

# Pieces of Yourself (There)

A Multimodal Exhibit at STAND4 Gallery

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## Section One (To the museum goers right after entering the gallery)

*BLK Market*

The *BLK Market* is about the gentrification of the black body, the woman's black body and neighborhood. You can find "absurd" items at the black market. The market shines a light on gentrification, culturally commercialized appropriation, harm, capitalism and the erasure of Black history.

## Section Two (To the left of the *BLK Market*)

*Blk Market Dinner House*

BLK Market Dinner House is a continuation of gentrification and red lining from the BLK Market. Its focus is to emphasize the harmful layers of culinary appropriation, erasure and who and when a black woman gets a "seat of the table," and furthermore, who oversees seating. The table setting intentionally is missing a "seat at the table." The "soul" tea highlighting the dismissal of the history of recipe's and showing those that labored for "soul food" recipes handed down to now be showcased as minuscule and/or completely taken over—and in some cases erased. It is encouraged that the museum goers get close enough to read the plates and look at the pictures as well as take note of the seating sign.

## Section Three (To the left of the *BLK Market Dinner House*)

*Wash, Dry & Fold*

The laundry section moves the theme of gentrification to a magnified level of historical violence that often accompanies Black erasures—erasures that include mental, physical, psychological, communal and political harm. America has a history of folding things neatly and setting them aside, and of course the "dirty laundry" and baskets full of hidden agendas, monetary and emotional stains and murderous erasures. It is encouraged that museum goers read the ironing board.

## Section Four (To the left of the *BLK Market Dinner House* and in the middle of the gallery)

**Lucille's Porch**

Here, the God/Goddesses/Black Woman Lucille has gone in the house to check on her biscuits. Lucille's Porch is a sanctuary from the previous focus on multiple gentrifications, historical violence,

the fictional and real-life absurdity of life and erasures. On Lucille's Porch the museum goer is given a chance to "greet her" and get permission to walk into her altar.

### **Section Five (To the left of Lucille's Porch and inside a room at the end of the gallery)**

#### **Lucille's Altar: The Black Woman's Altar**

The museum goer enters a sacred, spiritual, safe and honest space to lay their burdens down, express gratitude, tell secretes as the evidence is shown that many come to this place to leave Lucille notes, ask questions or feel safe enough to be angry. The altar space is about lifting and honoring the God Lucille while at the same time honoring Black women and black people. The Altar space is a place to give thanks and rest. Museum goers are encouraged to spend time in at the Altar space reading the notes that others have left for Lucille, looking in the mirrors and recharging.

### **Section Six (In front of Lucille's Porch)**

#### **Debrief & Think Space**

Museum goers are allowed to be in this space one at a time to reflect on the exhibit and write down what comes up for them, questions or "prayers" for Lucille as well as envisioning a future self and writing a letter to that future self. Museum goers are asked to leave the letters at the gallery for the Artists archive and potentially towards follow up exhibition.