



# The Portland Art Museum Podcast - Episode 6

## SPEAKERS

Grace Kook-Anderson, Fernanda D'Agostino

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**G** Grace Kook-Anderson 00:09  
You're listening to the Portland Art Museum podcast. I'm Grace Kook-Anderson, the Arlene and Harold Schnitzer Curator of Northwest Art. On the previous episode, we heard from Jenny Irene Miller, a photographer based in Anchorage, Alaska, whose work is featured in our current exhibition, the map is not the territory. On this episode, we hear from Fernanda D'Agostino, a Portland-based video and performance artist. If you've listened to previous episodes, you'll notice that the usual music isn't playing. Fernanda's immersive and interactive video installation that fills Portland Art Museum's entire sculpture court, the area you encounter as you first enter the museum. Two giant semi-opaque drapes hang from the ceiling and each have video not only projected onto them, but also through them. They depict footage of government surveillance, forest fires, weather emergencies, and Fernanda's collaborators in elaborate movement and dance. Cameras in the sculpture court also insert outlines of museum visitors within the projections. There is also a smaller circular projection on the floor that features to a Fernanda's collaborators cramped into the confines of the projected light. But spending time in the exhibition only tells part of the story for the rest. Here is Fernanda D'Agostino.

**F** Fernanda D'Agostino 01:58  
My name is Fernanda D'Agostino, and I am a video installation artist. And I started doing installations in 1984. After spending three months in Italy, and realizing that seeing our the way we do in the United States new sort of pristine white boxes is really not what the the

fullest experience that you could have. And I realized that I wanted to recreate this experience that I had of seeing art in a more immersive context for American viewers, and it was sort of towards the beginning of installation art. And I just became totally fascinated with putting people inside my heart work about 10 years ago, I know now it's 20 years ago, I started working with video as a way of putting a time based element into my pieces. And about 10 years ago, I started working with creative coding, after being at a festival in China and meeting someone that was working with coding. And that has been really transformational for me, because it's allowed me to create more nuanced time based work. And also to put the viewer inside the work in a really different way than I had been in the past. Still, still having the viewer be inside the work as a body moving through space, but then also being able to put them in the work as a part of a moving image. So when I started working with creative code, I had previous to that I had been working with the video loops in my installations. And I was achieving randomness by making the loop speed different lengths so that things were never pairing up exactly the same. But at the time I was working, I began working with creative coding, I was really interested in memory, and how memory operates. And I had a friend who was a scientist who was studying the nature of memory from a scientific and sort of neurological perspective. And he was telling me that every time you remember something, you remember it differently. The more frequently you revisit the memory, the less accurate it becomes, which is count really counterintuitive, but it's because of your mind is experiencing these different things simultaneously with the memory and you tend to conflate those things. And so the memory shifts over time. And the most accurate memory is one where you wake up in the middle of the night and say, Oh, I suddenly remembered when I was five years old, and this happened, that could be really accurate. But the ones that you're thinking about all the time, tend to shift. And so as I was really interested in states of mind. And when I did my first big show, using creative coding, it was at the Art Gym, and it was it was called know what was that The Method of Loci, which is the sort of method from classical times of before pre writing where you would could remember these complicated things. And the curator Terry Hopkins said that it was like being inside my mind. And if you think about time, from a mental how we experience time, it's not really at all like a beginning, middle and end, we revisit things. There's this sort of stream of consciousness with one, one ideas flowing into another one, and then maybe you circle back to the first one, or maybe you circle back to one that's, you know, months earlier. And we're sort of constructing time all the time, all the time. And we've all had the experience of time slowing down and time speeding up, psychologically. And I think what coding has allowed me to do is to create work that uses time based medium, but in a in a way that is more analogous to the way we actually experienced time, which isn't in such. I mean, we all construct narratives in order to keep ourselves from going crazy, but actually our experience of time as much more fluid. And so that's what I'm interested in with these things.

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Grace Kook-Anderson 07:21

One thing that's interesting about Fernandez work borderline especially, is that it expands the definition of what it means for media to be time based. Using creative coding. Fernandez work seamlessly loops at random and is essentially endless. It's things like this that intrigued me about Fernanda and to best understand her as an artist, it's important to know more about her ancestry and upbringing.

F

Fernanda D'Agostino 07:52

Well, I was born in Trenton, New Jersey, I come from an immigrant family. My grandfather immigrated in 1900. And he was an illiterate contract labor. And he lived in a boxcar for 10 years with a with a labor crew, with a padrone, until he could save up enough money to bring my aunt my grandmother to the United States. So I have that background. And, you know, the whole process of assimilation is a real thing. And I think my father really struggled with that in various ways. But he made a big point of telling my brother and I, not to forget where we came from. He He only went to the sixth grade, he had to quit school when he was 12. And his father died. And he had to help support the family. But he's really smart man. And he, his whole dream for my brother and I were to be educated. But he made a big point of saying, don't forget where you came from. My mother and father were very unusual people. And both of them were self educated, but they were really interested in art. And my mother had a friend when I was young, who was an art dealer. And they collected art. And it's really interesting, the Italian American thing and art because when I went to graduate school, I was part of a cohort of 15 people. And seven of us were Italian Americans. And the other eight people, all their parents hated the fact that they were being artists. And us, all of us Italian Americans didn't matter. Like some people were really blue collar, some people not, but all of them, the parents were like, Yay, you're being an artist, that's amazing. So that I think there was a reset activity to the creative life. That was cultural. And just even before we were born, my my parents states used to be to go to the opera, or to go here, rock them on enough piano. You know, there's a famous story of them, meeting on the steps of the war memorial to see some classical concert. And you know, these are two people that didn't have a formal education. But culturally, that was part of the part of everybody's background, and, you know, sort of like Moonstruck, going to the app with my father. I'm not convinced that he really knew how to write like to write a letter. But he was an avid reader, our house was full of books. And my dad was probably the most can do person I've ever met. And he just sort of invented himself. So I do think there is a thread between that and, and my sense of, I'm just going to do this, and I'll figure it out. And I'm sure that really came from my father, because he was very courageous in, in solving life's challenges. And our entire family benefited from that, I'm going to read everything that's not nailed down. I want to do this, I see this thing over here that I want to do. And I'm going to teach myself how to

do that. So that's where I come from in a deeper way. But now I've been living in Portland since 1985. And really have grown up as an artist in Portland. Well, I went to the University of Montana, which was sort of a quirk. I happened to be there. And I saw I was there teaching in their preschool. And I saw what was happening in the art department next to me. And I part of my job was that I could take free classes. So I just started taking art classes. And also they had an amazing poetry program. So as taking poetry, art and, and performance art there. And I think my two biggest mentors, there were Dennis Voss and, and Rudy Autio, both taught in the ceramics department. But Dennis started a performance art class there. And he had another colleague, Pat Zentz, who was a graduate of the University of Montana, and --- Pat Zentz is like this incredible conceptualist. And he had a 10,000 acre cattle ranch, and our performance art class would go over there and do these actions on this giant landscape. And Dennis was the person that was really pushing all of us to be conceptual, to be risk takers, to not think about our careers first, but to think about why we're doing things and about being willing to fail, in order to eventually succeed. And then Rudy is probably a better known artists, for most people. Together with Peter Voulkos, is he was sort of one of the founders of the contemporary ceramic art movement. And when he was actually my MFA thesis advisor, and he had been around every block there was to be around and he would say things to us, like, Nanda Don't forget, this is a lifetime's work. And, you know, just keep working. And he would say these things that you think, Oh, this is really simplistic, but then you're still thinking about it 35 years later. So I think he sort of had the wisdom piece. And Dennis had the piece that was saying, Be aware of everything that's happening in the moment. The zeitgeist is something more than just what is trendy right now. And you need to be paying attention to that, and probably assessing that in some way that's authentic to you. And then I think, I want to talk about Pat sense a little bit too, because he was somebody who's artistic rigor was really an example to me, that he would look at things from, from every angle that there could be to look at them, and then distill all that down into something that was really pure and potent, that would allow viewers to see something that he experienced, that they might not have ever paid any attention to otherwise. And he was a really interesting case, because he was living in Laurel Montana, which is like, I don't even know if there's a gas station. They're so tiny. And he wasn't even in Laurel, he was on in the middle of this 10,000 acre cattle ranch. And he was doing this just incredible. nationally recognized his conceptual art on his ranch about the ranch, and he would make you experienced those landscapes through his art in a way that was so powerful. So even though my work is really super different from all three of those people, I think it was their attitudes that influenced me the most.



Grace Kook-Anderson 16:27

Working at the University of Montana was clearly a pivotal experience for Fernanda. It

gave her the rare opportunity to be taught by Rudy Autio, Dennis Voss and Patrick Zentz, who shepherded her interest in performance art.



Fernanda D'Agostino 16:43

Well, I think the first successful work that I ever did was as a performance art artist. And this was in the 80s. And as I was saying, we had this performance art program at the University of Montana. And it was one of it, like, maybe there were a handful of programs at that time. But it was a successful enough program that high performance, the founder of high performance used to come every year to see what we were doing in our program. And in the 80s, I think performance art, again, getting back to that narrative arc wasn't so much about the narrative arc. And it wasn't so much about people being in a chair and looking at something on a screen on a stage. It was more about artists embodying concepts and making their bodies part of a conceptual work. And that was really the direction of our of our performance art program. And I think, between my the year I did my thesis year and the summer of that summer, I spent in Italy, and then I was had had this performance art class for the two prior years. And it was those things like weirdly, like the most crazy cutting edge stuff, and this sort of stork thing that came together to make me want to do installations, because we used to make sets for our, for our performance pieces, and they'd be the sort of mini installations that then you would occupy. And you would have the many times have the audience occupy and assertive choreographed way. And I think it was a confluence of those two things that made me want to be do installation, because I could take myself out of it and still have this sort of choreographed experience for the viewers where they would be investigating a space. I think that borderline is a kind of evolution from my previous work. After the election of Donald Trump, I had a, like, practically every artist, I know this, I'm not unique in this, I had a kind of artistic crisis, as very similar to an artist crisis I had in 1968, for the same reason. And in that case, I, I was very young, I was sort of baby artist, and I went away from art for 11 years. This time I, I really felt what can I do as an artist and was, you know, really flummoxed? And I decided that I was just my job was to look at things. And about that time, I got into an argument with an Italian cousin on Facebook, you know, Italy is going through some of the same things that we're going through with the divisible between the left and the right. And also over some of the same issues. And up until a certain point, Italy had been very welcoming of migrants. And Greece and Italy are receiving most of the refugees from Syria, and also from Eastern Europe. You know, it's kind of the first place in Europe that people can get to. And they're these two tiny islands where they come. And my cousin, who I had only known as a lovely person, posted all this completely racist stuff on the internet. And it was all the same stuff, word for word, practically, that they had said about my grandparents. And that I had heard applied to my father in the 50s. And to me, for that matter, but I mean, I was a kid, but I heard it from the kids on the place ground.

And I was just appalled. And I, you know, I'm, I can be feisty, and you know, so I got into this, I wrote him and I said, You have no idea what you just did. And this is exactly what they said about your great aunt, and your cousin who I know you loved. And this is, you know, this is terrible. And he really pushed back and we sort of got into it. And then I realized that and he said, You don't understand what's happening here. And I said, well, fair enough, I don't. So I started looking for any. I'm a video artist. So I started looking for video about the migrant crisis in Italy. And I found all the stuff from the Italian postcard where it's just like soul crushing the desperation of the people that were crossing the Mediterranean. So that was one piece. And then I was also really, really concerned about the climate crisis. And I use a lot of archival footage in my work. And I start looking at the Internet Archive. And also, not everybody knows this, but anything that the US government creates is open source. So I started looking at the Forest Service fire footage from because even two years ago, we're already getting into these sort of cataclysmic fires. So I was looking at that I was looking at NOAA for extreme storms, I was just downloading all this stuff. And I also was very scared, and about surveillance culture. So there's sort of all these ways that the government is using video to keep tabs on things. And some of the ways are really positive. So, you know, we all love the Forest Service, and NOAA. And then so the things are a little more sinister. And I just started downloading all this stuff. And like, I watched every migrant video that was on the internet. And I felt like my husband's father is a Holocaust survivor. And they always talk about people looking away, and, you know, turning away, and I thought, I'm not going to turn away at all, I'm going to look at every bit of this stuff, which was really upsetting. But I felt like somebody has to look at all this. And it was really interesting, because some of these things that are on that are coming through the things that have made it through the filter. You know, they might have had like 20 views. So you can see people haven't been paying that much attention. Anyway, I didn't know what to do about all this stuff, I was just looking at it. And then I decided, I took a class on mapping, video mapping at p at make think code PNCA at the end of it. I had brought this hard drive with all this stuff on it that I've been collecting. And at the end of it, we had a chance to map a bunch of things on to the ceiling of the place. And I didn't really think about how all these things went together, they sort of seemed like they went together to me. But when I saw them all together of light bulb went off over my head and I realized how they related to each other. I realized how they related to each other artistically or as a visual montage. But I also realized how they related to each other in the world, that the climate crisis is driving some of the conflict that we have right now. And that that's driving some of the unprecedented mass migration that we're having right now. That I think the most interesting thing for me as an artist is how my medium is being used both for the good and for the sort of sinister observation of all this. So I wanted to try and bring some of that out. Well, the last major project that I did before this one was called generativity, and that really was focused on climate change. And I was using some of the same footage that will be in borderline

because borderline to serve carrying that idea of climate change forward. And what I wanted to do with generativity was to make people feel that our fears, our bodies, and our physical presence on Earth, is not separate from all these other things that are happening. And so that if were implicated in all the things that are happening, and also, all these changes have implications for us as living beings, and that we're not really separate from all of the rest of life that's being impacted. So that was sort of gross and lucky simplification of gender generativity, but that was the idea there. And then borderline, I think I've expanded on that too. I mean, with the forest fires, getting sort of ramping up and getting worse. And also, just the sense of hopelessness with Trump that we, you know, we don't have any time to waste. And we're wasting all this time, you know, dealing with this crazy man? And how does, how do all these things in a twine? And where are we and all that, because I think it's one of the things that I find most distressing. And worrisome. And I think this has to do with being the mother of a granddaughter of a Holocaust survivor, is you just hear all these stories about how people went on with their lives, and you know, sort of went, Oh, that's happening over there. And I noticed that with myself all the time, that I'm trying to change things in my life, to be less complicit and all the bad stuff that's going on. But I think it's really too easy to look at something happening in California, and it's just another show, or, you know, it's separate from me. And that's part of what I'm trying to do with these pieces is to put people inside of these things, and make them feel that they're all of this is happening on their watch to them. And I don't want it to be too scary. But I, I, I want people to think and I you know, I want everybody to have their own experience to it's not like it's so message driven. But different things are going to resonate for different people. And I I had borderline has several parts to it. One of the parts was it is jacked, and just close a few weeks ago, and was really affirmed and what I was trying to do when another artist who I really respect Malia Jensen, wrote on, she posted something about my show on Instagram and set talked about how she had had this really emotional experience with it. And that's what I want. Not that people are going to be coming away with a whole lot of thoughts in their head, but that's good, too. But mainly, I want the emotion. You know, I'm Italian, I like passion. But I feel like emotion. You know, if you say you were so moved, then maybe you will move. You know, maybe you'll move in your life doing something a little bit with a tiny bit more awareness. And that could be different for everybody. But I think that's when I'm after is that feeling of emotion. And I realized that's probably not super cool as a contemporary artists, you know, we're not supposed to be going for that.



Grace Kook-Anderson 30:16

Fernanda's interests and global concerns are very relatable, but they make even more sense when you consider her family's background. One thing that Fernanda mentioned that I wanted to circle back to was her husband's connection to the Holocaust.



Fernanda D'Agostino 30:30

Well, my husband's father and whole family were refugees from the Holocaust and in Germany, and they escaped. They escaped the night before Kristallnacht. My husband's grandfather had been a well known jurist in the Weimar Republic, and he still had colleagues that cared about him. And they had this sort of circles back to the like, this is really happening. idea, because they had hidden three of the children and Belgium and boarding school. And then they ran out of money, because Jews weren't allowed to work. So the three boys were back in Germany. And they had told themselves that this will pass this is where civilized country thing people have gone temporarily crazy, but this is where our lives are, and we're just going to ride it out. And they got a phone call in the middle of the night saying, your lives are in danger, you need to leave your home now. And they thought it was a prank call. And so everybody went back to bed. And our so later, the phone rang again. And it was the same voice saying, I realized, you think this is a joke, I can see that your car's still on the drive way. You really need to leave now because your lives are in danger. So at that point, they did leave and they went and hid, they had a cabin in the forest. And they went and hid there. It's a really convoluted story too long to tell here. But in the process of their flight from Germany, one of the children died, because because they couldn't find a doctor that would treat a Jewish child. And, you know, that really reminded me of what happened just recently with a seven year old girl at the border, who was denied treatment for hours. And that's, you know, more or less exactly what happened to Irwin. Sorry. I mean, it's just become more and more emotional for me, as I see history repeating itself. And I, I never dreamed that that the United States could be. Well, I mean, that's naive to we've always been this cruel. I guess maybe it's the sort of unabashed and cruelty that I haven't experienced since the 60s. And of course, we know that it's always been there. Especially people of color, know that it's always been there. And now that so many people are unapologetic. Anyway. That's a history that our family really lives with. And my, my, there's a whole thing about. And this will circle into my collaborators, because I have some important collaborators. For him, this is a much more immediate feeling. There's a there's an idea that people are talking about now about embodied trauma, and also generational trauma. And I can see with my husband, in particular, the impact of generational trauma. And if you were to meet him, he's this like friendly, affable joking simpatico person. But having lived with him for 30 years, I can really see the impact of this generational trauma on him. And so there's that. And even though that story didn't impact me, I guess it has impacted me directly, because my, my husband and daughter are in that lineage. And so the impact of that has been part of our family. And I don't think it's been a horrible thing. But it's definitely something that's been part of just our emotional dynamic with each other. My husband's grandfather kept a diary. And he started out by saying, talking about they had been to a concert. And they came, then they came home and got this phone call. And he had, he said, that whole thing that I just said about, you know, riding it out, and this is civilized country. And this is

an anomaly. And then the end of the diary is him throwing his his, he had gotten the Iron Curtain us, which is sort of like the Medal of Honor for his service in World War One. And the end of the diary is him crossing. Can't remember which river It was one of the, you know, iconic rivers of Germany into Belgium and throwing his metals out the train window into the river. And then they became stateless for a while. And at that time, and this sort of has to do with my history. And lot, this is something I think people need to know more about, there was the Immigration Act of 1924. Which outreach right band Asians from immigration to the country. And then Jews and southern Europeans were, the spigot was turned down to like a drip. So what the what the law was for Jews and southern Europeans was that it could be 1%, the number of people that immigrated per year prior to 1880. And of course, 1880 was the year when immigration from eastern and southern Europe really picked up. So reading the language that's in that bill, it's all this stuff about the mom realization of the race and biological criminality. You know, it's just like, totally racist, if you go back to the Congressional Record and see what people were saying. And so, you know, then you get the famous incidents of people being turned away the the ship that tried to dock in Florida, and was turned away, and then wound up, you know, most of those people died in the Holocaust. So it's like, we keep coming back to these things and think assimilation, there's this push to forget all that. And this kind of also circles back to my dad. That was one of his mantras, don't forget where you came from, don't forget where you came from. And, you know, I can sort of hear him saying, at the same time, you know, my brother's a pretty famous philosopher, and him saying, I'm so proud of you, but don't forget where you came from. And I'm, that's another thing that I'm really super grateful for. Because I feel like a lot of people, there's this whole idea in the United States of the new man, you know, and that you're going to put a race the past, and you're going to become the new man, or the new woman. And I feel like that's really dangerous to forget these things, because I mean, I guess there are people who remember all that and then somehow do some sort of mental jujitsu and think, Oh, it's okay, if I do it to those people, because they're, they're different. But I feel like if you remember that these things have been said about you done to you, that maybe you might, you will have more empathy for the people that are experiencing that right now. I started working on this before the crisis at the border. And I got started with it. I was more driven, initially, by the crisis in the Mediterranean, because that was something that was directly implicated in my family, you know, I'd gotten into this big family argument, and then that our border crisis really blew up after that. But idea of the border line for me, is not so much tied to this idea of a physical border between countries, as it is the idea of a tipping point. Sort of like borderline insanity, or borderline, civilization know collapse, or borderline environmental catastrophe. The idea of the borderline, for me was a lot bigger than these sort of topical things, although the topical thing is part of that. So I needed to say that because I've been I've been calling it Borderline since the early 2016. And then all of a sudden, these border issues on our southern border like this big huge thing. And I wanted

to be good clarify that for me, where it started was much closer to home for me personally. And then also, that it's a bigger idea for me, that contains these other ideas.

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Grace Kook-Anderson 41:16

Borderline civilization collapse is a resonant phrase, considering our political climate, but it's certainly nothing new. As we've stated in previous episodes, decolonization is a major theme in this exhibition. And although not all of the artists have indigenous ancestry in North America, Fernanda is certainly aware of the connections between her work, and those who have been displaced.

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Fernanda D'Agostino 41:44

Assimilation is something that applies to everybody. I think it's hard for me as a white person to talk about the conversation, because even though I experienced pieces of what, you know, when I was in, in the Immigration Act of 1924, wasn't overturned until 1965, I was 15, I was still officially an undesirable person until I was 50, in the eyes of the US government. So I think, you know, and the last time somebody implied that my father was a criminal, because of him being Italian, and a successful contractor, was yesterday. So, you know, I have experienced bits of prejudice, but on a completely different order of people of color. I couldn't, cannot presume to speak for anybody else. But my own feelings around these things. But and I want to say that the border crossing material that's in the project comes from both our southern border, the Mediterranean crossing, and crossings between Eastern Europe and, and Western Europe. So there, there are a lot of different crossings that are happening. And I don't, I want that's important to me, because I'm trying to look at this as a more universal phenomenon of people being forced to move around, people of all kinds being forced to move from one place to another, the place where I think there is some intersection with indigenous issues is the crossing at the southern border. Because I've heard that. And this makes total sense to me that the many of the people that are making that crossing our indigenous people, and their historic use of the landscape has been to just flow really. So I don't presume to speak for them at all. But I think just the fact that that footage is part of this detaches on that a little bit, along with crossings that are being made by other people. In other circumstances, the idea of the map is not the territory. It is really interesting, because I think I've been talking about the sort of dividing, this is happening over here, this is happening over here. These things are separate. And I think the idea that we can separate ourselves from each other, and from what's happening in the landscape, and from what's happening to other peoples and other places, is becoming being demonstrated to be more and more false. And that these kind of are arbitrary dividing lines, whether they're psychological or territorial, or jurisdictional. You know, I think they worked for a while for people. You know, maybe the

nation state was an evolution from what we had before. But it's not really working anymore. Because even if you're not somebody that believes in globalism as a concept, and globalism, of course, is really, really fraught, because it's all wrapped up with laissez faire capitalism. So, you know, that's one idea of thinking globally, that has become really problematic. Another way of thinking about it would be thinking more holistically, thinking more about if this is happening to somebody else, that hurts me as well. You know, if something's terrible happening to some other person or group of people, that is an injury to the soul of the whole country. And if we're destroying the landscape that sustains us. I mean, there's the there's the practical destruction, but there's also the destruction of the sort of, you know, the land is sustaining us physically, through food and air to breathe and water to drink, but it's also sustaining our souls and a lot of ways. And if we destroy that, it's really self destruction. So you know, maybe that's the map that's the middle most problematic, is the map that says, humans are some special category of being that's detached from everything else. Maybe it's that map mental map that places us apart, that's really the most destructive, and if we're thinking about the territory, we're thinking more environmentally and more holistically.

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Grace Kook-Anderson 47:33

Fernanda clearly puts a lot of thought into her work, but she would be the first to admit that she couldn't do it by herself. It's her collaborators who make Fernanda's ideas come to life.

F

Fernanda D'Agostino 47:45

My work has always been really super collaborative. And I feel like with borderline all the pieces of borderline could not have happened without extensive collaboration. And for the last year and a half, I've been collaborating with Jalissa Johnston and Sophia Wright Emigh and they are both performance artists and movement artists. And Julissa has a visual arts practice of her own. Sophia is a filmmaker, we met as part of a study group at open signal called future forum. And I had known Jalissa little bit before because we both had a show in the same venue, or had shows one right after another. And I saw her performance work. And she saw my video. And she saw my video and thought, that's what I want to do. And I saw her performance work and said, Oh, my God, I haven't seen like a performance that moved me like this since 1985. So we had a sort of natural attraction to each other. And future forum. Sophia and Lisa, were interested in collaborating with each other, about embodied trauma, because of fear, like my daughter is the granddaughter of a Holocaust survivor, and Jalissa's African American. And we work together on a piece at open signal that was only up for one night, called Embody. And that was a bit of the nucleus of the installation that will be at the museum. They for the most part, the the

figures that people will see in the installation are generally sense of fear. And there's also one scene and each on each scrim that are the asked from the Portland based cast for from the performance from generativity. So I need to mention them too. But I won't go into too much detail with that, or will never get through this. Um, anyway, so. Sophia, and Jalissa, and I have really formed this team to be working on these ideas of embodied trauma. And I feel like that's really informing borderline. That's sort of the fourth thread of the things that we talked about before the climate change, surveillance and mass migration. And then the fourth thread is how do you experience this as a body, and that for thread really emerged from our collaboration. Another important collaborator is Guillermo Galindo. He composed much of the sound that the peace, and Guillermo is a Mexican national. He teaches that at the California College of the Arts now, and we were put together and an arranged marriage by a curator, Justin Charles Hoover in San Francisco for performance safe house. And we only met each other once before the performance. And I had to program a whole interactive creative code thing for this performance after this one meeting. And I think we're both sort of amazed at how it all came together. And Guillermo was really interested in what I was doing with the found footage of the border. And at the end, he's actually like, way way. You know, if you're thinking about the art world, he's a much more known quantity than I am. He was in documented in both venues. And he's just, you know, getting a lot of acclaim right now. But at the end of it, he said, Oh, I really hope we work together. Again, this was fantastic. And where's the whole crew of us in the San Francisco show? We're sort of amazed at how we pulled this thing off. And so when I was developing the work for borderline I I thought of Guillermo and what he had said about hoping to work together again. And I wrote him and said, You know, I? I'd love to do this together. And I've got a little bit of money for this project. And can I commission new and he wrote back right away and said, Oh, yeah, I'd love to do that. I'm very happy, because he's going to come up and give a live performance, as part of the map is not the territory. And he is a amazing artists and also like the most simpatico person ever. So I'm really thrilled to have his participation. And then there's a whole host of other people that camera men and women from open signal. You know, I could go on and on about my collaborators. And I think there's a sort of myth. And I guess this also gets back to that. Making a borders thing where people, there's this myth of the genius individual artist, and in my case, I cannot do the work I do that a lot of other people's creativity.

G

Grace Kook-Anderson 53:37

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behalf of Portland Art Museum. If you have an idea for a podcast episode, fill out the form at [pam.to/podcastidea](https://pam.to/podcastidea) and we can help bring your idea to life. I'd like to thank Fernanda D'Agostino or collaborators and thank you for listening