

Nazlı Ercan

Selected Work

nazli-ercan.com
ercnazli@gmail.com

Nazlı Ercan is a designer, currently working at the Walker Art Center. Her collaborators include Whitney Museum of American Art, Rivers Institute for Contemporary Art & Thought, the Brooklyn Rail, Friends Indeed Gallery, and O-R-G INC. She has served as a guest critic at Yale, Princeton, Parsons, SVA, and Rutgers and earned her B.A. from Princeton University.



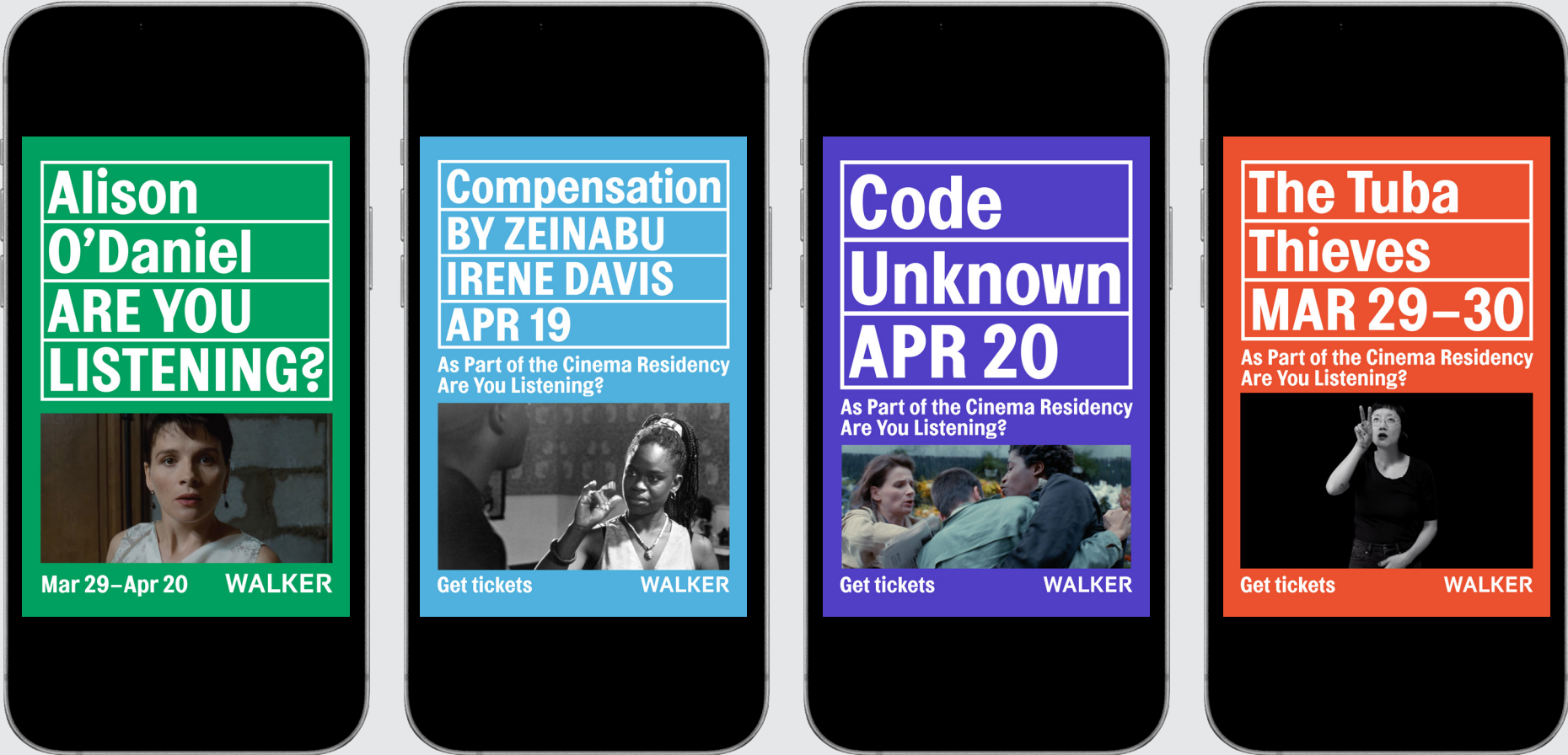
Alison O'Daniel ARE YOU LISTENING?

**Alison
O'Daniel
ARE YOU
LISTENING?
MAR 29–
APR 20**

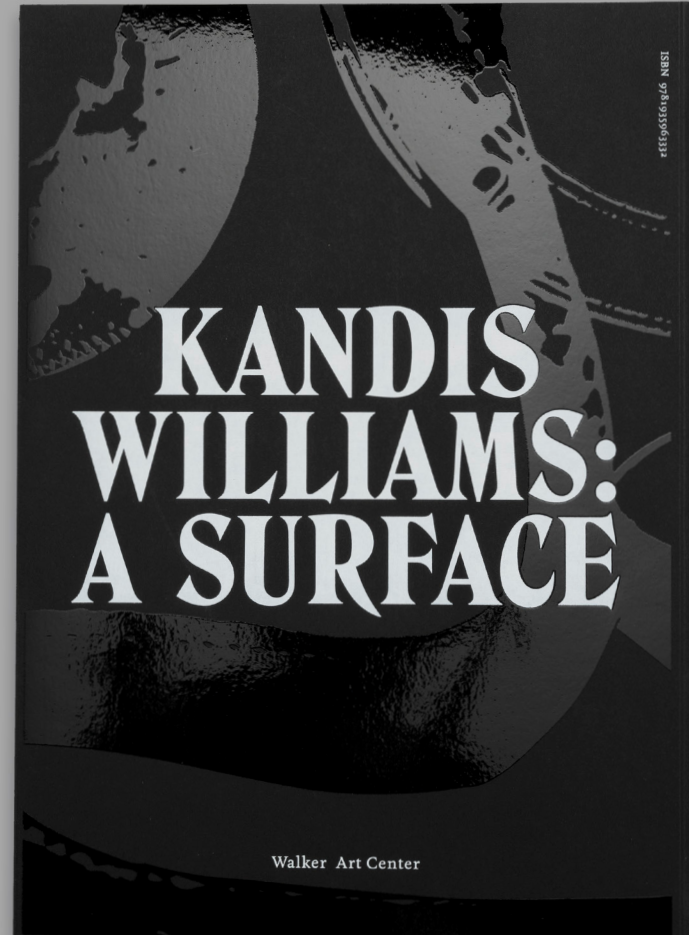


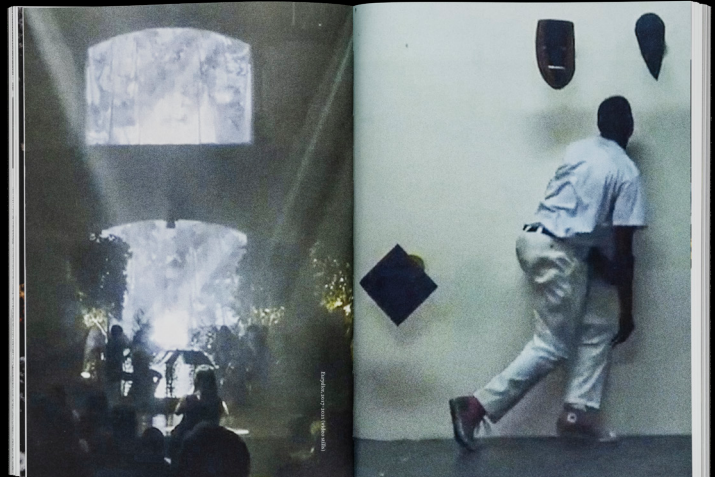
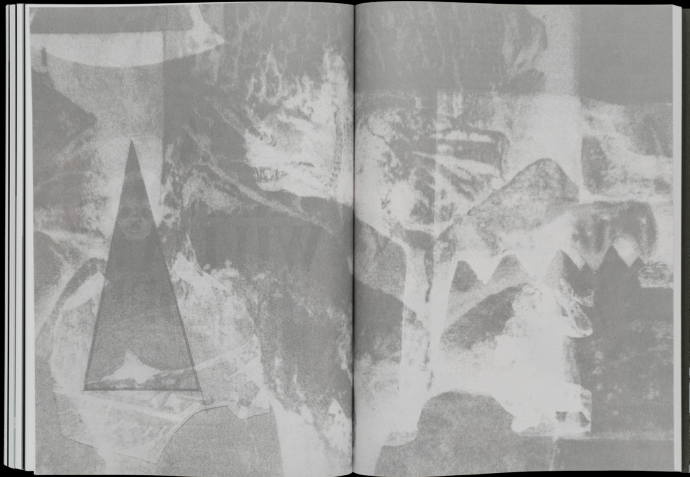
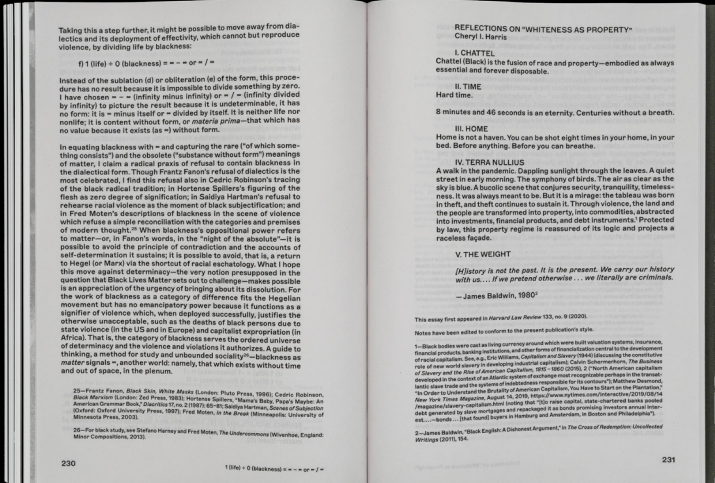
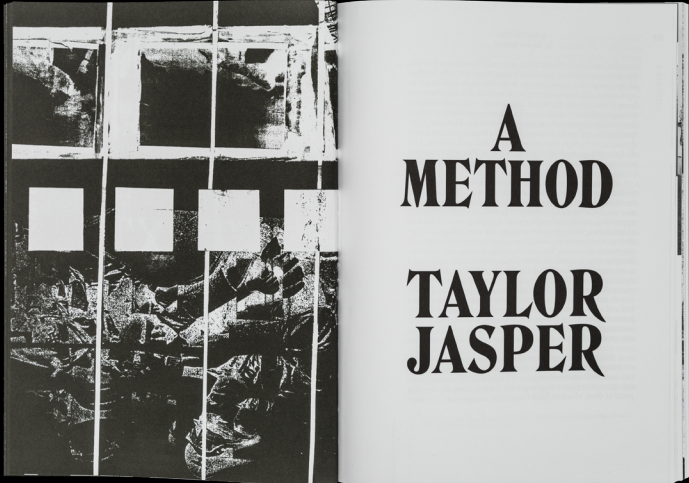
Get tickets WALKER

As a d/Deaf/hard of hearing artist, O'Daniel explores the ways sound is heard, experienced, and understood. This branding campaign draws inspiration from closed captioning, using split-flap animation to suggest that sound can be felt through movement—echoing the aesthetic of the silent films O'Daniel selected for this cinema program.



As a d/Deaf/hard of hearing artist, O'Daniel explores the ways sound is heard, experienced, and understood. This branding campaign draws inspiration from closed captioning, using split-flap animation to suggest that sound can be felt through movement—echoing the aesthetic of the silent films O'Daniel selected for this cinema program.





Kandis Williams explores themes of race, nationalism, and identity through a collage-based practice that blends neoclassical, horror, and contemporary imagery. In response, the exhibition catalog design references Jan Tschichold's classical ratios, reflecting neoclassical influences. Its historically rooted structure contrasts with a fluid layout that echoes her collage techniques.



Contributing Member
Opening Reception

KANDIS WILLIAMS: A SURFACE

CONTRIBUTING MEMBER
OPENING RECEPTION

Wednesday,
April 23
5:30-7:30 PM

Target Gallery,
Cargill Lounge
\$50 per person

Join the artist, curators, and fellow Contributing members for the opening celebration of the exhibition *Kandis Williams: A Surface*. The artist's first museum survey offers an in-depth experience of her vision and practice. Williams' multidisciplinary practice leverages the experience of the body alongside personal and communal histories to explore and challenge notions of race, nationalism, authority, and eroticism, among other subjects.

\$50/person includes reception drinks
and hors d'oeuvres.

RSVP by April 16, 2025 at
walker.org/memberevents or
by calling 612-375-7641

Kandis Williams: A Surface is organized by the Walker Art Center, with support from the Edward R. Bazinet Charitable Foundation and the Pohlad Family. The exhibition catalogue is supported by Rosina Lee Yue and a grant from the Andrew W. Mellon Foundation in support of Walker Art Center publications.

Image: Kandis Williams, *The Midnight Snack. Well-a, whosenever told it, that he told a- He told a dirty lie, babe. Well-a, whosenever told it, that he told a- He told a dirty lie, well-a. Well-a, whosenever told it, that he told a- He told a dirty lie, babe. Well the eagle on the dollar-quarter. He gonna rise and fly, well-a. He gonna rise and fly, sugar. He gonna rise and fly, well-a. Well the eagle on the dollar-quarter. He gonna rise and fly, well-a (Chorus) Sung by "22", Little Red, Tangle Eye, and Hard Hair, accompanied by double cutting axes, 2017. Courtesy the artist.*

Nonprofit Organization
US Postage
PAID
Twin Cities MN
Permit No. 3213

WALKER
Walker Art Center
725 Vinland Place
Minneapolis, MN 55403
walkerart.org

KANDIS WILLIAMS: A SURFACE

For Kandis Williams, collage is more a
process than a product. She has assembled
her work from a vast array of materials,
including found objects, photographs, and
text. Her work is a reflection of her life and
the world around her. She has created a
rich and textured surface that is both
visually and conceptually compelling.

In Williams' hands, the surface
becomes a canvas for her thoughts and
feelings. She has created a world of
textures and colors that is both
visually and conceptually compelling.

The artist's use of collage as well
as her choice of materials and colors
is a reflection of her life and the
world around her. She has created a
rich and textured surface that is both
visually and conceptually compelling.

© 2025 Kandis Williams LLC. All rights reserved.
Photography by [Name]

BLUM & CO. GALLERY

KANDIS WILLIAMS: A SURFACE

ALFRED SWAN GALLERY

© 2025 Kandis Williams LLC. All rights reserved.
Photography by [Name]

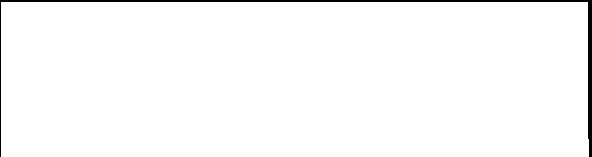
The exhibition graphics mirror the catalog's typographic style and printing techniques, including the use of spot varnish to add texture to the intro panel. The only distinction is in the color inversion: black type and white texture, reversing the catalog's original palette.

startup yale

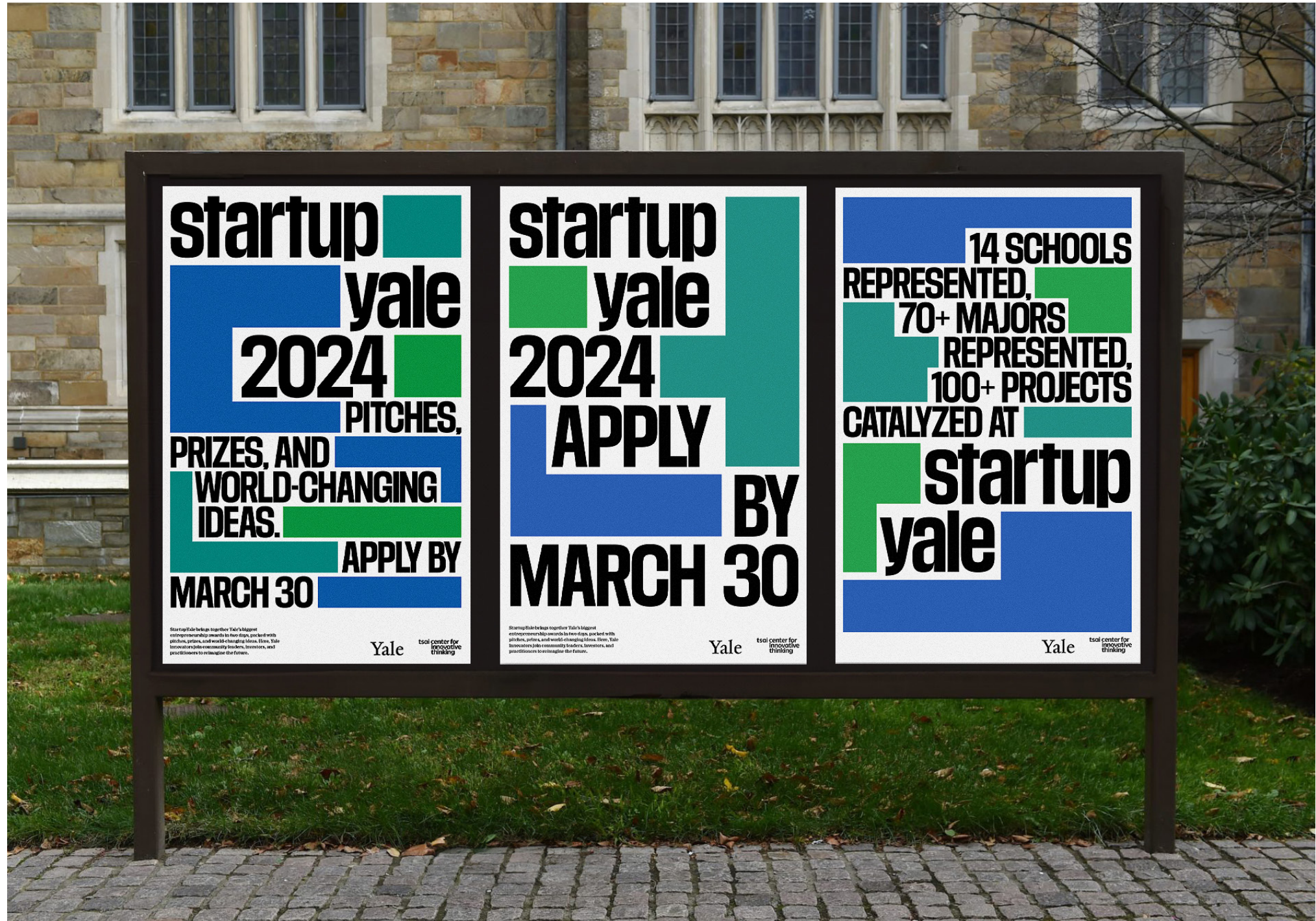
Startup Yale is Yale University's premier annual entrepreneurship event. The logo design draws inspiration from building blocks—much like Legos—to represent the process of assembling ideas and bringing startups to life. It visually conveys the spirit of innovation, growth, and creation.

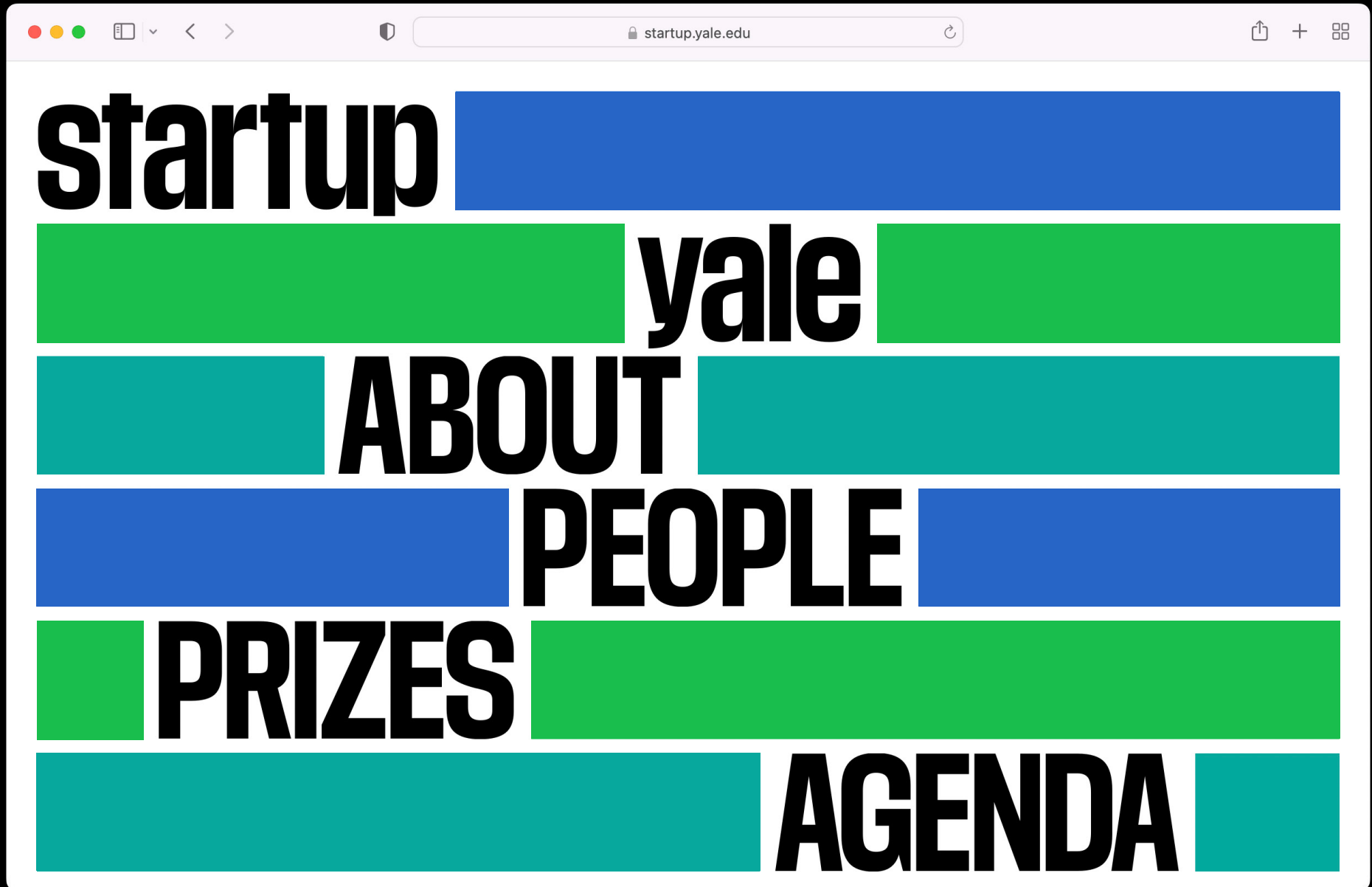
startup
yale 

startup
  **yale**

startup

yale 

startup
 **yale**





<





The Whitney Museum's identity system uses 40% gray as its secondary text color. Building on this, the poster design plays with the theme of "Exposure" by using gray tones that begin at 40% and gradually decrease in opacity, visually reinforcing the concept of fading or revealing.



Retail items creatively incorporate the Whitney Museum's "responsive W" by either replacing the letter W with the logo or using its line thickness to form the raindrops in the "raining W" umbrella design.





**a List Center
owships**
14
-2024 Vera List
r Fellows

RMEN AMENGUAL
16

TRIZ CORTEZ
17

MAXY
18

AR MISMAR
19

**IA MARTINE
TEHEAD**
20

2023 Seni Artist Fellow
TI AIKIO
21

rk International Fellow
(SEI BORISIONOK
22

**List Center
ws, 1993–2022**
23

**Jane Lombard
Prize for Art
and Social Justice**
24

**Viva Vera! A
Celebration and
Concert for All
SISTAZZ OF THE
NITTY GRITTY AND
FORCE! AN OPERA
IN THREE ACTS**
26

**VLC Forum
Participant
Biographies**
30

Vera List Center Board
and Staff
36

Acknowledgments and
Credits
36

Welcome to Correction*

From correction on the page to the correction of one's body, from correction of the body politic to the correction of financial markets—the act of correcting holds the potential to learn, reshape, and turn things around. We are thrilled to welcome you to the VLC Forum 2022 and the launch of our two-year Focus Theme *Correction**. The Forum will give you a preview of what to expect under *Correction**, which will frame all of our activities through spring 2024, including the VLC Seminars, the Jane Lombard Prize for Art and Social Justice, the artist fellowships, and our publications.

Correction, the act of identifying and rectifying an error or inaccuracy, is ostensibly intended to make things better or right. Yet the transformative potential of correction and its capacity to offer repair have their corollary in discipline and censure. We are precisely setting out to explore the tension and discomfort that correction inspires to pose questions about its metaphorical, political, and social dimensions and implications. How is correctness enacted and performed across histories and institutions? Who is asked to correct and who resists and refuses correction or accountability? How is correction internalized? Can it get us closer to truth, to liberation? To our authentic (and improved) selves? How do we teach or learn through correction? When does reform give way to overhaul, to revolution, or to retort?

In examining the contradictions of correction, we aim to make space not only to consider existing histories, systems, and modes but also to challenge our own position and relationship to the act of correcting. Accordingly, the asterisk of *Correction** holds space for future annotations. As the Vera List Center for Art and Politics rounds out its thirtieth year, the theme is a call for adjustments, revisions, and course correction for the organization as well, as we take up the demands and challenges of our moment.

This publication is your guide to various entry points to *Correction**.

30 Years of Art and Politics
A brief summary of the history of the VLC leads to a profile of Vera G. List and concludes with a curatorial exchange on the anniversary exhibition, *Labor of Love: Vera List Center for Art and Politics at 30*.

Vera List Center Fellowships
We are thrilled to introduce our new fellows, each of whom will develop a project concerning *Correction**.

Jane Lombard Prize for Art and Social Justice
The international, biennial prize honors artists who have taken great risks to advance social justice in profound and visionary ways. We are excited to announce the 2022–2024 prize recipient and finalists, who are appointed as Jane Lombard Fellows. Over the next two academic years, they will have opportunities to engage deeply with New School faculty and students, the VLC, and our networks in New York City and throughout the world. A year from now, we will welcome the prize recipient and Jane Lombard Fellows to New York for the next Forum and present their path-breaking projects to the public.

Viva Vera!
... sums it all up. We're thrilled to conclude this year's Forum with a community dinner for all in the heart of The New School campus—the student cafeteria—culminating in Sistazz of the Nitzy Gritty in concert and the preview of VLC Fellow Anna Martine Whitehead's *FORCE! an opera in three acts*.

We're glad you're here. Thank you. And profound thanks also to our VLC Forum presenters and the people who make it all possible—our funders, our board, and The New School.

—Carin Kuoni
and the VLC team

1

rywhere A PALOMINO

nable archives
rgan
ing come
ctorium,
recreated
a candles
at The
istance
year of
ming—
rat into
rials that I
ious email
tal (or
undreds
mmunity
is
s sexy,
ible
say, the
e required

r Art and
und a
s a series
izing the

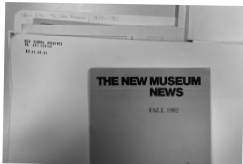


Archives research, image courtesy: Carin Kuoni

history of the Center, a site where the temporalities, guided by figures, conversations, and political events, of the VLC can converge and continue to be expanded. The VLC is an organization that has hosted thousands of voices, but has been wielded by a modest number of staff and an intimate cohort of longtime and behind-the-curtain facilitators. The rhythm of the Center is an intentional balance of a continuity of voices, a constant momentum of new interlocutors, and potential concurrences. Currently, the former is a spreadsheet on my computer, with the bibliographies of every fellow in the center's history, and an inbox label with yet-unopened responses on new, recent, and forthcoming publications to add. The latter is an ongoing list of texts to read and people to connect with our incoming cohort of fellows. The foundation of the VLC is its fellows.

The fellow library, at the time of opening, is a glance into a future for the Center. On display are a small selection from the bibliographies of the Center's fellows. Like the timeline, this is an imperfect library—a first step to bringing all the fellows together in one space. Each publication is a neat, albeit incomplete record into a fellow's research, vision, and orbit. Some of these publications were made during a fellowship, some are later extensions of research, some are texts that began way before a fellowship and were completed long after. Many of these publications feature newly written reflections by fellows for an imagined reader. 2011–2013 VLC Fellow Joshua Simon shares that the promise of his book *Neomaterialism* is, “the realization that there is no capitalism without racism, without inequality, misogyny, fascism, genocide, and collapse of the biosphere, is the only way to conceive of a future outside the perpetuation of this worst of all possible world.” In harmony with Simon, 2020–2022 Borderlands Fellow Carolina Caycedo hopes the research entwined in her publication *From the Bottom of the River* can hold a promise for, “An art world where all cosmovisions interact, and where language justice is possible.” 2022–2024 Borderlands Fellow Beatriz Cortez writes about her text “The Memory of Plants: Genetics, Migration, and the Construction of the Future,” which is an invitation to imagine plants as, “the memory of war and migration, the memory of extractive colonialism and savage capitalism, does not only belong to humans, that it also resides and survives in stone and in plants, and that it will be preserved there, recirculated for others, potentially non-human others, after the end of the Anthropocene or the human era.” It is perhaps no coincidence that 1997 VLC Fellow's Silvana Paternostro's book, *My Colombian War: A Journey Through the Country / Left Behind*, on the violence of the Colombian Civil War is being republished this year. “The issues I've fought with—and fight for—are still unresolved today.” A commitment to challenge prescriptive structures and to build alternative models alongside existing histories continues within and between all of these publications.

As I write, the feeling of circularity couldn't be stronger as Underground Resistance just came on the radio. The stretch of time dedicated to thinking along the thirty-year history of the VLC has been a series of



Archives research, image courtesy: Carin Kuoni



Archives research, image courtesy: Carin Kuoni

recollections and moments of retrieval with Carin Kuoni and Eriola Pira at The New School Archives. It has been exchanges with Tania Aparicio Morales, former Graduate Student Fellow whose research and writing on the center's founder, Vera G. List, and the earlier history of the Center, reverberates throughout the exhibition, library, and timeline. It has been coordination with Wkshps, the designers of the timeline and exhibition, to ensure that these ongoing histories can be re-accessed. It has been close work with Paria Ahmadi, curatorial intern at the VLC who has been diligently researching the stories and figures of the Center with even fresher eyes. It has been watching and re-watching Bouchra Khalil's trilogy *The Speeches Series* to be reminded of the parallelism between experiences of oppression and alienation, and the persistence of speech and prose. *Labor of Love: Vera List Center for Art and Politics at 30* is an opportunity for many more reflections, not only of the programs of the VLC and its fellows, but the structures that have shaped and supported these people and spaces throughout the years.

From Here, Looking Everywhere

12

13

2022–2024 Jane Lombard Prize
for Art and Social Justice



the Nitty
FORCE!
in three acts

FORCE! is a work of the Graham Foundation in Chicago, 2021.
Photo: Katelyn Adams, courtesy of Anna Martine Whitehead.



We close out the Forum with a celebratory dinner for all, *Viva Vera!*, hosted by Mary Watson, Executive Dean of the Schools of Public Engagement, and a concert. Bridging Vera List Center past and future, Angel Bat Dawid, who first presented at the VLC in 2020 as part of *Training for the Not-Yet: Protocols in the Making* and is a collaborator of 2022–2024 VLC Fellow Anna Martine Whitehead on their fellowship project, returns to The New School with *Sistazz of the Nitty Gritty* and an in-progress preview of Whitehead's *FORCE!* an opera in three acts.

SISTAZZ OF THE NITTY GRITTY

Angel Bat Dawid, Artistic Director, Piano/Keys, Vocals, Electronics, Clarinet
Sophiyeh E. Synthesizer, Vocals, Sound Bowls
Monique Golding, Vocals and Saxophone
Erica "Eva Supreme" Nwachukwu, Vocals

FORCE! an opera in three acts

Anna Martine Whitehead, creator, librettist, co-composer, and co-director, 2022–2024 VLC Fellow
Kai Black, performer
Rahila Coats, performer
Teliana Davis, performer
Angel Bat Dawid, co-composer, performer
Jenn Po'Chop Freeman, performer
Nexus J., performer
Zachary Nicol, performer
Daniella Pruitt, performer

Najee-Zaid Searcy, Production Director
Ayanna Woods, co-composer, co-director

28

Viva Vera! A Celebratory Dinner and Concert for All

29

Correction*
VERA LIST CENTER
FORUM 2022

OCTOBER 20–22, 2022

2022–2024
Vera List Center Fellows
CARMEN AMENGUAL
BEATRIZ CORTEZ
FOX MAXY
OMAR MISMAR
ANNA MARTINE
WHITEHEAD

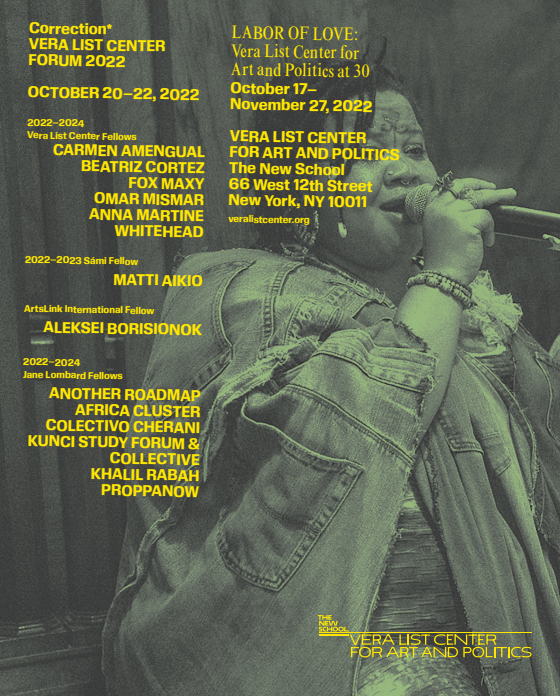
2022–2023 Sami Fellow
MATTI AIKIO

ArtLink International Fellow
ALEKSEI BORISIONOK

2022–2024
June Lombard Fellows
ANOTHER ROADMAP
AFRICA CLUSTER
COLECTIVO CHERANI
KUNCI STUDY FORUM &
COLLECTIVE
KHALIL RABAH
PROPPANOW

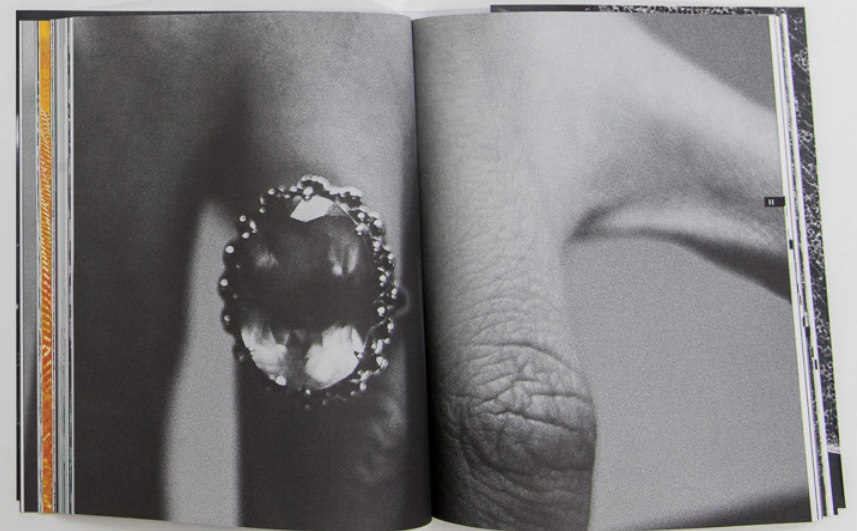
LABOR OF LOVE:
Vera List Center for
Art and Politics at 30
October 17–
November 27, 2022

VERA LIST CENTER
FOR ART AND POLITICS
The New School
66 West 12th Street
New York, NY 10011
veralistcenter.org



THE
NEW
SCHOOL

VERA LIST CENTER
FOR ART AND POLITICS





Artist Eileen Quinlan's admiration for Rosalind Krauss's book *Formless: A User's Guide* inspired the decision to alphabetize all the content in this book, from captions to essays. To highlight this structure, a dictionary-style tab system with letters was added along the right edge of the pages.



word is said it is like light-painted rays announcing and etching gold with the time of day, but here, in these updated times, it may consider another kind of metal. I think of the essayist most times who was also on the cup of a drama that deflected the complexity occurring to what was seen to be happening. He also wrote about visions, and authorship. An illumination is a moment of insight. vision cuts through the tracks of time.



Lady
Eileen Quintan, 2013
Golden silver print
20 x 25 inches
(50.8 x 63.5 cm)

Lessness
Photography is so direct that it is very likely to picture something other than what can be seen. The less may require more effort, knowing your tools well and sharp. At times your approach has been to rephotograph images both of your previous work and more recently appropriated from others. And this, for you, is a form of remembering and summoning past figures and finding intimacy with your sources. There is a resourcefulness in not making with more than what is already there. There is also an interest in pulling things into abstraction as this may avoid reinscribing the current state of affairs (spiralling out of control). Also see, Form.

Nazlı Ercan

Thank you.

nazli-ercan.com
ercnazli@gmail.com