

Kandis Williams: A Line
October 28, 2021 – January 8, 2022
52 Walker Street, New York, NY



Kandis Williams

Line Intersection Sublimation: Uptown Downtown satisfactions of Swan Lake, east west Pavlova to Mezentseva, Madonna Whore Balanchine to Dunham, 2021

Xerox collage on paper
 48 x 48 inches
 121.9 x 121.9 cm
 Framed: 51 3/4 x 51 3/4 x 2 7/8 inches
 131.4 x 131.4 x 7.3 cm
 WILKA0019



Kandis Williams

Triadic Ensemble: stacked erasures, Russes de Monte Carlo, Harlem Dance, Wigman and Duncan, 2021

Xerox collage and ink on paper
 66 x 52 inches
 167.6 x 132.1 cm
 Framed: 69 3/4 x 55 3/4 x 2 7/8 inches
 177.2 x 141.6 x 7.3 cm
 WILKA0001



Kandis Williams

Extensions available to technique, extensions available to metaphor, extensions available through character, 2021

Xerox collage on paper
 66 x 52 inches
 167.6 x 132.1 cm
 Framed: 69 3/4 x 55 3/4 x 2 7/8 inches
 177.2 x 141.6 x 7.3 cm
 WILKA0005



Kandis Williams

Arms outstretched—anthropomorphic Y shapes in ritual expressions turned to hyper-celebratory drama—jazz hands, 2021

Xerox collage on paper
 66 x 52 inches
 167.6 x 132.1 cm
 Framed: 69 3/4 x 55 3/4 x 2 7/8 inches
 177.2 x 141.6 x 7.3 cm
 WILKA0014

**Kandis Williams***There are two sides to every Line, 2021*

Xerox collage and ink on paper

66 x 52 inches

167.6 x 132.1 cm

Framed: 69 3/4 x 55 3/4 x 2 7/8 inches

177.2 x 141.6 x 7.3 cm

WILKA0016

**Kandis Williams***Hyper-interpretation—to be seated—figures sexualized and anonymized at rest, en largesse to stereotyping distribution, 2021*

Xerox collage and ink on paper

64 x 47 5/8 inches

162.6 x 120.1 cm

Framed: 67 3/4 x 51 3/8 x 2 7/8 inches

172.1 x 130.5 x 7.3 cm

WILKA0004

**Kandis Williams***Notes for Stage, Cult, and Popular Entertainment according to place, person, genre, speech, music, and dance, 2021*

Xerox collage and ink on paper

48 x 48 inches

121.9 x 121.9 cm

Framed: 51 3/4 x 51 3/4 x 2 7/8 inches

131.4 x 131.4 x 7.3 cm

WILKA0035

**Kandis Williams***Black Box, 4 points: Wading in water, Archipelago, Myth, Revelations—B. Gottschild principle—muffled lines and ruptures—hyper-interpretation of Africanist presence(s), 2021*

Xerox collage and ink on paper

41 1/2 x 29 1/2 inches

105.4 x 74.9 cm

Framed: 44 5/8 x 32 5/8 x 2 7/8 inches

113.3 x 82.9 x 7.3 cm

WILKA0020

**Kandis Williams**

Black Box, 4 points: Ausdruckstanz and Körperkultur holds Orientalism, Primitivism, Islamophobia, and Anti-Indigenous Ideologies, 2021

Xerox collage and ink on paper

41 1/2 x 29 1/2 inches

105.4 x 74.9 cm

Framed: 44 5/8 x 32 5/8 x 2 7/8 inches

113.3 x 82.9 x 7.3 cm

WILKA0022

**Kandis Williams**

Black Box, 4 points: Horton, Ailey, McKayle contractions and expansions of drama from vernacular—arms outstretched and entangle, 2021

Xerox collage and ink on paper

41 1/2 x 29 1/2 inches

105.4 x 74.9 cm

Framed: 44 5/8 x 32 5/8 x 2 7/8 inches

113.3 x 82.9 x 7.3 cm

WILKA0021

**Kandis Williams**

Black Box, 4 points: Greco Biblical Impulse—Clytemnestra, Eurydice, Princes, Queens, and Holofernes, 2021

Xerox collage and ink on paper

41 1/2 x 29 1/2 inches

105.4 x 74.9 cm

Framed: 44 5/8 x 32 5/8 x 2 7/8 inches

113.3 x 82.9 x 7.3 cm

WILKA0033

**Kandis Williams**

Lines of Contemplation: bitter, tense, angry, reserved, tormented (in thought) for Black and White, marble, bronze, and flesh, 2021

Xerox collage and ink on paper

48 x 48 inches

121.9 x 121.9 cm

Framed: 51 3/4 x 51 3/4 x 2 7/8 inches

131.4 x 131.4 x 7.3 cm

WILKA0018

**Kandis Williams**

A Stack—swans, lovers, gods; costuming is the most static aspect of social order, 2021

Xerox collage on paper

66 x 52 inches

167.6 x 132.1 cm

Framed: 69 3/4 x 55 3/4 x 2 7/8 inches

177.2 x 141.6 x 7.3 cm

WILKA0010

**Kandis Williams**

The term "theater" designates the most basic nature of the stage: make-believe, mummery, metamorphosis.

Between cult and theater lies the stage seen as a moral institution, 2021

Xerox collage on paper

66 x 52 inches

167.6 x 132.1 cm

Framed: 69 3/4 x 55 3/4 x 2 7/8 inches

177.2 x 141.6 x 7.3 cm

WILKA0013

**Kandis Williams**

A Kick and an extension; Graham dramatic solemnity—The Lindy Hop is black dance, funerary in solar plexus, 2021

2021

Xerox collage on paper

66 x 52 inches

167.6 x 132.1 cm

Framed: 69 3/4 x 55 3/4 x 2 7/8 inches

177.2 x 141.6 x 7.3 cm

WILKA0007

**Kandis Williams**

A Line: the Diaghilev Ruler—of all the wonders that the world had to offer, only art promised immortality,

Ballet, Bazin, and de Sade, 2021

Xerox collage on paper

48 x 65 3/4 inches

121.9 x 167 cm

Framed: 51 3/4 x 69 3/4 x 2 7/8 inches

131.4 x 177.2 x 7.3 cm

WILKA0006

**Kandis Williams**

On the contrary, a legend gradually formed, which was neither investigated nor questioned. The legend covered the past with a blanket of oblivion: there had been no modern dance, it seems, under the Nazis, just a bit of ballet at the most. Modern German Dance, the so-called Ausdruckstanz, Expressive Dance, it was claimed, belonged to the great tradition of the artistic avant-garde in the early 20th century and hence was by definition progressive. Each instance of its performance according to how well it manifests the intention and the detail of the choreography, might then be thought to have a form outside of performance and that form pre-exists any written documents. Writing about and on behalf of black artists, Locke refused the responsibilities and limits of politics in artwork in favor of "expression." He argued that the purpose of black artwork was not to correct white supremacist misrepresentations of black life or history or to "demonstrate" that black people were, in fact, worthy of social and political inclusion. (That he took for granted, just as he should have.) Rather, Locke thought that (black) artwork should be "expressive of" "Negro life," in all its variety and vitality. Expressiveness was for Locke the mark of the most successful modern art, 2021

Collage on artificial plant, fabric grow bag with moss, acrylic paint, and plastic

98 x 42 x 36 inches

248.9 x 106.7 x 91.4 cm

WILKA0026

**Kandis Williams**

Where copyright law grants protection to "original works of authorship fixed in a tangible medium of expression," white mainstream culture has historically dismissed African American artistic forms like the blues and jazz as the product of "natural" expression rather than original authorship, that is, as "genes, not genius"—B. Gottschild/the term "vernacular" dancers to refer to those performers who appeared primarily in social clubs, nightclubs, and vaudeville stages, rather than on the high-art concert stage. That modern artists collaborated with Nazism reveals an important aspect of modernism, uncovers the bizarre bureaucracy which controlled culture, and tells the histories of great figures who became enthusiastic Nazis and lied about it later, 2021

Collage on artificial plant, fabric grow bag with moss, acrylic paint, and plastic

109 x 40 x 18 inches

276.9 x 101.6 x 45.7 cm

WILKA0027



Kandis Williams

Britannica now: choreography, the art of creating and arranging dances. The word derives from the Greek for “dance” and for “write.” In the 17th and 18th centuries, it did indeed mean the written record of dances. In the 19th and 20th centuries, however, the meaning shifted, inaccurately but universally, while the written record came to be known as dance notation. In biological taxonomy, race is an informal rank in the taxonomic hierarchy for which various definitions exist. Sometimes it is used to denote a level below that of subspecies, while at other times it is used as a synonym for subspecies. A race is a grouping of humans based on shared physical or social qualities into categories generally viewed as distinct by society.[1] The term was first used to refer to speakers of a common language and then to denote national affiliations. By the 17th century the term began to refer to physical (phenotypical) traits. Modern science regards race as a social construct, an identity which is assigned based on rules made by society.[2] While partially based on physical similarities within groups, race does not have an inherent physical or biological meaning.[1][3] [4]Dance notation, the recording of dance movement through the use of written symbols. Dance notation is to dance what musical notation is to music and what the written word is to drama. In dance, notation is the translation of four-dimensional movement (time being the fourth dimension) into signs written on two-dimensional paper. A fifth “dimension”—dynamics, or the quality, texture, and phrasing of movement—should also be considered an integral part of notation, although in most systems it is not, 2021

Artificial plant, fabric grow bag with moss, acrylic paint, and plastic

106 x 33 x 25 inches

269.2 x 83.8 x 63.5 cm

WILKA0028



Kandis Williams

Genes, not Genius: The overlying purpose is to address how the social production of biologically determinist racial scripts—which extend from a biocentric conception of the human—can be dislodged by bringing studies of blackness in/and science into conversation with autopoiesis, black Atlantic livingness, weights and measures, and poetry. A biocentric conception of the human, it should be noted up front, refers to the law-like order of knowledge that posits a Darwinian narrative of the human—that we are purely biological and bioevolutionary beings—as universal; elegance is elimination, 2021

Collage on artificial plant, fabric grow bag with moss,
and plastic

92 x 41 x 18 inches

233.7 x 104.1 x 45.7 cm

WILKA0024



Kandis Williams

Genes, not Genius: Another aspect of the colonial educational and cultural patterns which needs investigation was expressed not only by hostility to African culture but by paternalism and by praise of negative and static social features. There were many colonialists who wished to preserve in perpetuity everything that was African, if it appeared quaint or intriguing to them, 2021

Collage on artificial plant, fabric grow bag with moss,
acrylic paint, and plastic

95 x 48 x 33 inches

241.3 x 121.9 x 83.8 cm

WILKA0025



Kandis Williams

Genes, not Genius: For jazz is orgasm, it is the music of orgasm, good orgasm and bad, and so it spoke across a nation, it had the communication of art even where it was watered, perverted, corrupted, and almost killed, it spoke in no matter what laundered popular way of instantaneous existential states to which some whites could respond, it was indeed a communication by art because it said, "I feel this, and now you do too."

Virtuosity is bound to colorism, tokenism, trophyism, and the ruptures of interraciality on legacies of rape and social distortion of dark skin, reverse colorism is not real. The importance of dance in courtship and social gatherings is probably older than its use as recreation and entertainment, 2021

Collage on artificial plant, fabric grow bag with moss,
acrylic paint, and plastic

92 x 40 x 20 inches

233.7 x 101.6 x 50.8 cm

WILKA0023



Kandis Williams

Triadic Ballet, 2021

Single-channel video, 9:10 minutes, sound

Dimensions variable with installation

WILKA0029.1



Kandis Williams

Triadic Ballet, 2021

Single-channel video, 9:10 minutes, sound

Dimensions variable with installation

WILKA0029.2



Kandis Williams

Triadic Ballet, 2021

Single-channel video, 9:10 minutes, sound

Dimensions variable with installation

WILKA0029.3