



Systematic and targeted violence,
intimidation,
harassment,
ostracism,
hyperbolic scrutiny and stalking,
sexual and reproductive coercion, rape,
financial deprivation,
underemployment,
physical and social erasure,
defamation, disinformation, malformation,
false criminalization,
physical and virtual imprisonment,
controlling speech and movement,
silencing,
Femicide.

This is the dominate Louisiana legal regime. It is violently male supremacist, paternalistic and xenophobic.(1)



Wombs Are the World

2017-18 at Urban Sidewalk Installation Space





In 2018, the Medallion Condominium Association shut down my Prospect.4 installations with hyper focus on removing Wombs Are the World.

I don't know exactly what happened or why, however, an owner and resident at Medallion Condominiums harassed me and my Delgado Community College students with inappropriate questions and intimidating, unwelcoming glares when we were installing Wombs Are the World for P.4 in Fall 2017. A neighbor told me the man harassing us was on the Medallion Condominium Association board. Next, I returned from months-long work travel over winter break to find that someone with access to the Medallion building garage had shut off and damaged our audiovisual exhibition components.

Most neighbors and residents of the building were friendly to me and my students. Notably, most of the people who stopped by Wombs Are the World complimented our work, especially men of color and women who lived or worked at the Medallion or nearby. Some gave us feedback that it was their favorite installation they'd ever seen at the Medallion building's public art space.

What some may not know is that the Wombs Are the World windows mural had additional programming in progress for a live concert series organized by me with Bureau of Change's apprentices. A neighboring venue on Magazine Street offered to donate space to host pop-ups in their upstairs vacant unit to extend Wombs Are the World into a long term music and visual culture discussion series. When the Medallion building forced premature cancellation of Wombs Are the World, they did so in coordination with several of my other abusers' acts, some that were publicly known and reported in newspapers such as my 5th C. Court of Appeals human rights suit (Her v. LSU): ,which, at that time, was foreseeably headed to the U.S. Supreme Court.

Wombs Are the World advocated for the human rights of women and highlighted our importance as cultural leaders and educators in the U.S. civil rights movement since the 1960s. It named historic women in New Orleans and spoke to our relationships to national celebrities and civil rights leaders while facing escalating silencing and retribution.

Wombs Are the World was Delgado Community College student Nikomia Henry's debut collaborative solo exhibition and the Bureau of Change's first all woman-led project, curated and directed by me. It was conceived and produced by women with male musicians accepting supporting roles. The installation and its soundtrack challenged our perpetual and escalating diminution by society to sexual and maternal roles subservient to men and expectations that women must be quiet and invisible about suffering from violence by and caused by men.

Wombs Are the World also challenged shaming and explicit or implied demands that women who are victim-survivors and witnesses must

cover to and cover up abuse to protect and enable perpetrators in their family and community.

To be clear, the Medallion Condominium Association not only shut down the Wombs Are the World installation, they also contributed to the destruction of a Bywater teaching studio while an all-woman team of documentary and public art directors, artists and marketing promoters were making work about female experience in male dominated communities.

I left Bureau of Change's installation Social Services ^(We Are What We See) ~~V.2~~ (Revelry) (2016-) in a state of destruction in 2018, half deinstalled, though I'd planned to change it for P.4, too, and several times later.

Taking Social Services ~~down~~ partially down was all I had time and health to prioritize while preserving my own and Bureau of Change's work. I don't think they understood that my decision to leave New Orleans was not under my control, nor that my decision to leave a half destroyed installation ~~down~~ was a subversive act: meaning this city can't delete me or kill me. Simultaneously my former husband forced me to shut down my studio at 638 Clouet in 2018 using by physical violence death threats by gun violence, assaults, damage to my studio and our home, and by deceit and financial coercion.

While writing in New Orleans interference in my typing from an apparent intrusion started as if by a trigger during this sentence about Scott Sullivan, LSU professor who bribed a state court judge in New Orleans, visiting faculty at West Point affiliated with the Cyber Institute and an LSU project funded by the NSA.

Secondarily and also important, the Medallion refused to pay me or for assistants to maintain and redesign my own or curated installations at their building. I paid my assistants and collaborators through various funding mechanisms. Students and faculty ~~from~~ from other major cities in the U.S. and abroad had just started contacting me with funded and revenue generating proposals that were likely sustainable. If I'd had

income and assets under my own control or an academic job, it would not have been so easy for my former husband to abuse me, destroy my work, deplete my finances, and shut down a school while I was sick and needed surgery. (2)

(1) Male supremacist and patriarchal violence is especially extreme in Louisiana. It continues to dominate U.S. and global legal regimes throughout secular and religious government organizations. All people remain entrapped in male supremacist culture at varying levels of emancipation from patriarchal rule ^{and} female servitude that is submissive to varied forms of coercion and violence, often ~~only~~ semi-consciously ~~unconsciously~~.

(2) When Medallion Condo Association invited me to exhibit and curate their public art space, the residents who selected me promised to pay me. After I started installing, Medallion Condominium Association resident John McLachlan took over the planning committee, stonewalled my proposals and refused to pay me. In contrast to how they mistreated and exploited my students and I, as well as Jan Gilbert and her collaborators, the condo association made sure the male artists who John collected and demanded that I curate for US|IS were paid and promoted with opportunity for gallery sales income (that I had to handle when buyers called). John, a Tulane School of Medicine professor and on the Board for the A Studio in the Woods artist residency, gave nonsensical, unprofessional excuses to avoid paying for my work when I attempted to invoice and when I proposed artist fee schedules and fundraising events for larger budget installations. I responded by finishing one installation Social Services (We Are What We See) in 2014, which remains up with a few quickly produced iterative changes, partially unfinished and partially destroyed since 2017.