



**(RE)HOUSING
THE AMERICAN DREAM:
FREEDOM PRINCIPLES**

KIRSTEN LEENAARS

HAGGERTY MUSEUM OF ART

AUGUST 17, 2018 – JANUARY 27, 2019



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DIRECTOR'S FOREWORD

When it comes to exhibitions, museum curators can easily slip into thinking in three- or four-month increments. To be sure, much thought is given to identifying the audiences that might be most meaningfully engaged with each exhibition. When community partnerships are initiated through this process, as they often are, every effort is made to continue those relationships after the exhibition closes. But that doesn't always happen.

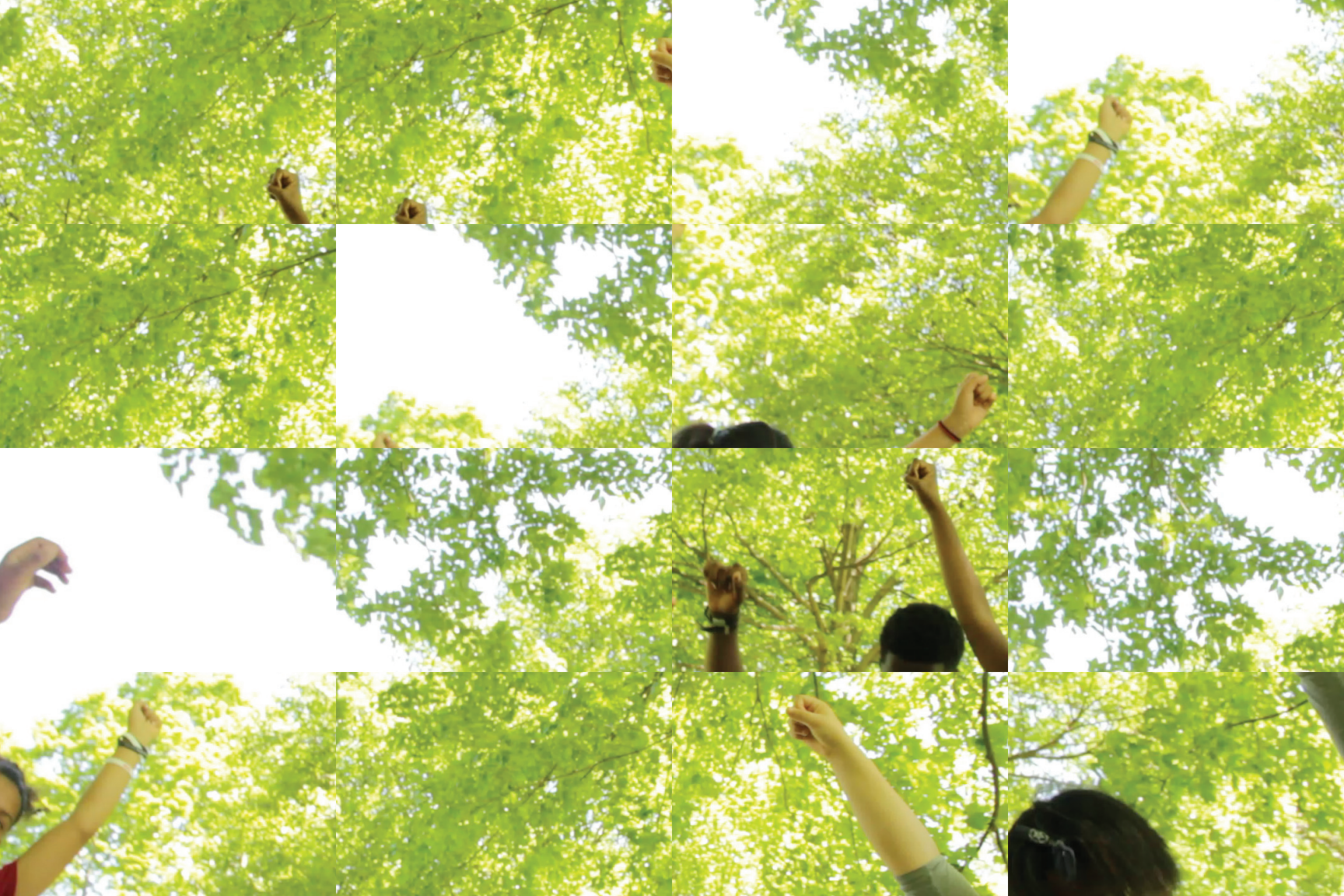
Enter Kirsten Leenaars, and her three-year *(Re)Housing the American Dream* creative odyssey.

When I look back on the beginning of the Haggerty Museum of Art's participation in this project, I'm struck by how much our shared experience has changed since then. Yes, the 2016 presidential election played a role—and our collective response to it has no doubt informed the subsequent cultural shift. But there's more to it than that. Longstanding, underlying social norms are rapidly changing—as evidenced by everything from the #MeToo movement to art museum initiatives that aim to revise the art historical canon by deaccessioning works of art by “blue chip” artists in order to acquire works by underrepresented artists. The way that we communicate with each other has changed just as quickly, and just as dramatically. The president of the United States communicates with us in real time via Twitter, eschewing and denouncing traditional journalistic media. Our younger generations are more likely to communicate via smart phones than through in-person conversation. Rather than watching television, they watch YouTube. The infrastructure shaping our collective experience has significantly changed.

To me, this means that the medium of the art museum exhibition must change as well. And that has been one of the most potent aspects of *(Re)Housing the American Dream*. Over the past several years, a powerful web has been woven between the Haggerty Museum of Art, Kirsten Leenaars, her young collaborators, their families, and their communities. The “exhibition” in this case is a shape-shifting entity constructed by fresh voices through multiple narratives, metaphor, compelling visuals, and an underlying structure that steps in where previous conventions have fallen.

I'm grateful to Kirsten Leenaars for leading us on this remarkable journey, and for teaching us how art museums can evolve with their communities. I thank her young collaborators for their bravery, intelligence, imagination, honesty, and trust. They are our hope for the future. I'm grateful to Emilia Layden, Curator of Collections and Exhibitions at the Haggerty Museum of Art, for understanding the importance of this work and for bringing it to the museum. I thank Marquette University's Helfaer Theatre for the invaluable use of its space during the summer 2018 program. I'm also grateful to Marquette's Diederich College of Communication for lending the camera and video production equipment used to create *(Re)Housing the American Dream: Freedom Principles*. This has been, in every sense, a truly collaborative creative experience.

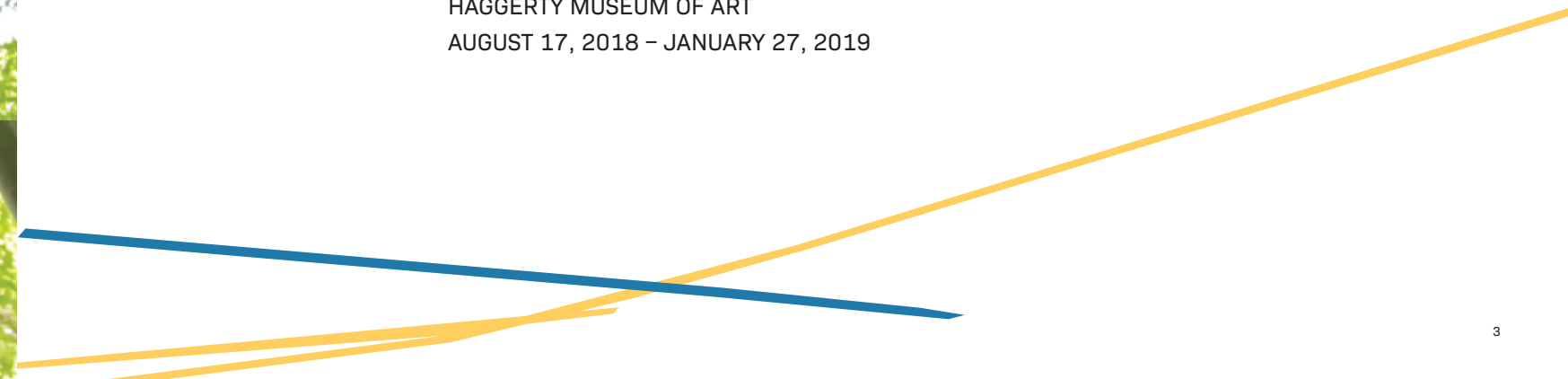
Susan Longhenry
Director and Chief Curator
Haggerty Museum of Art



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WHAT IS FREEDOM? WHAT DOES FREEDOM MEAN TO YOU?

WHAT ARE THE CONDITIONS THAT ALLOW FREEDOM TO

EXIST? WHAT DOES FREEDOM LOOK, FEEL AND SOUND

LIKE? HOW DO YOU PROTECT FREEDOM? WHAT DO YOU

STAND FOR? HOW DO YOU TAKE ACTION? WHAT DOES

IT MEAN TO HAVE A VOICE? WHAT DOES IT MEAN TO

AMPLIFY SOMEONE ELSE'S VOICE? WHAT ARE WAYS WE

TRANSMIT MESSAGES AND WHO HAS ACCESS TO THEM?

HOW CAN WE USE OUR BODIES TO CLAIM SPACE, CREATE

SPACE, MARK SPACE, PROTEST, RESIST, SHAPE?

IS EVERYBODY AS FREE TO MOVE, TO PROTEST, TO TAKE

UP SPACE, TO CELEBRATE? HOW IS THE IDEA OF A BRIDGE

CONNECTED TO THE IDEA OF FREEDOM? WHAT DO YOU

REALIZE ABOUT YOURSELF THROUGH ENCOUNTERING

ANOTHER PERSON? HOW DO YOU RELATE?







GIVE RECOGNITION KEEP ON MARCHING EMPOWER SOMEONE ELSE RESPECT YOURSELF RESPECT THE OTHER
REARRANGE THE MATERIAL WORLD MAINTAIN MOMENTUM EMBRACE IMPERFECTION IMPROVISE UPLIFT THE
ATMOSPHERE GIVE SOMETHING AWAY LISTEN FOR CHANGE EXCHANGE IDEAS USE JUST ENOUGH RULES
ENGAGE MORE FULLY HAVE THE HUMILITY TO ASK A YOUNGER PERSON FOR ADVICE ACT TRANSPARENTLY
EMBRACE PLAY EMBRACE EXPRESSION LISTEN DANCE THROUGH THE DAY PUT COMMUNITY FIRST BE PATIENT
LEAD ON DEMAND LISTEN FOR CHANGE TRUST THE PROCESS PUT A STOP TO THE PAST USE YOUR VOICE AMPLIFY
LOOK FEAR IN THE FACE LISTEN FOR CHANGE





CHECKLIST

Kirsten Leenaars
Dutch, b. 1976

(Re)Housing the American Dream, 2016
three-channel video
13:22 min.

We the People, 2016
video
16:39 min.

New and Definitely Improved, 2016
video
6:30 min.

**(Re)Housing the American Dream:
A Message from the Future, 2017**
three-channel video
13:42 min.

The Shape of Things (Come Tomorrow), 2017
video
15:58 min.

(Re)Housing the American Dream: Freedom Principles, 2018
three-channel video
15:16 min.

What a f what a f what a freedom, 2018
video
43:12 min.

What a f what a f what a freedom, 2018
video
43:12 min.

Self Portraits (Face Time), 2018
video
41:11 min.

Freedom Principles, 2018
graphite on wall (7ft x 2ft)

(Re)Housing the American Dream project site:
www.rehousingtheamericandream.wordpress.com



MOVING IMAGES

STEVEN L. BRIDGES

On June 2, 2015, the federal government of the United States of America enacted the USA Freedom Act. Originally, its title was conceived as a ten-letter backronym, which stood for Uniting and Strengthening America by Fulfilling Rights and Ending Eavesdropping, Dragnet-collection and Online Monitoring. The act was a reframing of the USA Patriot Act, and—despite its suggested intentions—it did very little to actually rein in the invasive data-collecting and surveillance practices of the government and the many agencies created specifically to shadow police its citizens (and the world at large). In fact, it served more to protect the general erosion (or eradication) of civil rights that its predecessor-in-law initiated in the early 2000s. This move to translate the notion of freedom into an apology for governmental abuse of power speaks to the many ways that this foundational concept has been bastardized, made a tool of political manipulation.

But, thankfully, the notion of freedom has other translators as well. In a vacant storefront on the Near West Side of Milwaukee, roughly one year after the enactment of the USA Freedom Act, artist Kirsten Leenaars embarked on what would become a multiyear project with a group of young residents, specifically addressing topical issues that intersect with ideas of freedom. The project assumed the form of a summer camp, and the artist and her collaborators engaged with many pressing questions specific to their immediate, local context, but also with those at the forefront of national consciousness, namely questions pertaining to urban housing, segregation, gentrification, immigration, racism, and belief in the American

Dream. At the outset, neither Leenaars nor her collaborators could imagine the process they were undertaking as a three-year-long endeavor. Yet that is exactly how the project has developed, with the full commitment of the participants, artist, and host institution alike.¹ Even if they were initially unaware of the scope and generative force of the larger project they were creating in real time, as they went, it is clear now that their many discussions, daily routines, and performative actions were an enactment of a form of freedom, largely self-determined, and unapologetically so.

On this particular occasion, the completion of the third chapter, it seems appropriate to take a step back to consider the full scope and greater implications of the project. Not coincidentally, the title for this most recent iteration is *(Re)Housing the American Dream: Freedom Principles*. The artist and participants arrived at this topic of inquiry in part due to a general feeling among the group members that they were somehow less free now than in the past—citing increased racial attacks or expressions of homophobia in the aftermath of President Trump's election—as well as in response to boiling debates around gun rights, control, and activism sparked by the mass shooting at Marjory Stoneman Douglas High School in Parkland, Florida.² The participants were especially inspired by their peers in Parkland, who were courageous in their calls to action in support of greater gun control legislation in the U.S., and in confronting politicians who enable gun rights lobbyists and groups like the National Rifle Association. Much of the weeklong camp revolved around the discussion of the complexity of freedom,

acknowledging that one person’s conception might not be shared by another, or might even stand in direct opposition to another’s sense of freedom.

This is difficult terrain to navigate, in both theory and practice. Many philosophers have approached these very same issues, and there are a number of philosophies that seem particularly relevant here—especially with regard to Leenaars’s work. The writings of Hannah Arendt immediately come to mind, specifically her formulation of the public realm as a “space of appearance.” Swedish filmmaker Petra Bauer writes at length on this idea in her dissertation, *Sisters! Making Films, Doing Politics*, specifically as it pertains to her thoughts on “film as political action.” Speaking to Arendt’s work, Bauer explains: “When I write that I am interested in the ability of film to act politically I am not primarily referring to the so-called realpolitical discussions that take place in parliament, within political parties or other societal institutions that are responsible for making or changing laws, shaping ideologies and doctrines or regulating society in different ways. Instead I mean the space that emerges when we relate to one another through speech and action.”³

This interlocking of the artistic and political dimensions in filmic work is very much evidenced in Leenaars’s project as well, and it positions her in a kind of genealogical line with Bauer and other filmmakers invested in the idea of film as political action. In fact, one could argue that the entirety of *(Re)Housing the American Dream* and its many tangential manifestations is engaged in precisely this kind of activity—that is, in the creation and articulation of spaces of appearance. The focus on speech and action is a critical facet of both Arendt’s philosophy and Leenaars’s work. For her part, Arendt drives this idea home when she asserts: “action and speech create a space between the participants which can find its proper location almost any time and anywhere. It is the space of appearance in

the widest sense of the word, namely, the space where I appear to others as others appear to me, where men exist not merely like other living or inanimate things but make their appearance explicitly.”⁴ It is important to note that speech and action are also forms of performance and performativity, and Arendt’s emphasis on the “explicit” nature of appearance delineates an active, rather than passive, process. It is intriguing then to consider how politics and art both require active participation, presence, and forms of direct engagement.

The political philosophy of Chantal Mouffe touches on many of these dialectics. Mouffe’s assertion that “critical artistic practices represent an important dimension of democratic politics”⁵ speaks to one of the most important aspects of Leenaars’s work, as well as to what is at stake. The growing sense of alienation in the U.S., especially for people of color, women, immigrants, and other disenfranchised groups, is symptomatic of a failing democratic system—or at least one that is incapable of realizing its true potential. Many of the participants in *(Re)Housing the American Dream* come from communities that have been largely silenced or relegated to the margins; thus the platform provided to them through this project is all the more powerful. In the summer camp and through the video works created by the artist, their speech is not only articulated but amplified, their actions not only recorded but transmitted more widely.

According to Mouffe, “critical art is art that foments dissensus, that makes visible what the dominant consensus tends to obscure and obliterate. It is constituted by a manifold of artistic practices aiming at giving a voice to all those who are silenced within the framework of the existing hegemony.”⁶ Such is the work of Leenaars and her collaborators in the making of *(Re)Housing the American Dream*. In this most recent iteration, important local and national histories are also mined to provide greater visibility to and awareness of the

layers that exist in our immediate contexts—whether Milwaukee or elsewhere. With the focus on notions of freedom, the group spent a significant amount of time exploring the roots of various freedom struggles in Milwaukee, specifically looking at the speech and actions of members of the NAACP Youth Council, who were instrumental in leading a number of civil rights protests in the city in the 1960s. Together, the artist and participants moved throughout the city, visiting the different historical sites where important civil rights actions took place.

One site in particular became a focal point for the group: the location of the Freedom House (now demolished), established in 1966 as the official youth council headquarters. The Freedom House and the activities of the youth council are commemorated in the three-channel video projection that is part of *(Re)Housing the American Dream: Freedom Principles*. The participants split their time between outdoor site visits and other activities, and work at the Helfaer Theatre at Marquette University. On the stage of the theater, they created their own Freedom House out of cardboard and tape, among other things, reimagining the architectural site and the spaces within. This generative action of working together to design and build space carries through in all of the iterations of the larger project. In this particular instance, a spontaneous celebration broke out upon completion of the Freedom House. The youth were ebullient, the moment ecstatic, cameras rolling. Streamers flew through the air. The scene in the video, as it was in the moment, is decidedly triumphal.

The group’s conversations around freedom also naturally led to deeper consideration of the Charters of Freedom, a term used to refer to the three documents outlining the principles and philosophy around the founding of the U.S.: the Declaration of Independence, the Constitution, and the Bill of Rights. As in years past, this look back into the roots of American idealism brought

about mixed emotions. For in the end, these Charters of Freedom were not, in fact, intended for everyone, equally. In response, the group gravitated towards the preamble of the Constitution, specifically the phrase “we the people.” In an act of recovery, or perhaps defiance, the youth re-present this language, but alter it in an important and meaningful way. Together, they perform what is known as a “human microphone,” where the individuals closest to the speaker repeat their words, thus amplifying the speech. For their performance, the group amplifies the message “We are the people.” In this act of reclamation, of speech and action, one glimpses a space of appearance, the emergence of a new generation of freedom fighters.

The installation at the Haggerty Museum of Art again centers on a three-channel video projection, around which revolve collateral projects that developed from the summer camp. As in years past, the videos have been edited into sequences that ebb and flow together, oscillating between resonance and dissonance—as if improvising a free jazz score. But the pacing and choreography of the projections are anything but random. The words of the seminal French filmmaker Agnès Varda come to mind: “In my films I always wanted to make people see deeply. I don’t want to show things, but to give people the desire to see.”⁷ This idea plays out in Leenaars’s work in a number of ways, but one critical aspect is her editorial prowess. In a new move for the artist, certain scenes are edited in accordance with the dots and dashes of Morse code. Through this technique, Leenaars literally encodes the film with subliminal messages. The message embedded in one sequence, conveyed through blinking portraits of the individual participants: “We are the people.”

Behind all the work produced over the course of *(Re)Housing the American Dream* is the affective labor of the artist and her collaborators. Returning to the idea of what it means “to give people the

desire to see,” the emotive push and pull that underscores the video works is part and parcel of the strategy for making moving images. That is, not only literal moving images, but images that move audiences emotionally, psychically, intellectually. Framed in this way, to see is also to feel. This is part of an empathic process, and it is through the internalization of the images and messages by viewers that the acts of looking and seeing begin to change. *(Re)Housing the American Dream* offers us not only an opportunity to see, a desire to see, but also an opportunity to see things differently.

ENDNOTES

- 1 Each yearly iteration of the project has been supported by and exhibited at the Haggerty Museum of Art at Marquette University in Milwaukee, and Leenaars has worked closely with curator Emilia Layden throughout the multiyear process.
- 2 Kirsten Leenaars, email correspondence with author, August 2, 2018.
- 3 Petra Bauer, *Sisters! Making Films, Doing Politics*, trans. Bettina Schultz (Stockholm: Art and Theory Publishing, 2016), 20.
- 4 Hannah Arendt, *The Human Condition* (Chicago: University of Chicago Press, 1958), 198–99.
- 5 Chantal Mouffe, “Artistic Activism and Agonistic Spaces,” in *Art & Research: A Journal of Ideas, Contexts and Methods* 1, no. 2 (Summer 2007), 5. <http://www.artandresearch.org.uk/v1n2/mouffe.html>.
- 6 *Ibid.*, 4–5.
- 7 Roy Armes, *French Cinema Since 1946, vol. 2, The Personal Style* (New York: A. S. Barnes & Co., 1966), 85.

Steven L. Bridges is Associate Curator at the Eli and Edythe Broad Art Museum at Michigan State University. Prior to this, Bridges was Curatorial Assistant at the Museum of Contemporary Art Chicago. Recent major exhibitions include *Michel Parmentier*, *Michigan Stories: Mike Kelley & Jim Shaw*, and *Doris Salcedo*. From 2011–15, Bridges also co-curated the annual Rapid Pulse International Performance Art Festival in Chicago. In 2017 he was named a curatorial fellow at the FACE Foundation.



ARTIFACTS OF DREAMING: PLAY, POLITICS, AND CHILDHOOD IN MILWAUKEE, WISCONSIN

SAMEENA MULLA

In *(Re)Housing the American Dream*, artist Kirsten Leenaars and her youthful collaborators document a series of moments, insights, ideologies, and nuances that unfolded over the course of three years. We might learn from the series of exhibitions by approaching it as anthropologists do: as a cultural artifact, a distinctive and material manifestation of a particular cultural context and moment that provides breathtaking insight into other intersections of space and time. Children and youth are notoriously excluded from our archaeological and cultural histories—this exclusion is often attributed to material realities. Archaeologists lament that youth leave fewer physical traces in the archaeological record than adults. They tend to own fewer things, and in contemporary society, where we rarely allocate valuable materials to the young for their art, play, and work, their experiences seem ephemeral and hard to access. In the documentaries and images of Leenaars's series of artistic works lie the insights, lamentations, and aspirations of a group of young people. With clarity and playfulness, the participants comment on the political landscape of the U.S. and its import for their personal and communal objectives. When we engage the project as viewers, we have a rare opportunity to center the work that children do as community members, learners, and (re)producers of our future.

DREAMING OVER TIME

As a three-year collaboration, the project gives us the opportunity for a sustained and longitudinal engagement with Leenaars and

her young collaborators. Watching these children take their place before the camera over three yearly cycles, we see them transform, physically, creatively, and intellectually, as they respond to and meditate on a swiftly changing political and cultural environment. A jaw appears more chiseled, and a young person grows longer and leaner. Children's capacity for rapid growth and transformation is a reminder of the potential of our culture and community to change (both dramatically and subtly).

While it is tempting to read the project narrowly as a response to the 2016 presidential election, it transcends that moment. Viewers might ask, instead, how do the children anticipate the future, occupy the present, and reflect on the past? In these regards, no materials are more metaphorically dense than the thermal blankets that appear in the work in 2017 and 2018, presenting a visual contrast with the palette of the 2016 iteration, which features more cardboard in staid colors. The introduction of the blankets announces: something has changed. In the past two years, our association with these reflective and crinkly materials has likely shifted. In the 1970s, scientists developed the plastic and aluminum sheets for use in the space program. A few years later, the blankets became regular features of most emergency and crisis response kits. Images of marathon runners clasping the thermal blankets around their shoulders at the end of races were common. Then, in 2016, we were shaken by images of migrants arriving in Greece, having braved a perilous Mediterranean crossing. In some of these images, the blankets served to warm, and in others, they

were shrouds. This year the blankets have shifted to encompass an even denser and more morally complex set of associations as the public grapples with the current administration's policies on separating children from migrant parents. We have seen images of children and parents seeking the warmth of the blankets within cavernous concrete enclosures where they are detained after attempting to cross the border. The uses of the blankets by the participants in the 2017 and 2018 cycles are anticipatory, in the sense that they capture the versatility of a material that has taken on a distinctive public life.

(ACOUSTIC) IMAGES

In many of the works in *(Re)Housing the American Dream*, we are treated to images of the sparkling thermal blankets. The young people put them to use building shelters, making flags, and fashioning massive floating multi-headed creatures that hover over Milwaukee's streets. The visual appeal, complexity, and flexibility of the materials are part of the creative work undertaken by the children and artist, but particularly within the three-channel videos, *(Re)Housing the American Dream* (2016), *A Message from the Future* (2017), and *Freedom Principles* (2018), we can also appreciate what anthropologists and linguists have come to term the acoustic-image. The sounds we hear in these videos are as important as the images we see, and they work together to open up new ways of thinking with children about the past, present, and future. The works tie together both landscape and soundscape, capturing the intersections of varying sounds as they emerge from or are projected onto scenes.

The videos use a combination of different types of sound: traffic noises and conversation in a particular environment; electronically generated tones and harmonies; and the humming and resonances of the young people themselves, as they create their own tones and

rhythmic compositions. The thermal blankets make a distinctive sound when the youth move them through the streets. It is easy to imagine that they were both visually and aurally appealing as they traversed Milwaukee's open spaces. In a game of capture the flag, the blankets are playthings, adding one sound to many ambient noises. They are triumphantly planted in the ground by various children, while the sounds of joyous play, laughter, and energetic recreation animate the images of children at play. In a project that asks young people to think about the importance of the voice, it is paramount to think not only about what we see, but about how *(Re)Housing the American Dream* is a multisensory experience.

“I DID A GOOD JOB OF BEING A CHILD.”

Freedom Principles, the 2018 cycle of *(Re)Housing the American Dream*, takes a deliberate turn towards seeking to understand the past as a blueprint for the future. The young people delved into Milwaukee's social justice history by meditating on the Fair Housing Marches. They revisited the spaces, like the 16th Street Bridge, in which these marches occurred. Their labor to develop their own set of Freedom Principles is imbued with their experiences of time and space. The annual effort of crafting houses from repurposed materials, explicating their many facets, and choreographing their construction, reminds us of the importance of conceptual labor. The houses that the group erected these past three years, Dream Homes, Homes of the Future, and Freedom Houses, survive only in the documentation of their existence, but even the ephemeral has purpose and inspires transition. Like childhood, these works may be transient, but this does not diminish their significance. In a poignant moment in *A Message from the Future*, the children are asked to reflect on what they would want to be true in the future. While some tell their younger selves to “be safe and stay healthy,” or “be thankful to your mom and dad for helping you,” one young

boy wishes that he will reflect on his youth and think, “I did a good job of being a child.” This vital commitment to the transformative labors of childhood and children, their willingness to play earnestly and with purpose, to create, dismantle, and try again, is just one of the lessons in *(Re)Housing the American Dream*.

ENDNOTES

- 1 Anthropologists have documented the critical contributions of children in contemporary and past societies, as well as the methodological difficulty of capturing the tremendous labors of children. See, for example, Pamela Reynolds's 1991 study, *Dance, Civet Cat: Child Labour in the Zambezi Valley*.
- 2 The term is attributed to Ferdinand de Saussure, first mentioned in Course in General Linguistics (1916). Gregory Bateson later elaborated the schema in his discussion of metacommunication in *Naven: A Survey of the Problems Suggested by a Composite Picture of the Culture of a New Guinea Tribe Drawn from Three Points of View* (1936). He takes up the notion that the acoustic-image is the symbolic meaning of sound, which is relational in the sense that any number of individuals may interpret the sound and imbue it with meaning in different ways.
- 3 “Soundscape” is a descriptive term referencing the sounds of a particular place and time, most notably described by Charles Hirschkind in *The Ethical Soundscape: Cassette Sermons and Islamic Counterpublics* (2006).

Sameena Mulla is Associate Professor of Anthropology in the Department of Social and Cultural Sciences at Marquette University, and the 2017 winner of the Margaret Mead Award. She is also the parent of a second grader at Highland Community School and saw many familiar faces among the young people who participated in this project.



Poems by Paw Boe Say

JUST BECAUSE

Just because I am Karen
Doesn't mean I am different from everyone
Doesn't mean I should be judged
And doesn't mean I should be treated differently

Just because I am Karen
Doesn't, mean I'm uneducated
Doesn't mean I am forced to do anything
Doesn't mean I don't deserve respect

Just because I am Karen
Doesn't mean I don't have an opinion
Doesn't mean I don't know my rights
And doesn't mean I am hopeless

Just because I am Karen
What can I do differently moving forward?
Why am I always in such a situation?
What can I learn from this experience?
Just because I am Karen

FREE TO BE ME

Who knows that life is not easy, so many people are mean, and
change is constant

Who knows how to draw, dance, and play violin

Who has learned how to speak English,
make friends, and play the violin

Who likes warm weather, Spring, drawing

Who loves to eat, spend time with family and watch Kpop

Who feels hopeful, stressed, and patient

Who is afraid of a caterpillar, dark and heights

Who hopes to see words full of peace, grandpa's family, and love
in our heart

Who believes in being herself, telling the truth, and nice people

WHERE I AM FROM

I am from the knife.
From bright green bamboo shoots
And river water

I am from house next
To my grandpa's house
Rainy, windy, it looked beautiful

I am from the Thai Orchid
The Hibiscus, smells peaceful

I am from eating together
And black hair. From Saw Paw
And Naw Htoo and Klo Moo

I am from finding food
And walking in the forest
From loving people around you
And respecting old people

I'm from Christian beliefs
in Jesus

I'm from Mea Kee Camp, dry fish
And chicken soup

From the day my grandma died
Because of the war
From my dad getting separated
From Maung Kya Ta

I am from Mu Yu Klo





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Sound: Jimmy Schauss

Production Assistants: Li Ming Hu and Zachary Hutchinson

Composer / Sound Engineer: Paul Deuth

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Rokimah Ali Ahmad, Alanis Aranda-Salgado,
Javon Amin Barker, Elsa Grace Berner, Paw Htoo Boe,
Iman Fatmi, Nina Jackson, Vittoria Patricia Lucchesi,
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