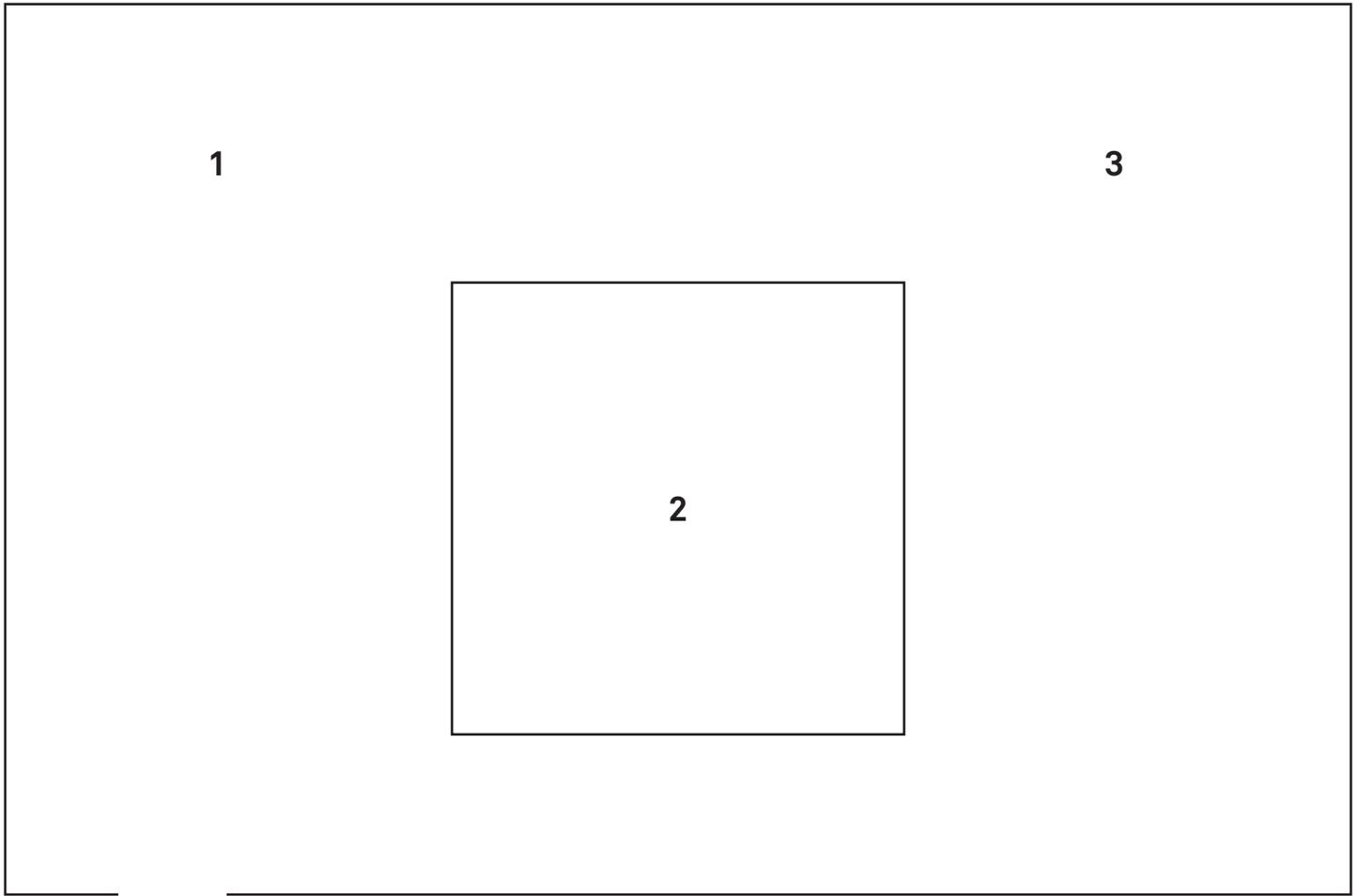


# Adelita Husni-Bey: Chiron



- 1 ***Postcards from the Desert Island, 2011***  
Acrylic and charcoal on canvas backdrop and SD video, sound, color; 22:23 min
- 2 ***2265, 2015***  
Two-channel HD video installation, sound, color; 12:23 min, 5:36 min
- 3 ***Chiron, 2019***  
26 printed polyester banners and 4K video, sound, color; 18:09 min

All works courtesy the artist and Galleria Laveronica

## ***Postcards from the Desert Island, 2011***

*Postcards from the Desert Island* was born out of Husni-Bey's interest in self-directed pedagogy and, in particular, the transformative potential of radical education. The children who appear in the film are students from the École Vitruve, a self-run public elementary school founded in Paris in 1962, which bases its teaching on experimental educational models that promote cooperation and discourage competition. Borrowing scenarios from William Golding's novel *Lord of the Flies* (1954), Husni-Bey asked children between ages seven and ten to build a desert island in their school hall with no direction. Throughout the three-week workshop, the children practiced a form of anarcho-collectivism, coming to terms with self-management, the creation of institutional structures, questions of punishment and power struggle, immigration, civic disobedience, and the significance of public space. This presentation of *Postcards from the Desert Island* features a large painting of one of the opening scenes from *Lord of the Flies*, which was used as part of the workshop.

## ***Chiron, 2019***

Husni-Bey's new film installation, *Chiron*, follows a group of immigration lawyers from UnLocal, an organization dedicated to providing pro-bono legal representation to undocumented immigrants and their families facing deportation in New York. In the film, the lawyers carry out a series of movements and discursive exercises devised with the artist, which have been designed to prompt consideration of their position as both instruments and actors of an unjust legal system. The lawyers disclose the suffering caused by operating within such a paradox, using metaphors like the movement of liquids to address how their clients' pain spills beyond the confines of the self and cannot be contained, individualized, or forgotten. They highlight the ways in which laws weigh on brown and white bodies differently and discuss the racist genealogies of US immigration law, while also uncovering experimental forms of collective healing. Also presented in this installation are the twenty-six banners used in the workshop with UnLocal, which feature excerpts from US immigration acts and bills passed between 1882 and 2017, offering a partial chronology of how immigration measures have developed.

## **2265, 2015**

*Tell me about your hands.*

*Tell me about what happens when you are hungry.*

*How long ago has the Perpetual War ended? Has it ended?*

*Teach me how to say I love you with this technology.*

*How does this society "know"?*

*Where do they keep the things they "know"?*

These are some of the questions and prompts that structured a workshop organized by Adelita Husni-Bey in collaboration with Authoring Action, a group of teen authors headed by writer Nathan Ross Freeman that met at the Southeastern Center for Contemporary Art in January 2015. The workshop used writing exercises and experimental pedagogical practices to explore capitalist colonial futures and the prospect of populating Mars. The resulting two-channel video installation features footage of the workshop and of a performance created by members of Authoring Action in collaboration with Husni-Bey. A surreal journey across deserts and poisonous landscapes, the performance engages conditions such as the promise of digital sociality through genetic modification and the state of "perpetual war." Workshop discussions among the teens center on the ways we understand words such as "development" and "imperialism," "uninhabited" and "empty," and the sociohistorical lineage of these concepts from the beginnings of civilization until the year 2265, four hundred years after the end of the American Civil War.