu manifestă o atitudine critică la adresa Statelor Unite datorată acțiunilor politice și militare derulate de SUA după 9/11. Alții exprimă o doză de simpatie și dorința ca lucrurile să se îmbunătățească. Aici, la București, am remarcat o trăsătură diferită, ce ar putea indica o nouă direcție pentru prolect; multe dintre cuvinte exprimă sentimente adânci și velori personale și nu sunt culese din mass-media. În timp ce jumătate dintre portretele de alci par ancorate în prezent, și în unele cazuri inspirate de 1989, cealaltă jumătate este plină de speranță și privind înainte, către cine știe ce? Observ un anumit optimism, dacă nu un dor spiritual asociat unei noi noțiuni de Famille și de Comunitate, și afirmarea unei noi generații născute după 1989. Se pare că avem nevoie de spirit comunitar acum mai mult ca niciodată și acesta este aspectul care domină prolectul în București.

A fost un privilegiu pentru mine să mă aflu aici la invitația Irinei Cios și a Centrului Internațional de Artă Contemporană și să întâlnesc multe persoane extraordinare în comunitatea artistică. Am fost bine primit și sunt recunoscător pentru aceasta. Să fii străin într-o țară pe care abia o cunoști se poate dovedi dificil, aici a fost minunat. Vă mulțumesc. pattern emerged which is different and may signal a new direction for the project; many of the words come from deep feelings and personal values as opposed to words gleaned from the media. While half of the portraits here seem grounded into the present, and in some cases informed by 1989, the other half is very hopeful and looking forward to, who knows what? I see optimism, if not a spiritual yearning associated with a new notion of a greater family and community, and the emergence of a new generation born after 1989. It seems we need Community now more than ever before and that has unconsciously permeated the project in Bucharest.

I have been privileged to be here, at the invitation of Irina Cios and the International Center of Contemporary Art, and have met many wonderful persons in the arts community. I have been welcomed, and for that I am grateful. To be a stranger in a strange land can be difficult, here it has been wonderful. Thank you,



An 1/ 71



Words We Have Learned Since 9/11 and 7/7 – Clayton Campbell

Ounit 24 Gallery, 20 Great Guildford Street, Southwark, London



• Event has ended This event ended on Thursday 27th of October 2011

Unit 24 Gallery, 20 Great Guildford Street,

ADMISSION Free

LOCATION



Open >

Schedule A Tour

Today

335Bala

Southwark, London SEE ON A MAP

NEAREST STATIONS Waterloo East 0.28 miles

WEBSITE http://www.unit24.info

Please note: as you will no doubt be aware COVID-19 is leading to many events being cancelled or postponed. Please check with the organisers of any event listed here to confirm it is going ahead as planned.

Campbell's production is a site-specific grid of hundreds of photos. Each photo shows a world citizen holding a piece of paper on which they have written a word they have learned since 9-11 and 7-7.

"At each show I invite visitors to the exhibitions to have their photos taken as part of the project" says Clayton.

The cumulative effect of this participatory project is prescient and formidable. It fosters an important and unique visual conversation between various international communities, exploring how people feel about their future aspirations, dreams and anxieties.

Words We Have Learned Since 9-11 has been seen in numerous museums world wide since 2004, including the Los Angeles County Museum of Art; the Maison Européenne de la Photographie, Paris; Higher Bridges Art Center, Enniskellen, Northern Ireland; Nam June Paik Art Center, Korea; the University of Nevada Las Vegas; the WYSPA Art Institute, Gdansk, Poland; a media center in Kurdestan; and the Aaran Gallery in Tehran, Iran.

The Project in London at UNIT 24 Gallery

Words We Have Learned Since 9-11 and 7-7 is being presented at Unit 24.

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They are then photographed with their words in the gallery.

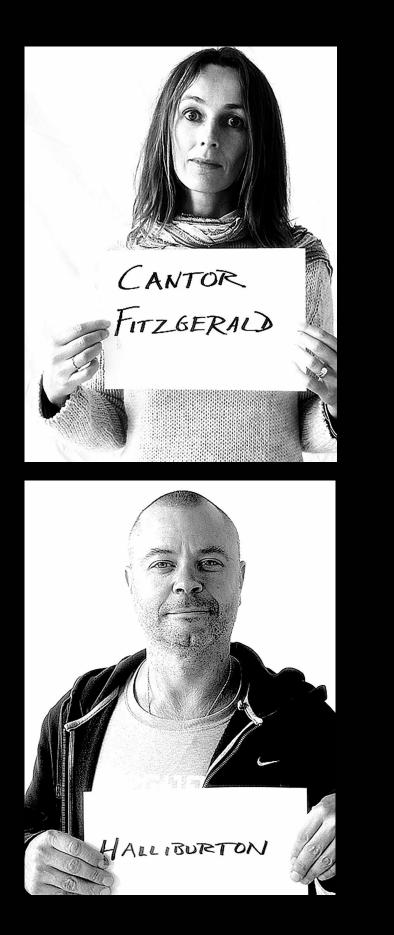
Campbell collaborates with local artists who assist him with greeting the public, discussing their words, taking the photographs, and making the photo prints on site. These photographs enter into the exhibition, which is a constantly expanding body of work now numbering in the hundreds of images.





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Installation, Unit 24 Gallery, London

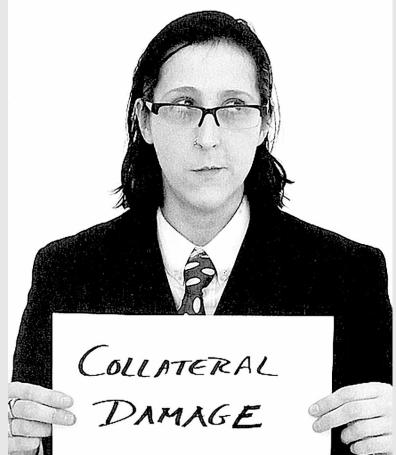




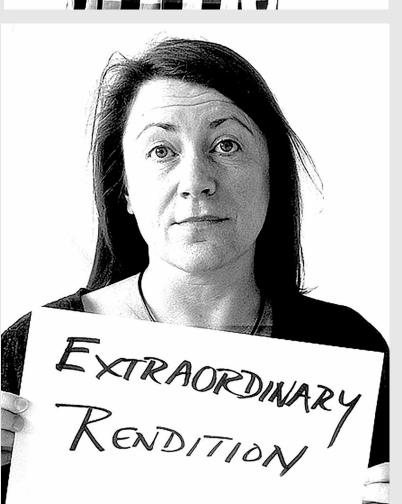
























Max 18C, min 5C

Tuesday September 16 2008 timesonline.co.uk No 69430

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80p

Lehman collapse sends shockwave round world

Shares and oil prices plunge, thousands lose jobs

Gary Duncan Economics Editor

Fears of a global financial meltdown grew yesterday as the world's biggest bankruptcy plunged markets into turmoil.

Investors were left reeling as the abrupt demise of the Lehman Brothers investment bank sparked the biggest shake-up on Wall Street in decades.

Another of US capitalism's biggest institutions, Merrill Lynch, is to be swallowed by Bank of America in a \$50 billion takeover to save it from collapse.

Shares plummeted as fear spread through the financial system. The Dow Jones index in New York fell by more than 500 points, its biggest one-day drop since trading resumed after the September II attacks in 2001.

Central banks unveiled urgent measures amid concerns that the

'We are now unquestionably in the worst financial crisis since the Great Depression' Anatole Kaletsky, page 24

Leading article page 2 Gerard Baker page 5 David Wighton pages 6, 41 Patrick Hosking page 7

world economy was entering a dangerous new phase. The Bank of England injected £5 billion of emergency lending into money markets.

The 5000 Lehman staff in Britain

Bank of America's rescue bid for Merrill Lynch helped to limit yesterday morning's sell-off on Wall Street.

Sentiment was also bolstered by steep falls in oil prices, which dropped by more than \$5 a barrel to \$96, closing under \$100 for the first time in six months and raising hopes that cheaper fuel would ease economic stresses on Western nations.

However, by close of trading the Dow Jones had fallen 4.4 per cent as concerns mounted over the fate of one of the world's largest insurers.

Shares in American International Group (AIG), which sponsors Manchester United, fell by 45 per cent after it made an unprecedented approach to the US Federal Reserve for \$40 billion in emergency funding.

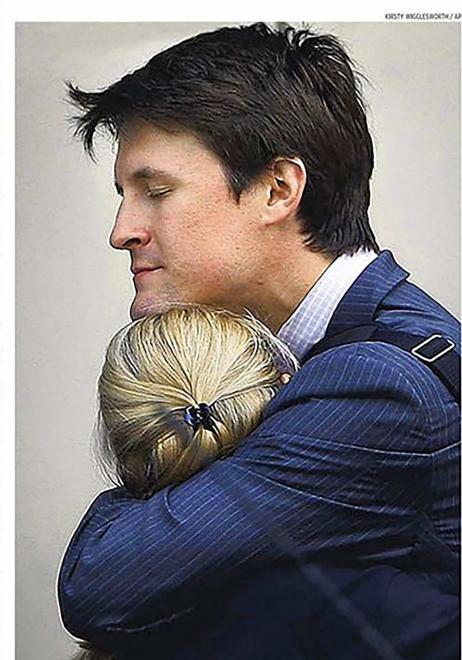
Last night the Fed asked Goldman Sachs and J P Morgan Chase, two of Wall Street's remaining big banks, to head a \$75 billion emergency package to keep AIG afloat.

As central banks battled to stabilise the system, the Fed eased its rules for emergency lending further. It announced that it would accept company shares in return for crisis loans for the first time. In Frankfurt, the European Central Bank injected €30 billion in emergency funds into eurozone markets.

A group of ten global banks also attempted to foster calm, announcing a \$70 billion pool of funds, with any one of them able to tap a third of that should they hit difficulty.

The collapse of Lehman came after the US Treasury refused to bail out the embattled 158-year-old bank, a crucial shift after its support in March for a Wall Street rescue of the failing Bear Stearns.

Lehman was felled by the weight of



IN THE NEWS

Zimbabwe demands cash for white farmers

Zimbabwe's new unity Government clashed with Britain within hours of the signing of a power-sharing agreement. It demanded that the country's former colonial master compensate the 4,000 white farmers whose land the Mugabe regime seized for its own supporters. World news, page 31

Deadly dam operation

The latest British soldier to die in Afghanistan was taking part in a daring operation to install a new turbine at a hydroelectric dam that will bring power to millions of people. News, page 9

Clegg image problem

Vince Cable admitted that Nick Clegg was struggling to make an impact with voters, saying the Lib Dem leader came across better in private than in public and would improve. News, pages 20, 21

RSPCA quits Crufts

The RSPCA cut its links with Crufts as a leading charity called on the dog show's organisers to act to prevent the breeding of "deformed and disabled" animals. News, pages 16, 17

Tennis mega-deal

The Lawn Tennis Association will announce a deal for British tennis worth £30 million after finding a European financial institution willing to invest heavily in the sport's future. Sport, page 80

Podcast

Armstrong & Miller Listen to our cultural critics argue about how to pronounce Ralph Vaughan Williams















HOME / WHATS ON / EXHIBITION / WORDS WE HAVE LEARNED SINCE 9/11 AND 7/7 - CLAYTON CAMPBELL

Words We Have Learned Since 9/11 and 7/7 – Clayton Campbell

HOME HIGH STREET - WHAT'S ON - EAT & DRINK - VISIT - MORE -

Q Unit 24 Gallery, 20 Great Guildford Street, Southwark, London



Unit 24 Gallery, 20 Great Guildford Street, Southwark, London

• Event has ended This event ended on Thursday 27th of

October 2011 ADMISSION Free LOCATION

NEAREST STATIONS Waterloo East 0.28 miles WEBSITE

http://www.unit24.info

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Artist Biography

American artist Clayton Campbell is a visual artist whose digital photographic and media work explore new visual strategies to promote public dialogue through social commentary and engagement. Campbell's conceptual photography focuses on commentary and investigates issues of diversity and social justice. He exhibits his projects and photographic and media works at museums and galleries and his work is in major collections including the Library of Congress, the Phoenix Art Museum, the Maison Europeenne de la Photographie, and the Center for Political Graphics.

For his work in the arts, Campbell has been awarded the distinction of Chevalier, Order of Arts and Letters, by the French government.

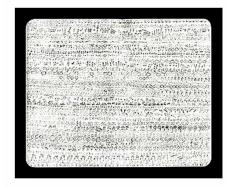
As an arts organizer, in 1976 he founded The Performing Space' in Santa Fe, one of the first performance art venues in the Western United States to focus on ferminist art practice. He later was program director of the Kampo Cultural Center and the Production Manager for Theatre of the Open Eye, in New York.

As the Artistic Director of 18th Street Arts Center since 1996, he has organized numerous exhibitions, including "50 Years-Hiroshima", "Artists Who Write", and "Imaging LA." Campbell writes extensively about arts and culture, and is the Los Angeles Editor of Contemporary

magazine (London), and the Los Angeles Correspondent for Flash Art International magazine (Milan).

EXHIBITION	
USER REVIEWS	•

Random Access



Nam June Paik Untitled Nam June Paik Art Center Collection



Six challenging takes on significant works by Paik and 2009 acquisitions in a new permanent exhibition 13 March – 20 May 2010 85 Sanggal-dong, Giheung-gu Yongin-si, Gyeonggi-do 446-905 Korea www.njpartcenter.kr

Random Access is a theme Paik addressed frequently throughout his practice. As early as 1963, when Paik presented his groundbreaking *Exposition of Music Electronic Television*, the concept of Random Access was present throughout and was even the title of one of the works. Of the many works Paik presented that were innovative in the way they questioned how viewers could engage with art as well as with information in general, *Random Access* and *Record Shashlick* were the most direct presentations of this ambition for a paradigm shift in information retrieval that was led by the viewer and yet arbitrary.

"Human beings have not really learned how to structure time-based information in recording and retrieval very well, because it is new. No one says that the Encyclopedia Britannica is boring (...) because you can go to any page of the encyclopedia, to A or B or C or M or X, whereas when you watch videotapes or television, you have to go A, B, C, D, E, F, G. While the comparison is simple, the difference is very big. (...) until electronic information conquers the random access problem." Nam June Paik, 1980



Currently, access to electronic information is no longer determined by a timebased structure thanks to developments in CD and mp3 technology as well as the internet. Now that the 'random access problem' described by Paik appears to have been 'conquered,' revisiting issues such as participation, chance and indeterminism often addressed by Paik's thinking and work could offer alternative perspectives into the potentialities they entail. Aiming to develop curatorial strategies in keeping with Paik's spirit, the Nam June Paik Art Center has attempted to avoid pre-structuring the audience's experience of the works it presents. Not restricting the audience's liberty to access the works randomly and a non-hierarchical non-linear display have been ways to avoid placing emphasis on any particular work or establishing the special status of a masterpiece.

The *Random Access* exhibition is an effort to push this concept further. To this aim, the first temporary exhibition for 2010 will be opened alongside a completely restructured 'permanent exhibition' that will reflect new findings resulting from research undertaken by the NJP Art Center. Conducted over the past two years these findings will also be presented in parallel with the catalogue *The Return of Nam June Paik*. Additionally, the permanent exhibition will also incorporate many of the new acquisitions the NJP Art Center has worked on to build a solid base for its collection. German collector Eric Andersch's complete Nam June Paik Art Collection consists of important objects and early works like *Audiotape Reels* from 1958/62, but also provides the art center with the most important posters and documents of Paik's early years in Germany like *Fluxus Island, Exhibition of Music* (1963) or the Aachen 1964

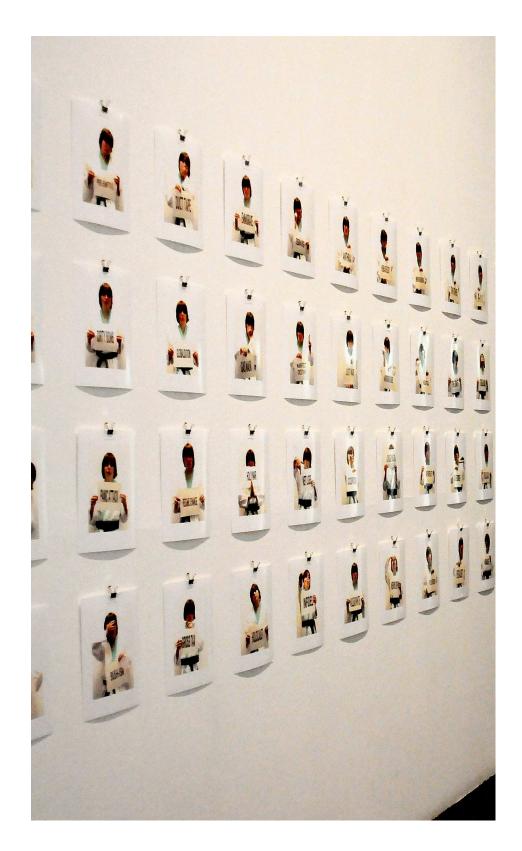
poster. From Mary Bauermeister's collection the art center acquired important early letters Paik exchanged with her, as well as the first rehearsal scrolls Paik made for his performance *Zen for Head*. An additional 2009 acquisitions highlight is the first ever chandelier made by Paik – *Video Chandelier Nr.1* (1989), acquired from a German TV station.

For the first temporary exhibition of the 2010 program, shown on the second floor, Nam June Paik Art Center curatorial team has chosen six pieces from important works or texts by Nam June Paik and produced an exhibition around each of them that establishes connective constellations with other artistic practices. Paik's practice and thinking is taken as a starting point for research into his influence on his contemporaries as well as more recent arts practitioners. Conceived to present material, in all media, by well known and emerging artists alongside each other, all six exhibitions will present different approaches to the work of Nam June Paik and promise to propose new, exciting and potentially controversial readings of some of Paik's most challenging ideas.

Random Access includes works by Nam June Paik and, among others, Helena Almeida, Nobuyoshi Araki, **Clayton Campbell**, Young-Hae Chang Heavy Industries, Taeyoon Choi, Martha Colburn, exonemo, Gazebal , Thomas Hirschhorn, Min-Jung Kim, Tammy Kim, Minouk Lim, Bruce Nauman, Yuri Suzuki, Wolf Vostell, Yangachi.

The Nam June Paik Art Center is supported by Gyeonggi Cultural Foundation and Gyeonggi province. **Nam June Paik Art Center**

85 Sanggal-dong, Giheung-gu, Yongin-si, Gyeonggi-do 446-905 Republic of Korea T: + 82 (0) 31 201 8543 F: + 82 (0) 31 201 8515



Installation, Nam June Paik Art Center, Yongin, Seoul, South Korea



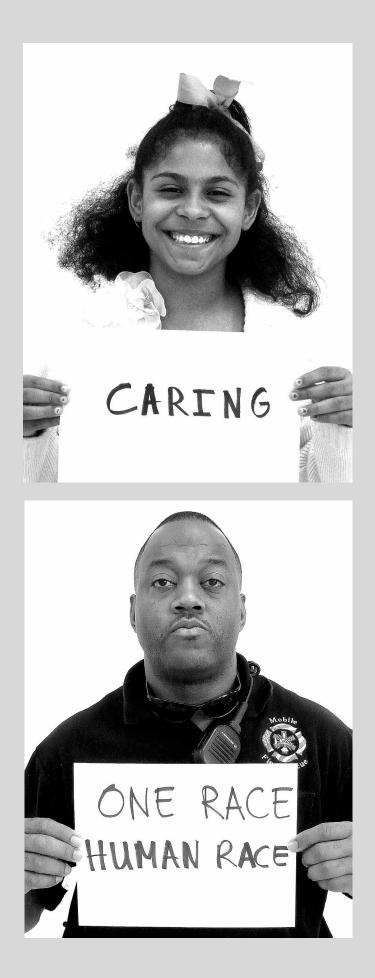


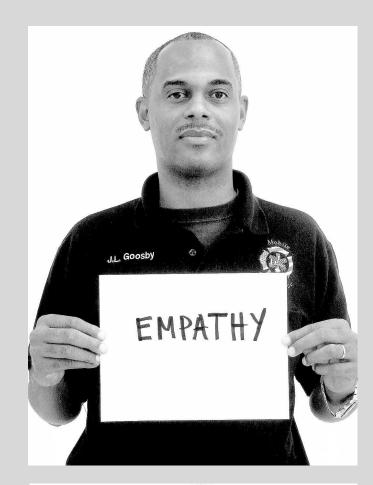
Installation, History Museum of Mobile, Alabama







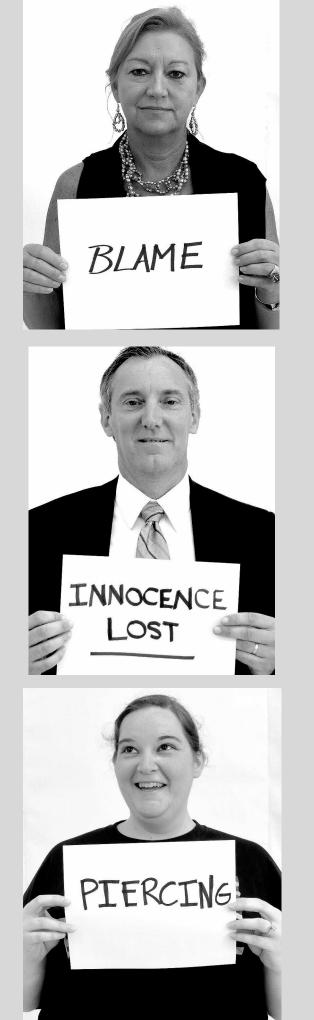


































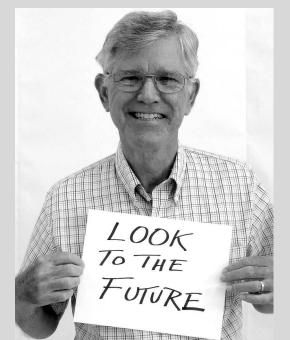
















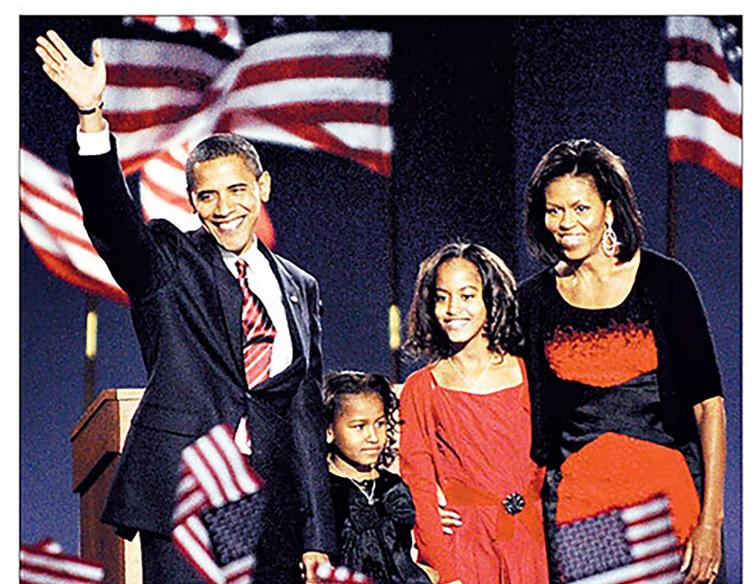


HISTORIC



IT'S OBAMA DECISIVE VICTORY MAKES HISTORY

In California, gay-marriage ban takes early lead



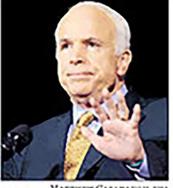
The first black president-elect wins a solid mandate and a fortified Democratic majority in Congress.

MARK Z. BARABAK

Barack Obama, the son of a father from Kergn and a white mother from Kansas, was elected the nation's 44th president Tuesday, breaking the ultimate racial barrier to become the first African American to claim the country's highest office.

A nation founded by slave owners and seared by civil war and generations of racial strife delivered a smashing electoral college victory to the 47-yearold first-term senator from Illinois, who forged a broad, multiracial, multiethnic coalition. His victory was a leap in the march toward equality: When Obama was born, people with his skin color could not even vote in parts of America, and many were killed for trying.

"If there is anyone out there who still doubts that America is a place where all things are possible, who still wonders if the dream of our founders is alive in our time, who still questions the power of our democracy, tonight is your answer." Obama told more than 240,000 celebrants enthered along Chi.



Whatever our differences, we are fellow Americans," John McCain conceded.

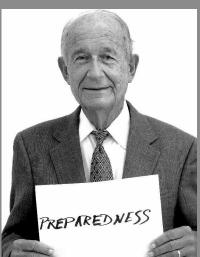
News ANALYSIS Now it's idealism versus realism



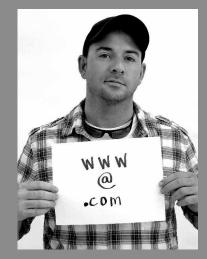


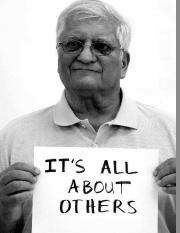






























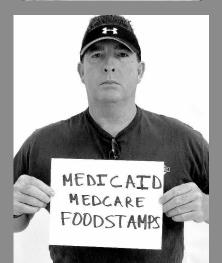


















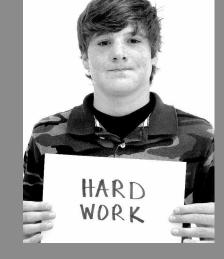


























DISBELIEF















WHAT ARE WE

GUILTY OF?









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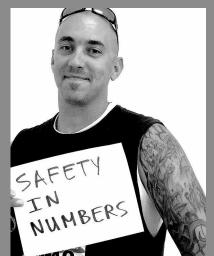






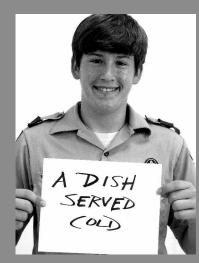




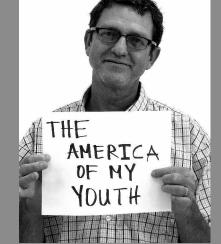




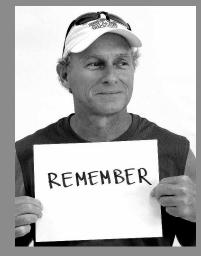
















































That's Fit to Print"

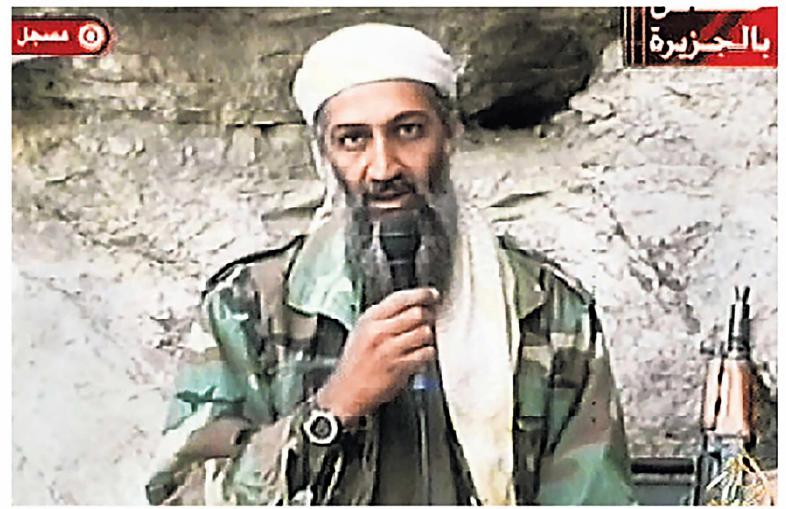
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VOL. CLX . . . No. 55,393

40 2011 The New York Times

NEW YORK, MONDAY, MAY 2, 2011

BIN LADEN KILLED BY U.S. FORCES IN PAKISTAN, OBAMA SAYS, DECLARING JUSTICE HAS BEEN DONE



As the leader of Al Qaeda, Osama bin Laden, here in video recorded in 2001, waged a terror war against the United States.

OSAMA BIN LADEN, 1957-2011

An Emblem of Evil in the U.S., an Icon to the Cause of Terror

By KATE ZERNIKE and MICHAEL T. KAUFMAN

Osama bin Laden, who was killed in Pakistan on Sunday, was a son of the Saudi elite whose radical, violent campaign to recreate a seventh-century Muslim empire redefined the threat of terrorism for the 21st century.

With the attacks on the World

of pounding by American bombers, Bin Laden escaped. For more than nine years afterward, he remained an elusive, shadowy figure frustratingly beyond the grasp of his pursuers and thought to be hiding somewhere in Pakistan and plotting new attacks.

Long before, he had become a hero in much of the Islamic world, as much a myth as a man - what a longtime of iter of the



Qaeda Leader Reported Dead in 'Targeted Assault'

By PETER BAKER and HELENE COOPER

WASHINGTON — Osama bin Laden, the mastermind of the most devastating attack on American soil in modern times and the most hunted man in the world, was killed in a firefight with United States forces in Pakistan on Sunday, President Obama announced.

In a dramatic late-night appearance in the East Room of the White House, Mr. Obama declared that "justice has been done" as he disclosed that American military and C.I.A. operatives had finally cornered Mr. bin Laden, the Al Qaeda leader who had eluded them for nearly a decade, and shot him to death at a compound in Pakistan.

"For over two decades, bin Laden has been Al Qaeda's leader and symbol," the president said in a statement carried on television around the world. "The death of bin Laden marks the most significant achievement to date in our nation's effort to defeat Al Qaeda. But his death does not mark the end of our effort." He added, "We must and we will remain vigilant at home and abroad."

The death of Mr. bin Laden is a defining moment in the American-led war on terrorism. What remains to be seen is whether the death of the leader of Al Qaeda galvanizes his followers by turning him into a martyr, or whether it serves as a turning of the page in the war in Afghanistan and gives further impetus to the Obama administration to bring American troops home.



President Obama announced that Bin Laden was killed in a firefight earlier Sunday,

The death of Mr. bin Laden came nearly 10 years after Al Qaeda terrorists hijacked three American passenger jets and crashed them into the World Trade Center in New York and the Pentagon outside Washington. A fourth hijacked jet crashed into countryside of Pennsylvania. Late Sunday night, as the president was speaking, cheering crowds gathered outside the gates of the White House shortly before midnight as word of Mr. bin Laden's death began trickling out, waving American flags, shouting in happiness and chanting "U.S.A.! U.S.A.!" In New York City, crowds sang the Star-Spangled Banner.

Continued on Page A12



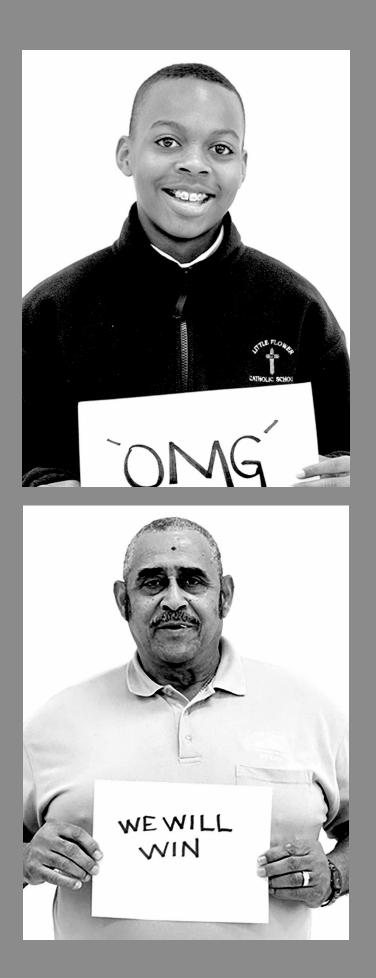




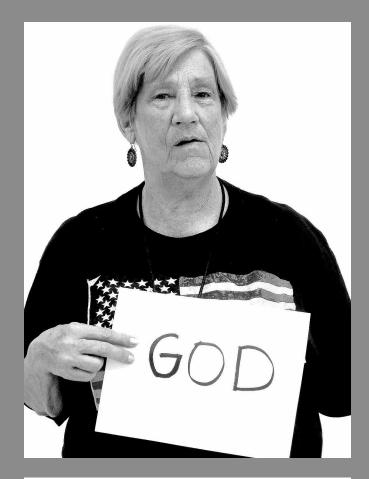


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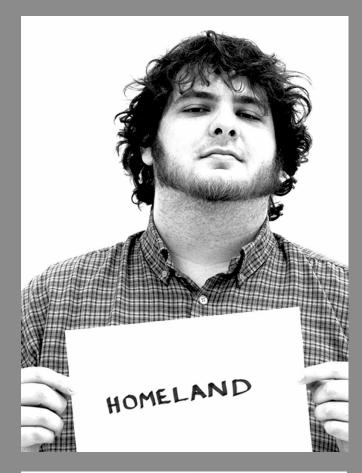














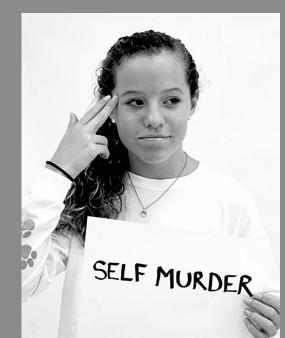




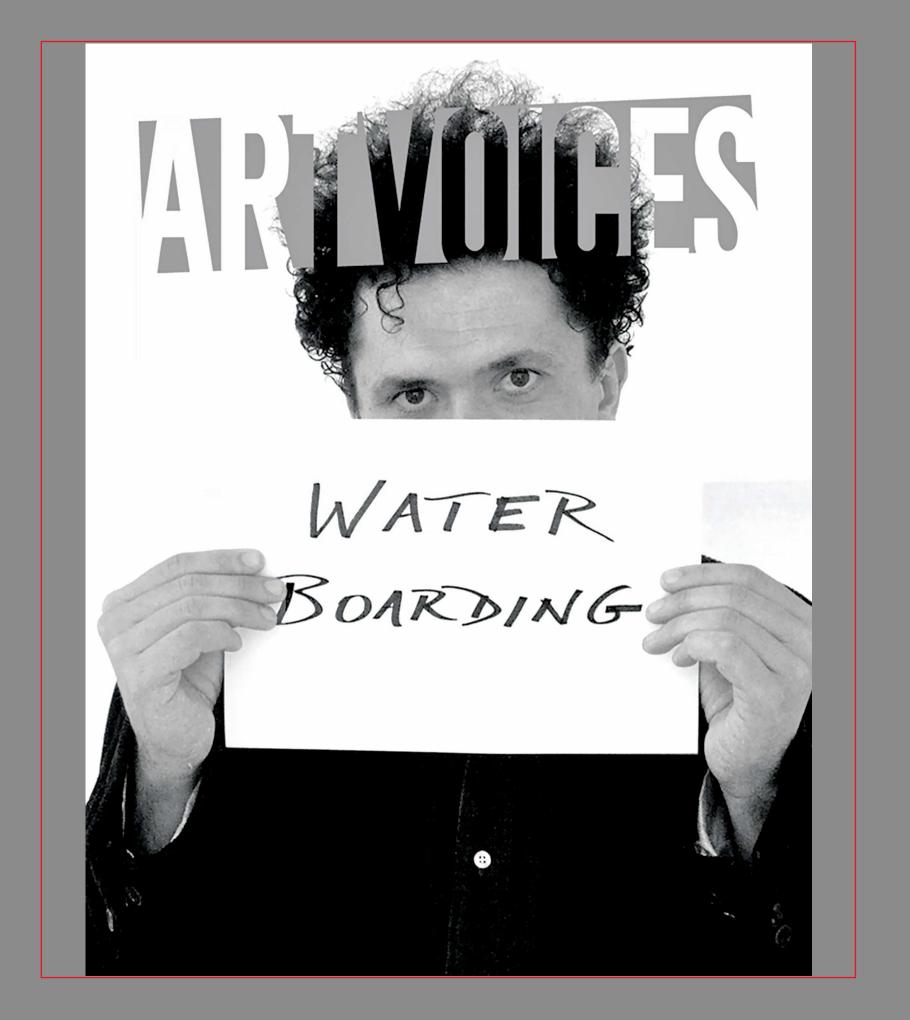




























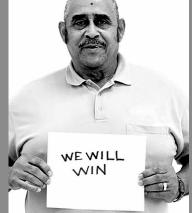












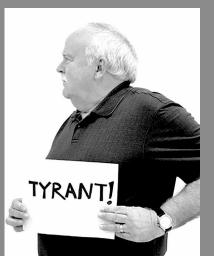
EXTREME

BOMB

































ABNORMALITY





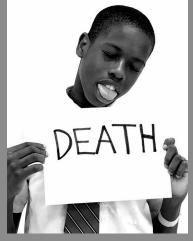
























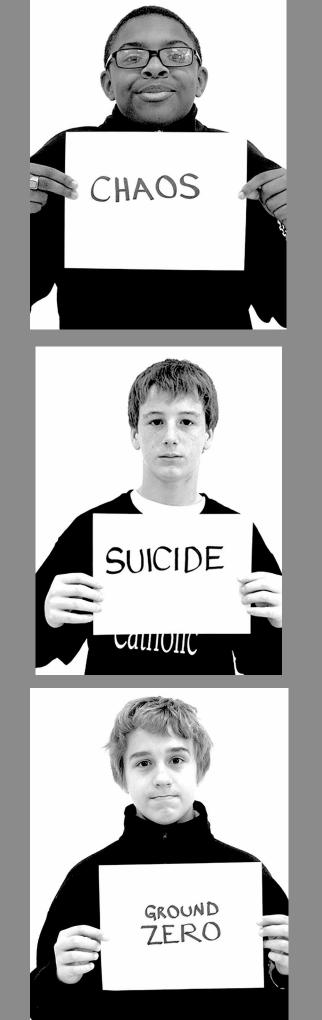


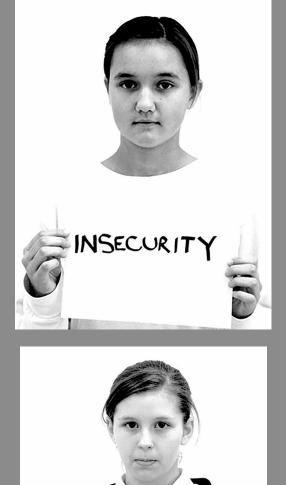


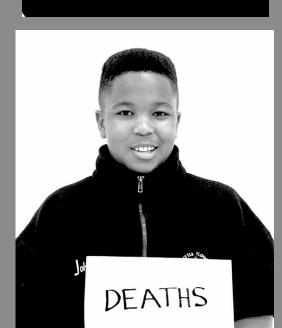












CATASTROPHIC









THE REPORT CROCKER sports rain late, low 30, Tomorrow, cloudy, some rain and deixile, high O. Weather map is on Page A26,

President Says

By JAMES BARRON

VOL CLXII ... No. 55,986

10 2012 The New York Years

NEW YORK, SATURDAY, DECEMBER 15, 2012

\$2.50

GUNMAN MASSACRES 20 CHILDREN AT SCHOOL IN CONNECTICUT; 28 DEAD, INCLUDING KILLER



THE PROPERTY AND ADDRESS State Police presented led children from an elementary school in Newtown, Cours, on Friday, seeve of the scrowl-deadliest school shooting in the United States.

'Who Would Do This to Our Poor Little Babies'

By PETERAIPLEDOME and MICHAEL WILSON

NEWTOWN, Cont. -- Geadaully, the group of frantic parcets shrank and was gently unbered to wait in a back room in the old brick feehouse around the corner from Sandy Hook Elementary School.



Obama's Cautious Call for Action Sets Stage to Revive Gun Debate

By MARK LANDLER and ERICA GOODE

WASHINGTON -- In the emotional statement on the Newsawa' shootings that President Obaesa delivered from the White House, on Friday, it was a single line. modiate action," said Mr. Bloomborg, who is a leader of a group of mayors against illight gen evercentrin.

"We have hourd all the rhetoric spoken as much in anger as in . before," Mr. Bloomberg added.

used. The principal had burned Mr. Lanza in because she recognized him as the son of a colleague, Momeets later, she was shot dead when she went to investigate the sound of gunehots. The school psychologist was also among those who died.

The rampage, coming less than two weeks before Christman, was

corner of Newtown, Conn. By then, all of the victims had been shot and most were dead, and the gunman, storellod as Adam Lanza, had committed suicide. The childron killed were said to be 5 to 10 years old. A 28th person, found dead in a house in the town, was also be-

lieved to have been shot by Mr. Lanza. That victim, one law enforcoment official said, was Mr. Lanza's mother, Natery Lanza, who worked at the school. She apparently owned the gans he



Curator's Essay: Words We Have Learned Since 9-11

By Zandie Brockett

I remember waking to the voice of a talk show host from my morning radio alarm; it was 6:50am and I was rising for my fourth day of high school. In the groggy fog that often enveloped my teenage mornings, I remember hearing 'terrorist attack on the US.' I immediately sprang to my feet and ran downstairs to inform my parents, who were brewing the morning coffee. Without mentioning a word, I immediately turned on the television to horrifying footage of the Twin Towers ablaze and engulfed with billowing smoke, as if two chimneys on a cold winter night.

If you ask most Americans, they will have some similar tale of how they discovered the news that changed their country. Yet beyond this personal account, the sociological affect of a 'terrorist' act creates both macro and micro disturbances within the attacked country as well as the world at large. Clayton Campbell's photographic series, Words We Have Learned Since 9-11, has shed light onto the event's larger, more direct impacts on global infrastructures, both political and economic, as well as smaller, more indirect idiosyncrasies found throughout society. Both have led to the adoption of new or re-contextualized ideologies, social tendencies and words into languages and cultures around the world. During a recent event in Beijing, China to launch the participatory aspect of the exhibition, a non-American approached me with the rhetorical question, "What happened on 9-11?" He promptly answered his own question by saying, September 11th (1999) was the 6,000-year anniversary of Adam's creation according to the Hebrew scripture. Bewildered by his remark I came to the realization that, to a certain extent, he was right, for it was my American perspective that led to my affronted reaction.

This is one of many examples that convey the global dialogue that has risen out of Campbell's photographic installation; the constant recontextualization of this series into varying geographic or cultural regions enables the illumination of the event's impact defined by those differences. Given September 11th's recent 10-year anniversary, I find it fitting to bring this exhibition to a country that did not face the same transformations as its Western and Middle Eastern counterparts. Over the past decade, a series of 9-11 byproducts have revolutionized the west and to some extent, deteriorated both its political and economic powers. In contrary, China has formidably grown into an international player in globalized economic markets, and will only continue to do so as time progresses. Yet, China, having grown quickly like a teenager, is still developing its identity in the context of the world; it faces an uncertain future and its population anxiously awaits what it may behold. Anxiety of an uncertain future, although for Americans rooted in an attack rather than a sudden growth as seen in China, is what also first spawned the creation of this project. Whether or not September 11th and its aftermath was directly or indirectly relevant in the daily lives of Chinese citizens, the post-9-11 world and its rapid evolution has undoubtedly affected the population in one way or another. And so, it is through the work of Campbell that I unearth these effects in the Chinese population and its culture, economy and foreign policy.

May 2012. Eisenerz, Austria



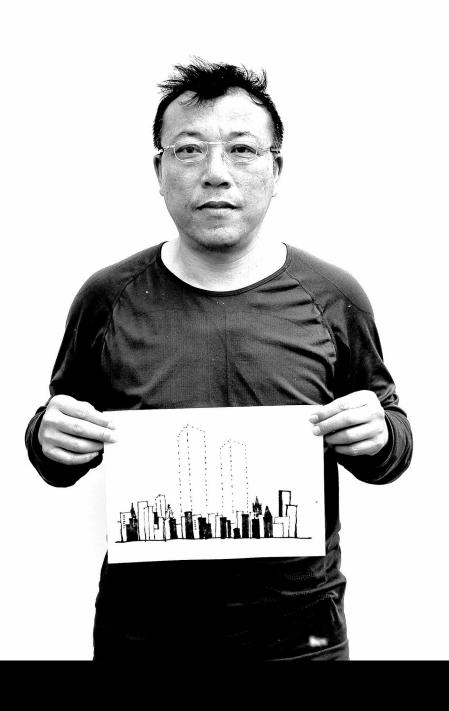








Curator Zandie Brockett and artist Clayton Campbell



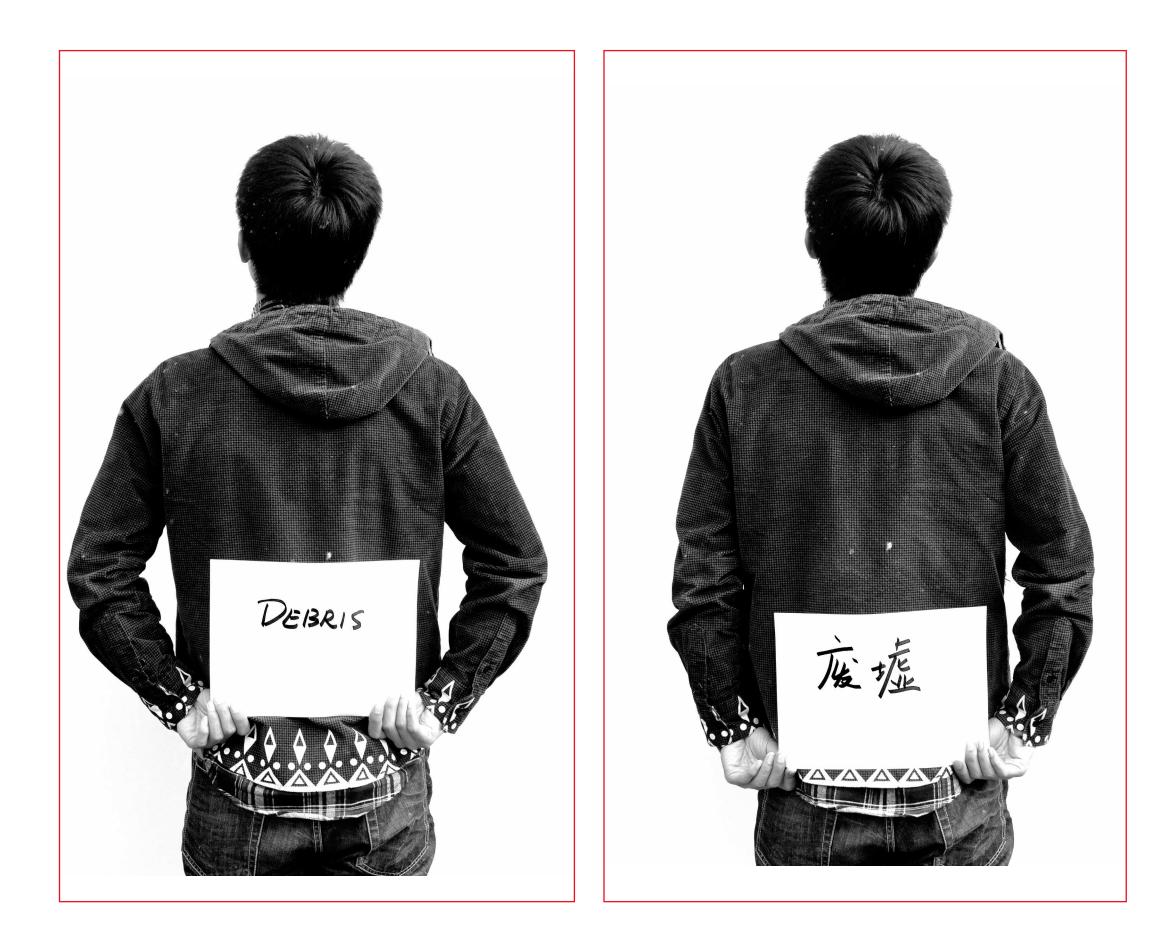




Workshops at Three Shadows Photography Art Center













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Installation, Three Shadows Photography Art Center































A New Pope, From the Americas

ce of Francis, 76, of Argentina, Shifts Church Center of G



ISANDRO BLANGE/BELTERS

appeared on the balcony of St. Peter's Basilica shortly after being chosen to lead the Roman Catholic Church.

By LAURIE GOODSTEIN

ROME — The surprise selection on Wednesday of an Argentine, Cardinal Jorge Mario Bergoglio, as the new pope shifted the gravity of the Roman Catholic Church from Europe to Latin America in one fell swoop, and served as an emphatic salute to the growing power of Latinos across the Americas.

The new pope took the name Francis and is the 266th pontiff of the church. He is the first pope from Latin America, and the first member of the Jesuit order to lead the church.

"I would like to thank you for your embrace," the new pope, dressed in white, said in Italian from the balcony on SL Peter's Basilica as thousands cheered joyously below. "My brother cardinals have chosen one who is from far away, but here I am."

The selection electrified Latinos from Los Angeles to Buenos Aires, and raised the hopes especially of those in Latin America, where 4 of every 10 of the world's Catholics now live.

But the choice also may provide a strategic boost to the church in the United States, where its following would have lost ground in recent decades sor, Benedict X logian who resi the first pope to - saying he no the rigors of the

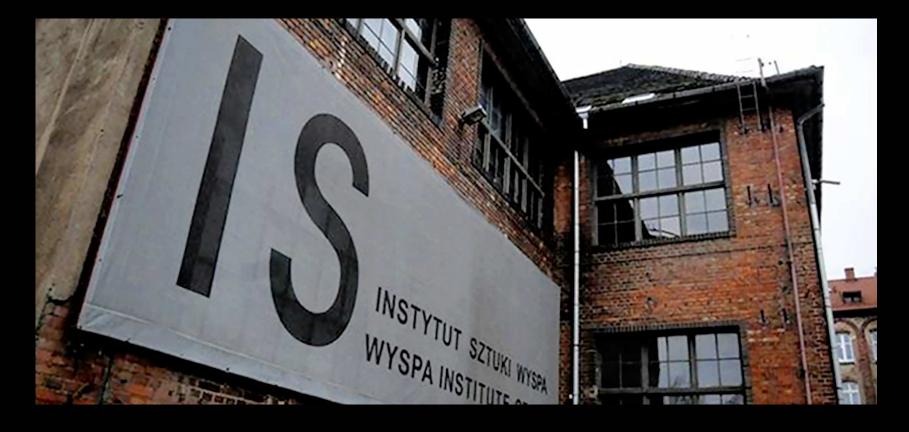
But Francis core doctrinal p considered li changes in p church's ban or women as pries position to abor riage.

The choice of 76, also defied that the 115 car for a young pop gize the church faces a shortag ing competition churches in the sphere, a sexual has undermin moral authority difficulties gove

Continued









WYSPA Institute for Art, Gdansk, Poland





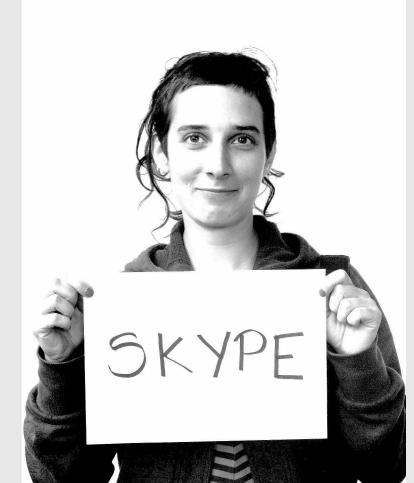














SET GAME







Installation at Centre d'Art Marnay Art Centre, CAMAC, Marnay sur Seine, France



































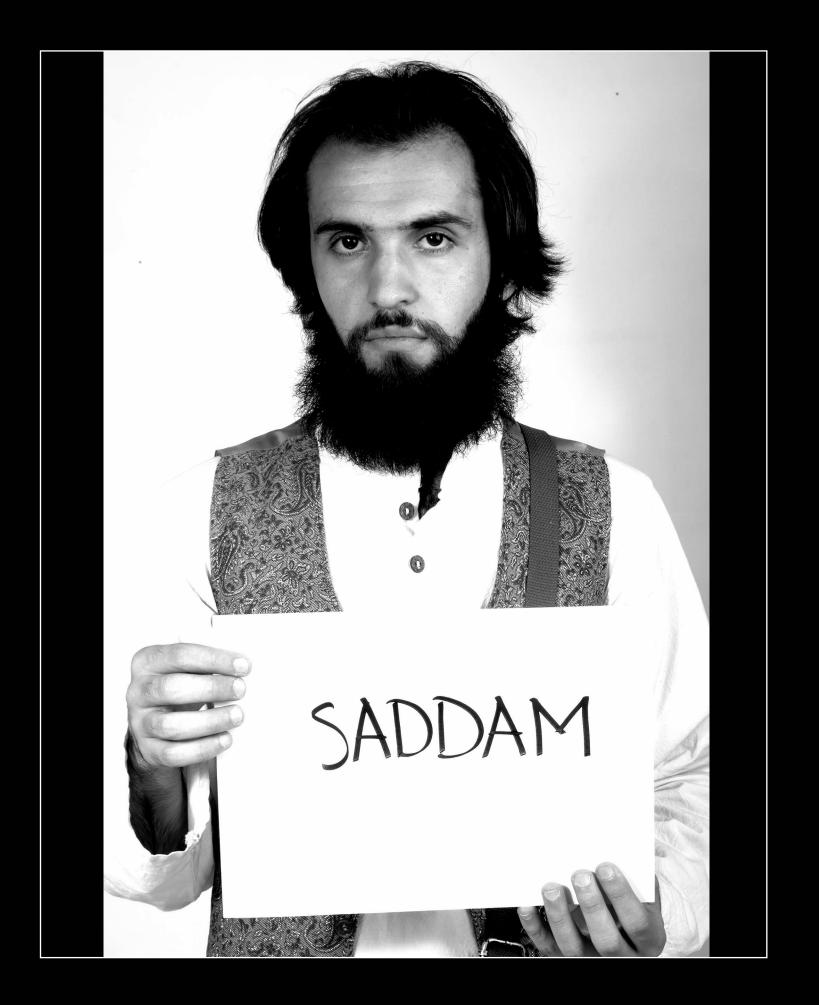






The Words Project in Kurdistan, in collaboration with Curator Aneta Szylak and artist Hiwa K





THE NAT&ONAL



506145 HAR

Tehran vows revenge after Trump air strike takes out key top official

SNP: BBC NEEDS













آيازه سيتامبر





September 11







art agenda



Opening: 25 June 2010 Aaran Gallery No. 9 , Dey Alley Tehran, Iran

www.aarangallery.com

Clayton Campbell After Abu Ghraib, #1

Share this announcement on: Facebook | Delicious | Twitter

Clayton Campbell and Amitis Motevalli to exhibit at Aaran Gallery in Tehran

Two California artists are taking their art straight to the center of the intense discourse occurring in Iran about basic human rights when they exhibit together this month in Tehran.

Artists Clayton Campbell and Amitis Motevalli will show their highly charged photographic and sculptural installations at the Aaran Gallery, Tehran, opening this June 25 (<u>www.aarangallery.com</u>). Both artists are known for their commitment to social justice.

Campbell (<u>www.clavtoncampbell.com</u>) will exhibit two photographic installations including his seminal work, *Words My Son Has Learned Since 9-11*. Created in 2004 and continuing to grow in size and scope, Campbell's cross cultural project researches how people view themselves in a post 9-11 relity through learned language. *Words My Son Has Learned Since 9-11* has been exhibited at the Los Angeles County Museum of Art; Maison Europeenne de la Photographie, Paris; Higher Bridges Art Center, Enniskellen, Northern Treland; Nam June Paik Art Center, Korea; WYSPA Art Institute, Gdansk, Poland; as well as Las Vegas, Kurdestan, and Croatia.

His other new work are large photographs entitled *After Abu Ghraib*, which re-contextualize the notorious photos of U.S. soldiers torturing Iraqi citizens at Abu Ghraib prison. Says Campbell says of the exhibition, "I am aware of the incendiary nature of these images, especially showing them in a Muslim country whose government is at odds with my own. My overall commitment is to non-violent activism wherever I may be, and as such I will always provoke public dialogue through my art in support of basic human rights. The U.S. still has not settled its moral debt around Abu Ghraib. My feeling is that in Iran where the government is storturing and imprisoning people for protesting a rigged election, the metaphor of Abu Ghraib allows Iranians to turn a spotlight on the illegal behavior of their own government. Political tensions daily escalate between the United States and Iran, and miscommunication may be at an all time high. Both my work and Amitis' advocates that artists and citizens in both the U.S. and Iran stand against violence and torture. We are building between our communities, not tearing them down."

Artist Amitis Motevalli, (<u>www.amitismotevalli.com</u>) an Iranian American whose father's family has for hundreds of years been the caretakers of a shrine of the Imamzadeh Yahya in Iran, will show installation works contrasting the confluence of ritual, racism, and aspects of feminism within Iran and the United States. Motevalli's new offerings include "*Here/There, Then/Now*", a series of 7 hand embroidered large cloth flags. These flags are inspired by the traditional flags used in Shia rituals dating back to the Islamic battle of Karbala. In ritualistic use, the flags have excerpts from the Holy Quran and

images from struggle of Karbala. In the Aaran Gallery exhibition the flags will use imagery from the civil rights movement in the US. A speech by Fannie Lou Hamer, delivered at the Democratic National Convention in 1964 is translated and transcribed onto the wall of the gallery in gold ink. The speech is a simple, but eloquen t account of Ms. Hamer's violent experience when attempting to register to vote.

Motevalli's second work, "Fascia", is made of white and mirror sequined spandex bikini bottoms stretched across the roof of a small gallery to create a dome shape. The stretched out spandex alters the architecture of the room and creates a sense of physical presences without actual the presence of any figures.

Clayton Campbell is an artist in residence and long time Artistic Director of the 18th Street Arts Center in Santa Monica, California. Amitis Motevalli is based in Los Angeles and was a 2008 Artist Fellow at 18th Street.

18th Street Arts Center- 1639 18th Street, Santa Monica, CA 90404 www.18thstreet.org

The Aaran Gallery is one of Iran's most progressive contemporary art galleries, encouraging dialogue between artists, critics, collectors, and public. For further information about the exhibition, contact info@aarangallery.com

art agenda

41 Essex Street, New York City, 10002 USA info@art-agenda.com | Contact | Unsubscribe

Installation at the Aaran Gallery, Tehran, Iran









Freedom









































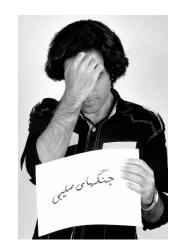


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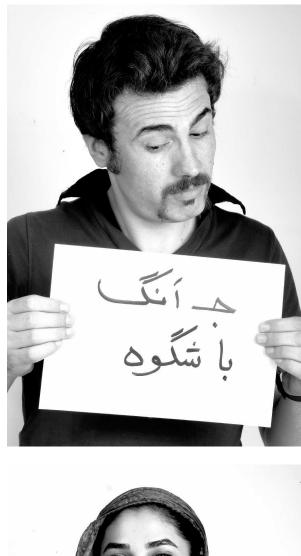






















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The 2020 session LEGISLATURE

Perennial land grant proposal hits new snag

Lawmakers largely absent for hearing on resolution to tap fund for early ed

By Jens Gould jgould@sfnewmexican.com

For years, it was one of the most talked-about proposals in the Roundhouse.

There was repeated excitement, momentum, controversy and resistance — all over legislation calling for a constitutional amendment to tap more of the state's nearly \$20 billion Land Grant Permanent Fund to pay for early childhood education.

But this year, the atmosphere is more one of muted neglect.

That's likely because there's a new kid on the block, a proposal to create an early childhood fund with other revenue streams. The idea has traveled further in its first year than the land grant proposal ever has — it reached the governor's desk after being passed by the full Senate on Friday.

A big setback for the land grant proposal came Saturday in the Senate Rules Committee, where most members walked out before the legislation, known this year as House Joint Resolution 1, was heard. Many legislators had been in the room for other matters earlier that morning, yet only four were left when HJR 1 was taken up, depriving its supporters of a quorum needed for a vote.

Please see story on Page A-4

INSIDE

 House approves bill calling for tougher penalties for chop shops that dismantle stolen vehicles. PAGE C-1
 Roundhouse roundup. PAGE C-5

Alzheimer's summit coming to Duke City

66 If they take this mural away from us it's just another symbol they've erased, it's like throwing salt in a wound." Christina Castro, Three Sisters Collective founder, rally organizer

Fighting for 'Multi-Culturalism'



Protesters and artist Gilberto Guzman, in the blue vest, join hands in front of the mural they are trying to preserve at the site of the future Vladem Contemporary art museum.

Artist, supporters rally in effort to persuade state to keep outdoor mural at Vladem Contemporary site

By Danielle Prokop dprokop@sfnewmexican.com

> uralist and painter Gilberto Guzman is consumed by art. In his small midtown borne

Christina Castro, a founder of Three Sisters Collective, which help organized the rally, said it was about more than the mural.

"If they take this mural away from us, it's just another symbol they've erased. It's like throw-

Stearns and Linda Lomahaftewa assisted with the 110-foot by 18-foot mural.

Construction fencing currently encircles the site and will be covered in new, temporary murals under a plan announced last week by



The Words Project at The Wonder Institute,

Santa Fe, New Mexico





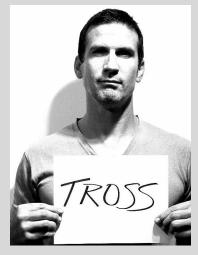




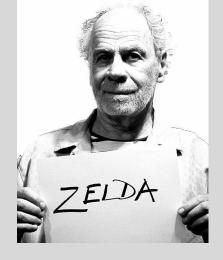








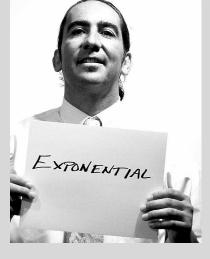




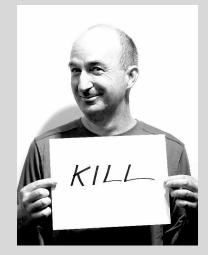










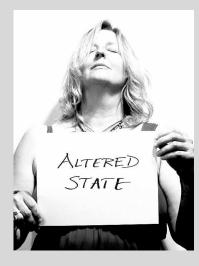








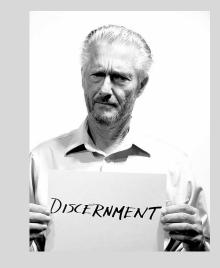






















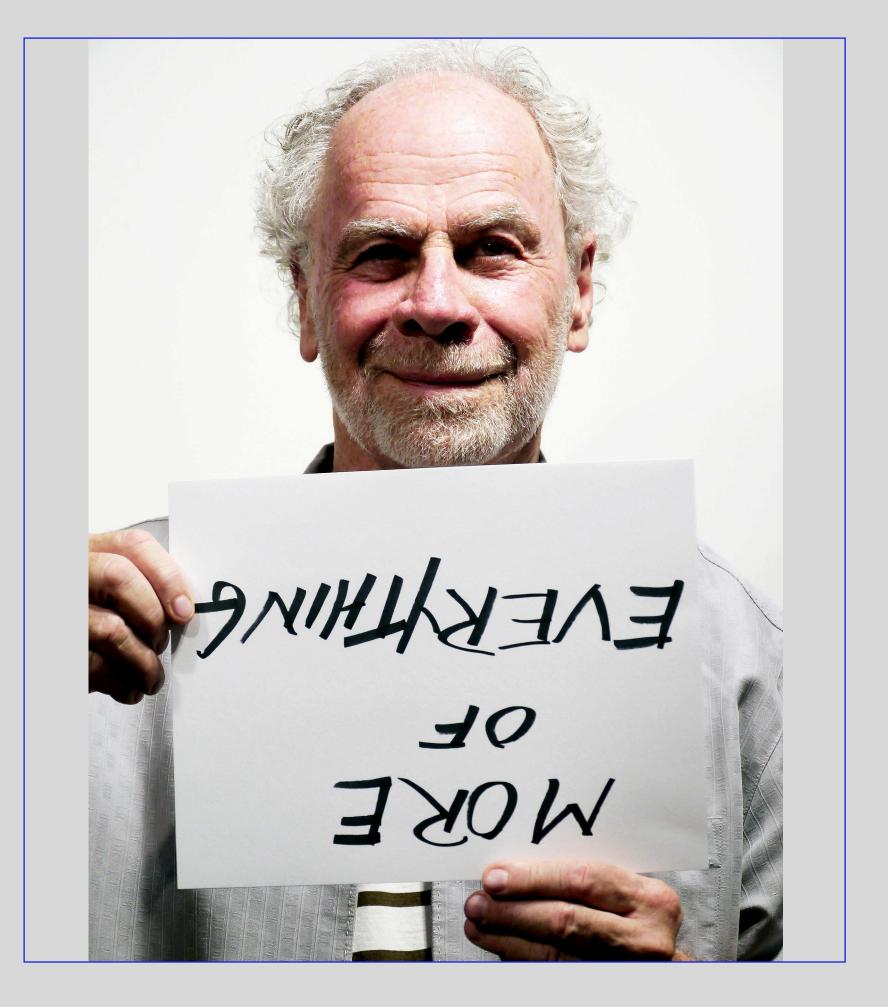
















Mandela dead

Former South African president dies aged 95



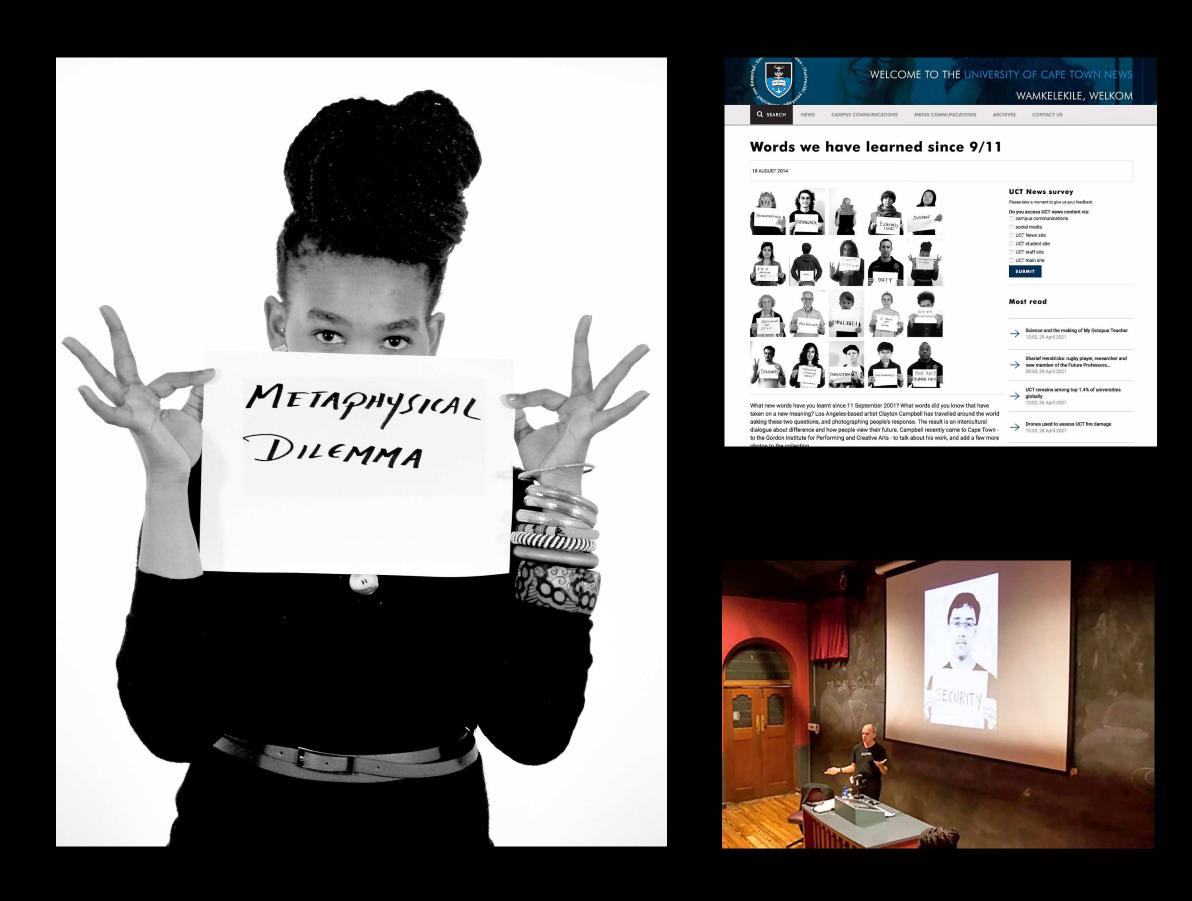
INSIDE

The world mourns as he loses his long battle with illness SEE PAGES 2&3



 Farewell to man who freed nation and inspired millions SEE PAGES 485



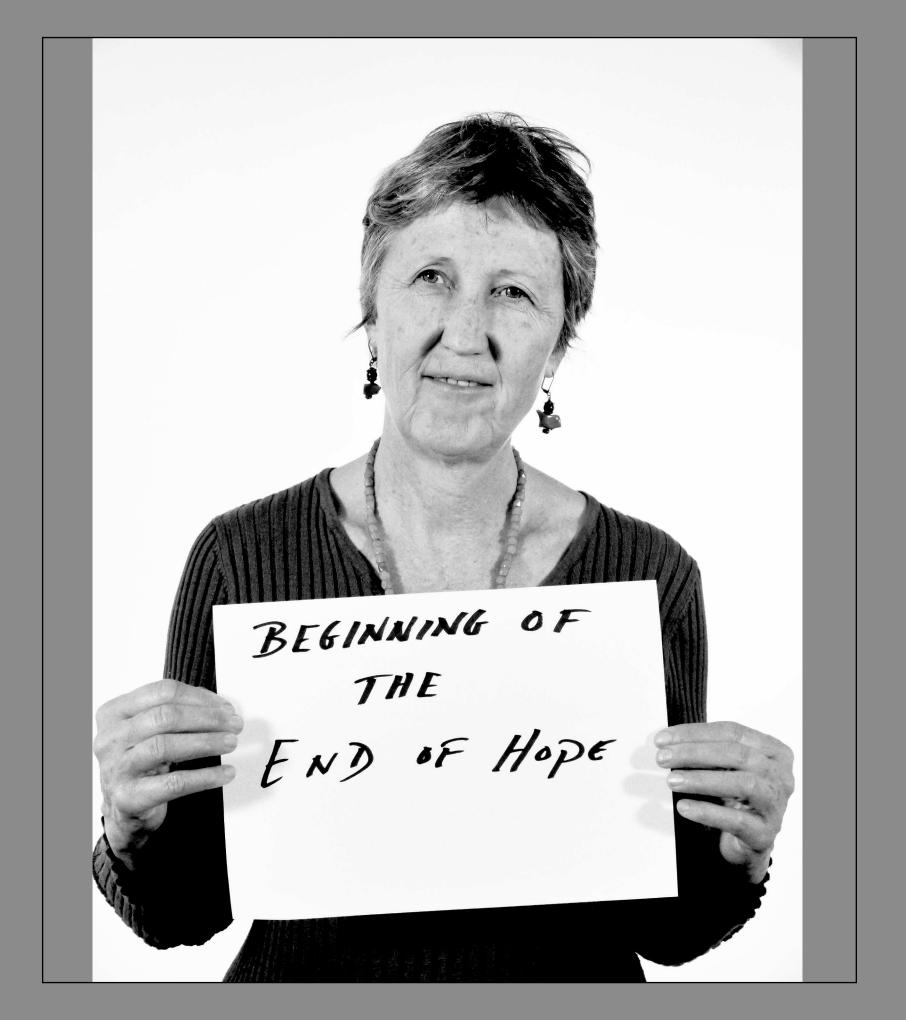










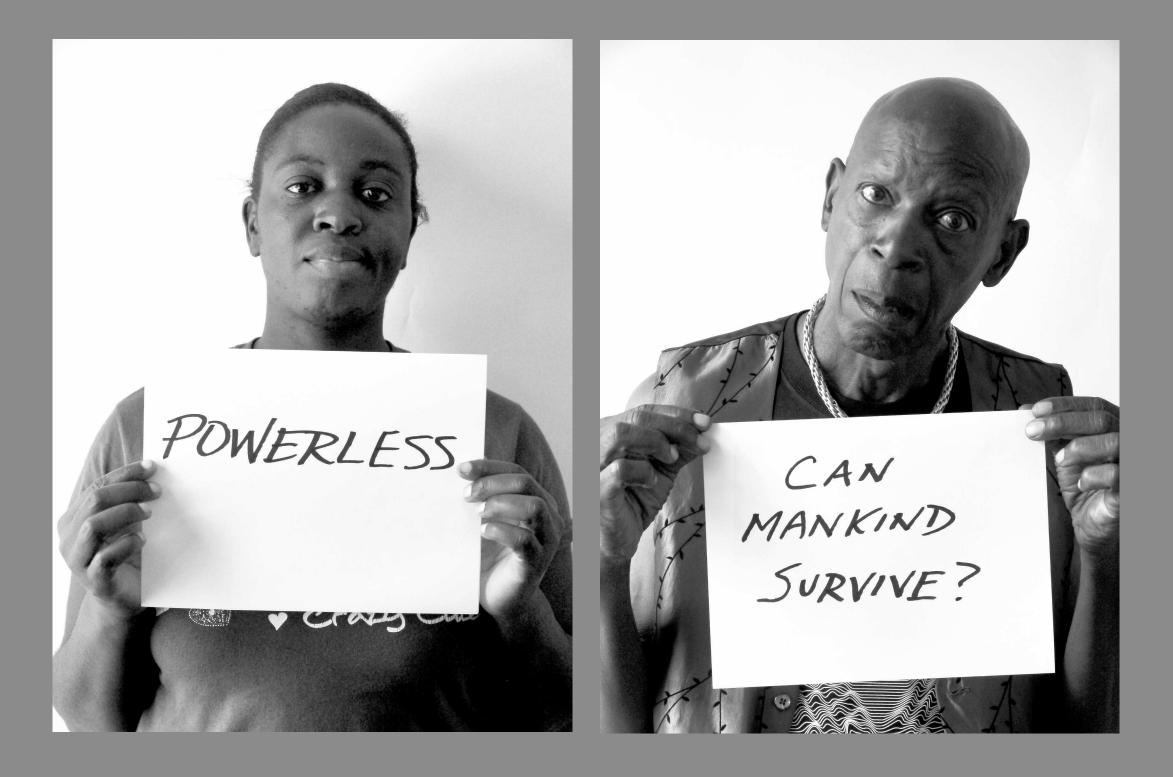












The Words Project at the Los Angeles Poverty Department, Los Angeles, CA









MyTH OF FREEDOM

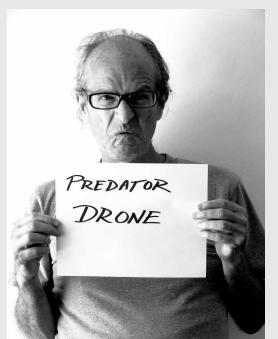














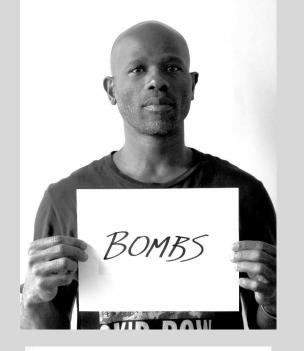




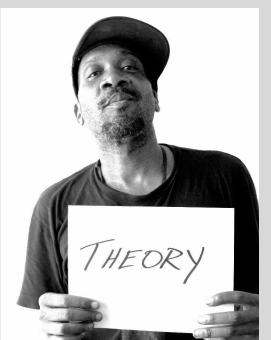








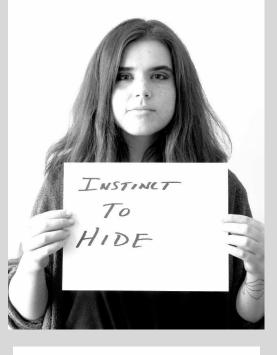




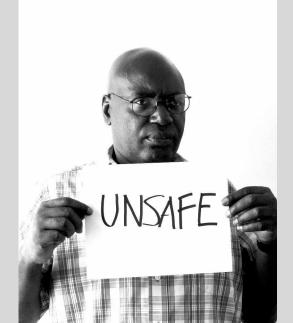








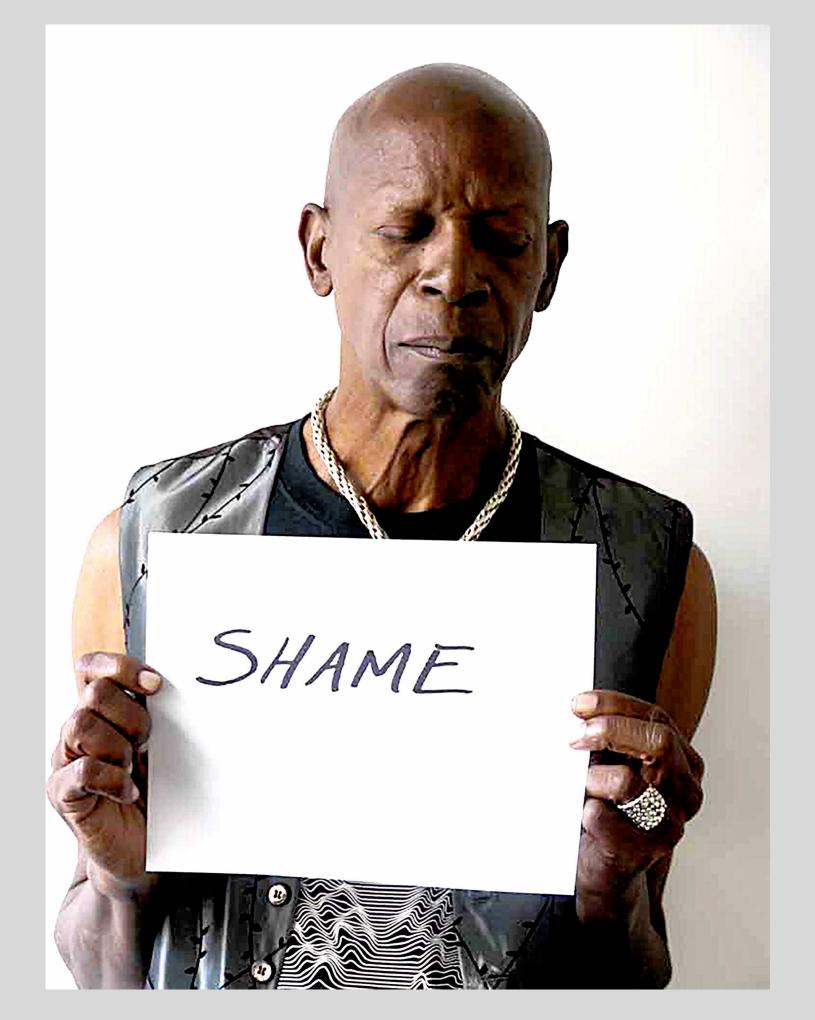






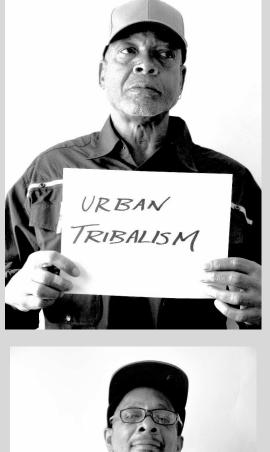
























All the News That's Fit to Print"

Che New Hork Eimes

VOL.CLXIX No. 58,711

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MONDAY, JUNE 1, 2020

TWIN CRISES AND SURGING ANGER CONVULSE U.S.

Pandemic Leaves Nation's Nerves on the Edge

By JACK HEALY and DIONNE SEARCEY

They are parallel plagues ravaging America: The coronavirus. And police killings of black men and women.

Jimmy Mills's life has been upended by both. His barbershop in Midtown Minneapolis was one of many small, black-owned businesses that have struggled to survive the pandemic. But Mr. Mills was hopeful because, after two months shut down, he was due to reopen next week.

Then early on Friday, the working-class neighborhood where Mr. Mills has cut hair for 12 years went up in flames as chaotic protests over the death of George Floyd and police killings of African-Americans engulted Minneapolis and cities across the coun-

To have corona, and then this -it's like a gut shot," Mr. Mills, 56, said.

The upbeaval set off by a video capturing Mr. Floyd's agonizing last minutes as a white police officer kneets on his neck is palsing through an America already ragged with anger and anxiety. Emotions are raw over the toil of a pandemic that has killed more than 100,000 people across the country and cost millions of jobs.

Minneapolis residents said outrage and procests in the aftermath of the killing of George Floyd were a result of a community being tested repeatedly in recent weeks by both police violence and the virus - and in ways that put America's deep racial inequalities in stark relief.

The outbreak has inflicted disproportionate economic and beatch tolls on racial minorities and immigrants in Minneapolis Continued on Page All







VETCH & BUILFOR THE NEW YORK FIND

CLASHES Protesters in Brooklym on Saturday, top, and the police in Minneapolis moving to disperse a rally. Shows of force by law enforcement did little to bring calm to many cities across the nation.

Black Voters' Message to Democrats: Back to Normal Won't Do

kill black people, and a space of

peacetal protests in the city. "I'm

Videos From Protests Deepen Scrutiny of Aggressive Police Tactics

By SHAILA DEWAN and MIKE BAKER

Demonstrations continued the protests. across the United States on Sunday as the nation braced for another groeling night of unrest over police shootings and the death of George Floyd, amid growing concern that aggressive law enforcement tactics intended to impose order were instead inflaming tensions.

Videos showed police officers in recent nights using batons, tear gas and rubber bullets on protesters, bystanders and journalists, often without warning or seemingly unprovoked. The footage, which has been shared widely online, highlighted the very complaints over police behavior that have drawn protests in at least 75 cities across the United States.

In Salt Lake City, officers in rice gear trying to clear enlockers. showed a man with a cape to the eround.

In Brooklyn, two police S.U.V.s. plowed into protesters.

And in Minneepolis, where there have been six consecutive. nights of protests and clashes, a video appeared to show officers. yelling at people on their stoops to get inside and firing paint canisters at them. "Light them up," coe officer said.

As crossds began gathering igain in cities on Sanday, President Trump resisted calls to address the tensions rolling the country: Instead he used Twitter to criticize local Democratic leaders for not doing more to control.

Mayors and police chiefs spent the day explaining, defending and promising full investigations into the actions of officers seen on the distarting videos.

"I didn't like what I saw one bit. I did not want to ever see something like that," said Mayor Bill de Elasio of New York, who also compämented the city's police officers. for generally showing a "tremendous amount of restraint."

Military vehicles in recent nights have moved down city streets as phalanxes of officers in full riot gear fired clouds of nonious gas. Yet the show of force showed little sign that it would bring calm.

instead, some people said, it was escalating tensions, and breaking the cycle would now be more difficult.

Mass demonstrations are among the most difficult situations that the police have to manage. They must balance constitutional liberties with the safety of officers and the public. Crowds. are unpredictable and, in recent days, sometimes hostile. Too much force can escalate the situation - but so can too little.

Not all protests have erupted in violence, with some police forces. showing a more positive relationship with their communities. In Petersburg, Va. Chief Kenneth Miller and a handful of police officers appeared alongside protesters to show solidarity; In

Continued on Page A12

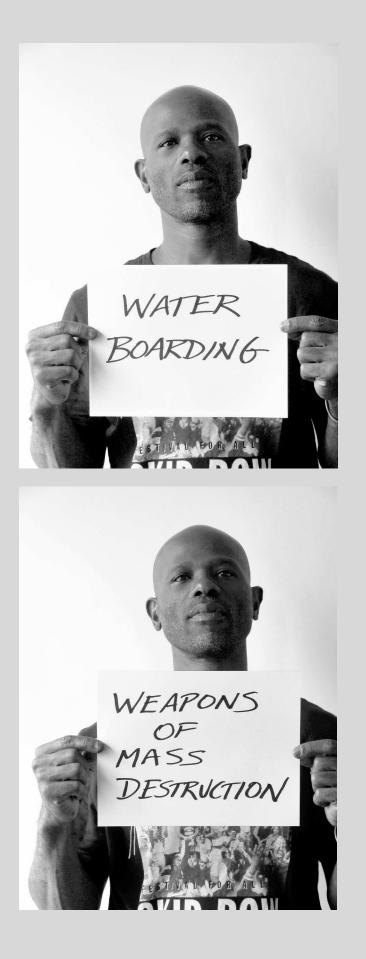
Trump Offers No Calming Words As Tumult Reaches White House

By PETER BAKER and MAGGIE HABERMAN

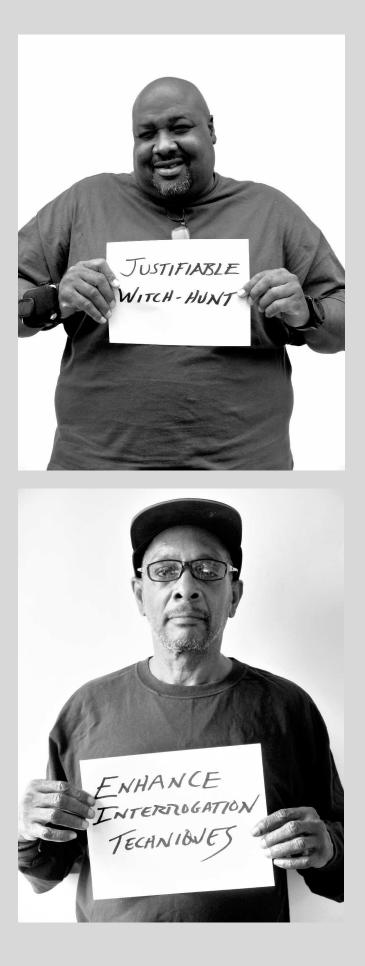
WASHINGTON - Inside the Floyd, the man killed, was over-White House, the mood was shadowed by his combative bristling with tension. Hundreds threats to ramp up violence of protesters were gathering out- against locters and rioters, Mr. side the gates, shouting curses at Trump spent Sanday out of sight, President Trump and in some even as some of his campaign ad-

























Installation, Art Platform Los Angeles





The Exploratorium, San Francisco Installation









Installation, SCOPE, Basel, Switzerland



Santa Monica Museum of Art Incognito Benefit





Higher Bridges Art Center, Ennikillen, Northern Ireland

Words We Have Learned Since 9/11

9/11 changed everything, from the way we feel about the world to the way we feel about ourselves.

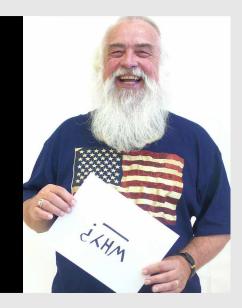
CLICK TO LEARN MORE AND SHARE YOUR WORDS



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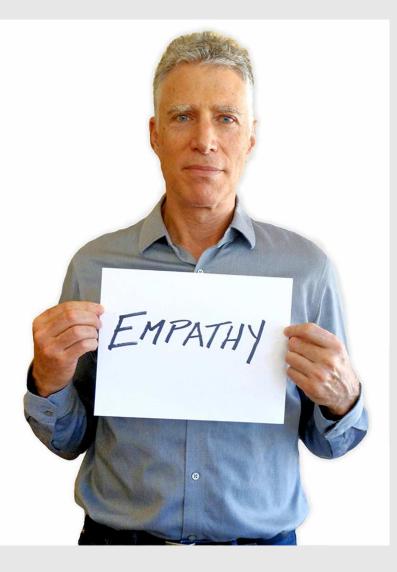
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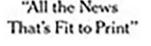














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NEW YORK, THURSDAY, JANUARY 7, 2021

TRUMP INCITES MOB

RAMPAGE IN CAPITOL FORCES EVACUATIONS; IT'S 'PART OF HIS LEGACY,' A REPUBLICAN SAYS



Lawmakers Back Biden's Victory in Arizona

By NICHOLAS FANDOS and EMILY COCHRANE

WASHINGTON — Congress moved late Wednesday toward confirming President-elect Joseph R. Biden Jr's victory after a mob of loyalists urged on by President Trump stormed and occupied the Capitol, disrupting the final electoral count in a shocking display of violence that shook the core of American democracy.

There was no parallel in modern American history, with insurgents acting in the president's name vandalizing Speaker Nancy Pelosi's office, smashing windows, looting art and briefly taking control of the Senate chamber, where they took turns posing for photographs with fists up on the dais where Vice President Mike Pence had just been presiding, Outside the building, they erected a gallows, punctured the tires of a police SUV, and left a note on its windshield saying, "PELOSI IS SATAN."

By the time the Senate reconvened, hours after lawmakers had been evacuated from a Capitol overrun by rebels carrying pro-Trump paraphernalia, one of the nation's most polarizing moments had yielded an unexpected window of solidarity that briefly eclineed partisan division. Resub-















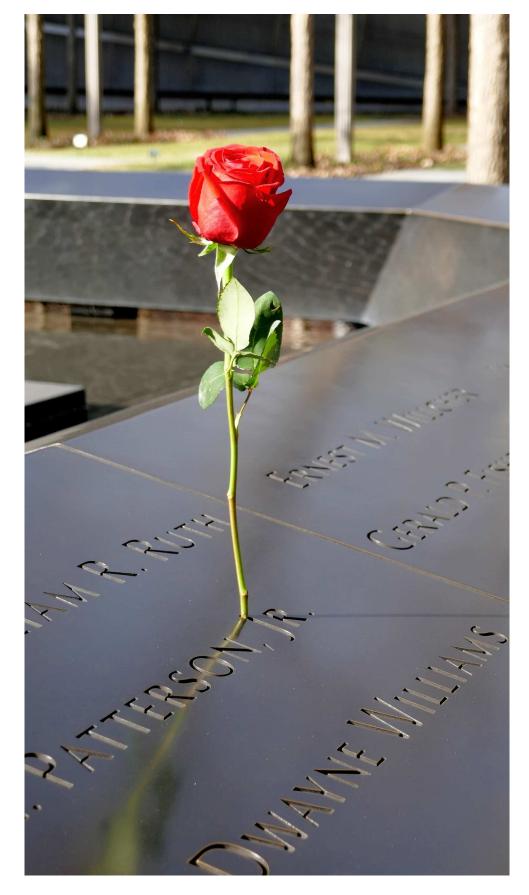


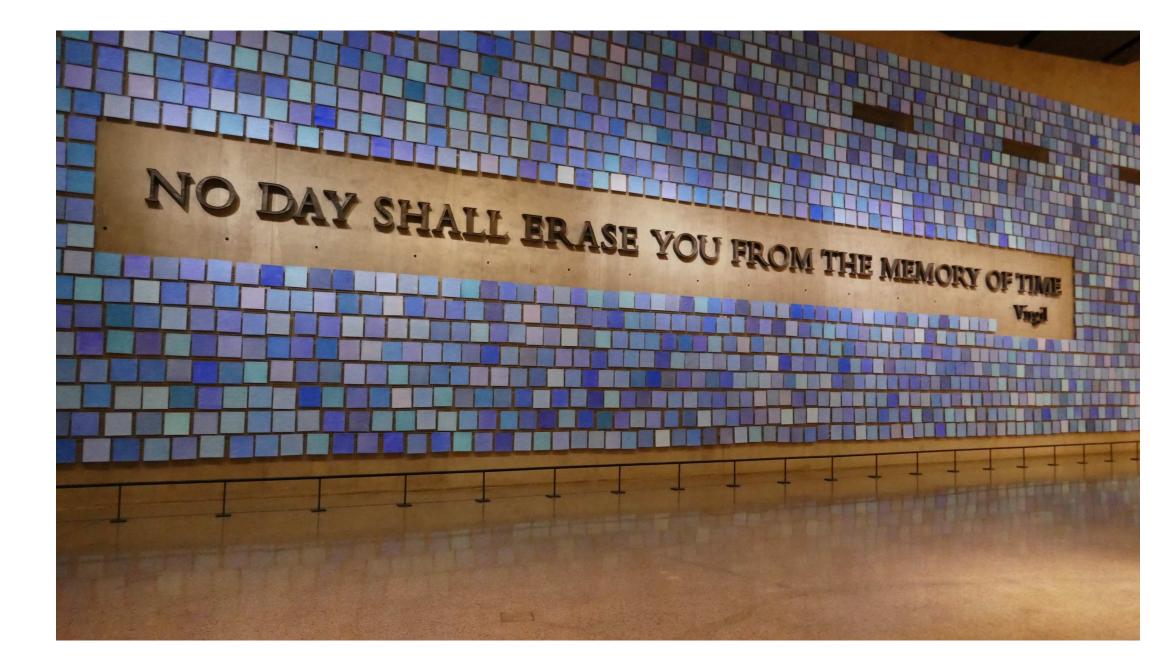












In Remembrance

With honor and care, for all those who died on September 11, 2001
And for all of the men, women, children and
Living species that have disappeared,
Perished in war, famine, displacement, oppression, and unnecessary
Plagues that have inflicted us since.

With gratitude to those who took part in this project Looking into their hearts and finding Their truth, For believing in tolerance, love, freedom for all And making the world a better place.

