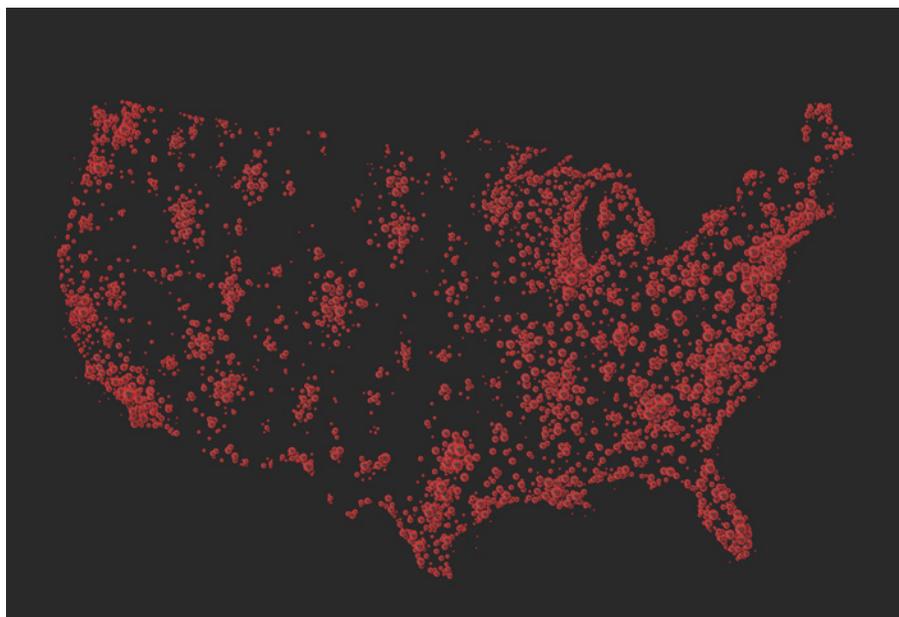


Phantom Limbs

~~~~~ *Peter Eeley*



When we look back on this time of the pandemic, it may be the confusion that we remember the most. We have been bombarded by tabulations of misery, but columns of data tell us nothing about the virus's specific mechanics of travel—the real routes of contact that have enabled its noxious spread. As in pandemics past, the afflicted often struggle to understand how they got it, and from whom. Amid the staggering losses, this indiscernible causality overwhelms.

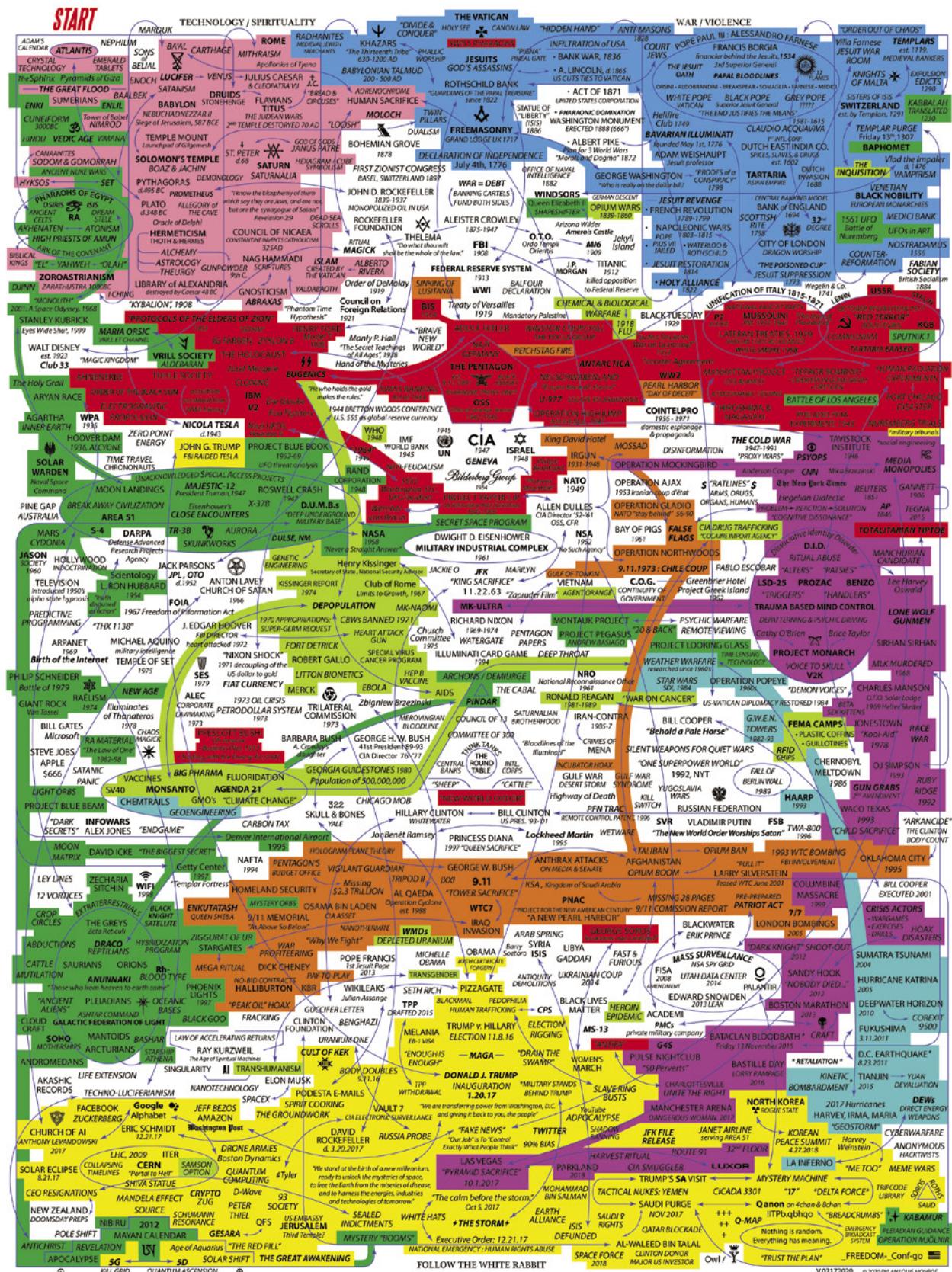
*Figure 1.*  
Three months before the coronavirus officially arrived in the United States. Still from animation by Tyler Comrie, *The New Yorker* © Condé Nast

It is a network of invisible gifts: infections bestowed by friends and family upon one another, and stranger to stranger. We visualize it in blooms on the map; it just seems to appear, moving around the country like the ebb and flow of weather systems (fig. 1). During this year of fearing what others may have given us, many have also raged about what they feel has been taken from them. With the same viral stealth, a different malevolent fog has spread and settled itself into the minds of what, by some counts, now amounts to about a quarter of the country. Spoon-fed by conspiratorial lunatics and traitorous politicians, a horde was borne aloft on delusional winds to the Capitol in Washington—stumbling over barricades, hacking through locked doors, and violating its chambers. Geographically, it looked like a swarm of viral pathogens overtaking a host, infecting the heart of the national politic with the irreconcilable and intolerant delirium that had overtaken them.

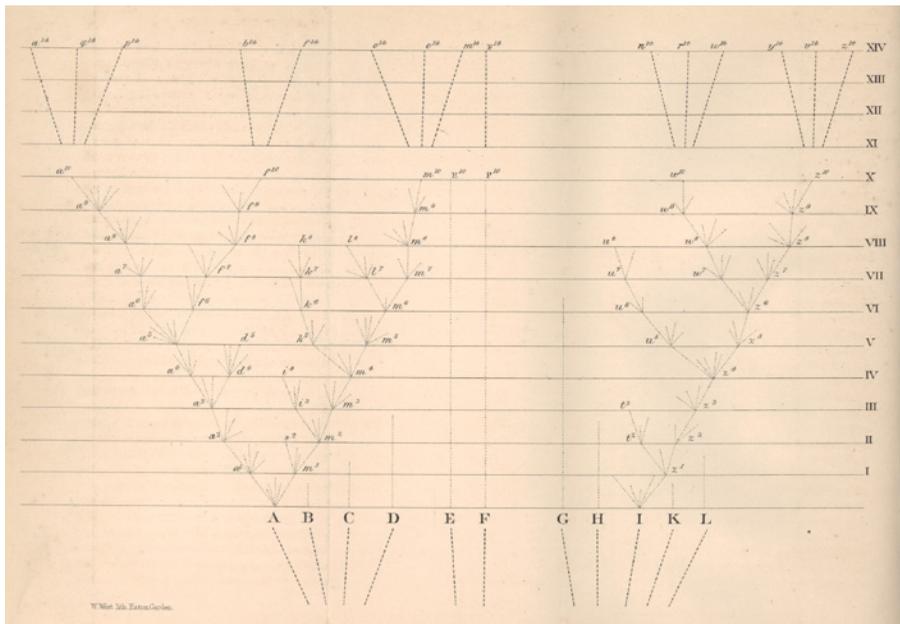
*Figure 2.*  
Dylan Louis Monroe, Q-KEY V3.17.19, The official roadmap to understanding the Great Awakening. A timeline of Hidden History from 2018 to Atlantis, 2019. Courtesy The Deep State Mapping Project

Because so much of this disease has spread through the public commons that is social media, some

Figuring

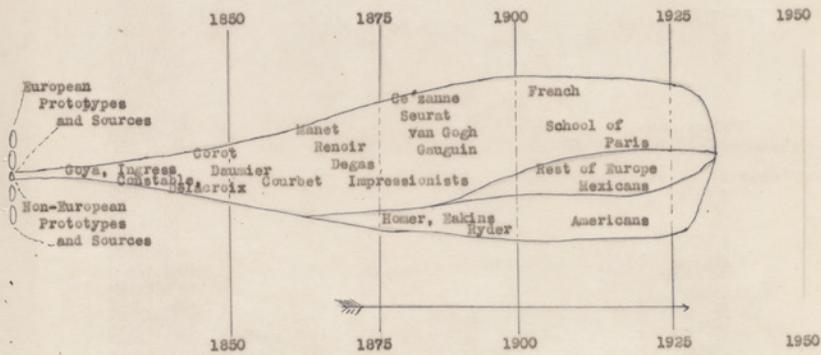


- ANTIQUITY
- PREMODERN
- ETC
- FASCISM
- MKULTRA
- DEPOPULATION
- FALSE FLAGS
- GEO-WARFARE
- TRUMP ERA



- 3 a -

DIAGRAM I



\*TORPEDO\* DIAGRAM OF IDEAL PERMANENT COLLECTION

Figuring

enterprising data scientists may be able to map its transmission in time and space. Notably, this sickness is marked by an obsession with transmission itself, a theory that spins inventive causal fictions which purport to diagram global child-trafficking systems of staggering complexity. To believers, these and other nefarious networks are controlled by the “deep state,” global cabals of corporations, the Illuminati, and various other conjured powers who marshal vast, if concealed, authority. Perhaps unsurprisingly, then, an important part of the conspiracy is its visual culture. Much of its evidence arrives out of a hyperactive analysis that ascribes all sorts of meaning to a rampant symbology, linking ancient signs and texts to contemporary politics, and pop and consumer culture (fig. 2).

Remarkable and banal at the same time, these representations (both those circulated among believers, and those created by critics attempting to understand them) testify to something about this sickeningly networked period in history. Documenting little more than mere association or visual similes, these paranoid diagrams proffer byzantine flowcharts in which nothing flows. People and entities float around like bubbles in some cosmic miasma, or like electrons loosely circling a nebulous nucleus. (Adopting scientific images of cellular biophysics, these schematics assume a vague and ersatz eminence.) They attempt to model our moment, fixing it as an unstable crystalline condition rather than as a system moving and changing over time. Bludgeoned by the complexity of the globalized world, it seems, “deep state” believers have turned, feverishly, to constructing pictures of what they think it is, because they can’t figure out how it works. Having lost a grip on the way things happen, they consequently seem to be losing any sense of how to make things better without recourse to apocalyptic fantasies.

At its core, we might consider this an affliction of history—and one that afflicts history. Trying to determine who got what from whom is the practice of epidemiologists, but it also describes some aspect of the work of historians. What does it mean when the stories that ground us are overtaken by clouded networks, when narrative affect dissipates into mere aggregations of subjects? When Charles Darwin drew his explanation of evolution in the mid-19th century, he charted a series of bettering inheritances over time, which helped the West to visualize progressive knowledge (fig. 3). Natural selection takes place at an invisibly slow pace, but art is much faster, and the concurrent development of the avant-garde offered people a visual index to cultural progress. Registering and modeling the anxieties and hopes that attended quickening technological change, modern art blazed a path towards better things to come. It attempted to do so by drawing everything—or at least what then passed for “everything”—into a common genealogy, which MoMA’s founding director Alfred H. Barr, Jr. famously represented as a torpedo moving forward through time (fig. 4). Barr’s conceptualization, however, pathologizes the prior century’s notion of art as collective social experience, perhaps best advocated by John Dewey. Somehow this art historical war machine of the 1930s was supposed to bear us into a great future.

What the missile left behind in its oceanic wake took decades to acknowledge, and we still find it hard to do what Christina Sharpe calls the “wake work” of looking to the black depths of the sea and contending

*Figure 3.* Charles Darwin, *Origin of Species phylogenetic diagram*, 1859

*Figure 4.* Alfred H. Barr, Jr., diagram (1933) from the “Advisory Committee Report on Museum Collections,” *The Museum of Modern Art*, New York, 1941. Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY

with the unrecoverable, sundered Black lives that haunt the diaspora and histories of modernity.<sup>1</sup> See, for example, another charting of Modern Art that Barr created back then, which posed “Negro Sculpture” as some floating (African) antecedent; the museum figured African art as a dark and undifferentiated mass of aesthetic objects outside of the modern teleology (fig. 5).<sup>2</sup> A similarly racist construct can be seen in the “tree of modern art” that *Vanity Fair* published in 1933, its branches replete with the names of artists and movements. Here we find a nameless African sculpture marginalized onto the grass beside it, wholly outside the protection of its roots and influence, and alienated from the “natural” superiority of the featured (white, male) artists (fig. 6).<sup>3</sup> Both examples prefigure the catastrophic conflation of eugenics and war that was just around the corner (a history denied by many who stormed the Capitol, such as the man photographed in a Camp Auschwitz shirt).

Recent decades have been marked by historiographic reckonings the many figures left strewn about on the grass around Barr’s modern tree. Efforts to remediate absences in traditional art historical narratives—whether occasioned by race, gender, sexual identity, nationality, disability, artistic medium or discipline—have accelerated more recently with changes to the course offerings of major university departments and the exhibition and collection displays of some museums.<sup>4</sup> But we struggle to understand what this does to our models of history. How, for example, do we account for the wakes that trail such absences?

This problem is beautifully modeled in a 2009 work by Luis Camnitzer, a German-born Uruguayan artist based in New York. Responding to the disappearances of hundreds of people that occurred under Uruguay’s dictatorship (1973–84), Camnitzer inserted the names of the missing into a present-day edition of the Montevideo phonebook, which is displayed as 195 individually framed pages (figs. 7–8). He used the phonebook’s font and style for their names, and the missing are hard to find. As Camnitzer explained, they become legible only because they lack addresses and phone numbers. Literally, this means “that you cannot call them anymore,” but as he notes, “somehow they keep calling us... and we cannot really answer.”<sup>5</sup>

Camnitzer’s *Memorial* provides a way to remember the absent by reinscribing them among us, which is, at base, how all memorials effect their work. By instantiating loss into the community of the present, the work also highlights the obvious difficulty of registering the more complex, unnamable loss that haunts the future as brutally as it does our present: how can we understand the impact those vanished lives would have had, had they never disappeared? Similarly, how can we begin to chart the imaginary influences of artists who didn’t exist in the histories of their own times? We are called to picture the unfollowed paths, the messy and contested routes of reception and influence that would have bequeathed to us a different culture of the present.

Describing the impact of conceptual art, Robert Barry said that “modern art was going out on a limb and then cutting off the limb to see what would happen,” and his formulation might allow us to envision progressive genealogies of art history littered with phantom limbs of all sorts, haunting the present with all that was amputated and never allowed to grow.<sup>6</sup> Quantum physics has tried to resolve a temporal exercise called the “grandfather paradox,” which grapples with the question of what would happen if you could travel back in time and murder your ancestors, chopping down your own family tree. But we might also conceptualize

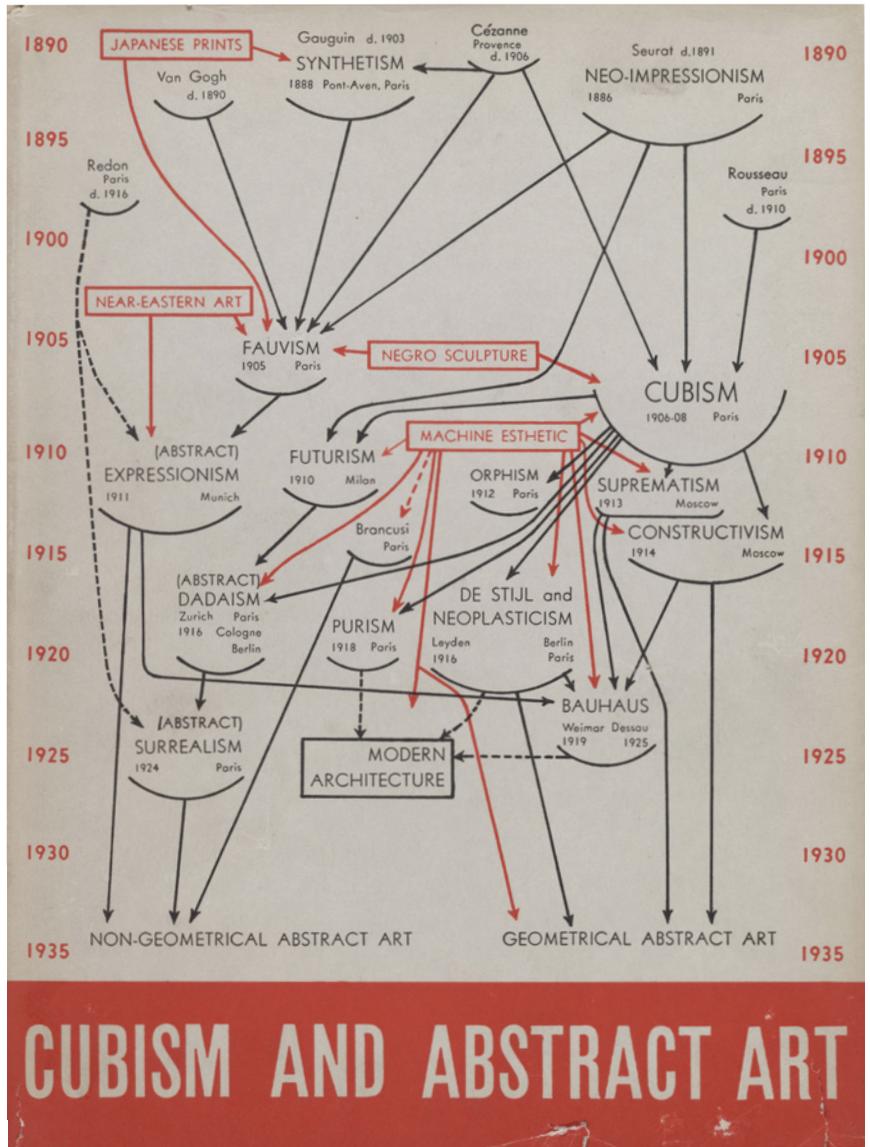


Figure 5. Alfred H. Barr, Jr., diagram on the cover of the exhibition catalog for *Cubism and Abstract Art*, The Museum of Modern Art, New York, 1936. Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY

Figure 6. Miguel Covarrubias, *The Tree of Modern Art*, *Vanity Fair* no. 3 (May 1933). *Vanity Fair* © Condé Nast

MONTEVIDEO

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|------------------------------------------------------------|----------|---------------------------------------------------------------------|----------|-------------------------------------------------------|----------|---------------------------------------------------------|----------|
| * Perez Gerardo Robert<br>CnoPolvorn 7238                  | 322 8607 | BALINO Beltran Wilson Walter<br>Yaparon 1470                        | 908 7842 | * Aquino Estefania Patricia<br>Sabo 1185              | 410 2075 | BALLESTEROS Mattos Sandra Gabriela<br>RcdElPino 1719a   | 619 8452 |
| BALESTRIZZI Fernandez Carlos Efra<br>Estru 5880            | 604 1259 | * Boasso Enrico<br>RblaFogParu 1353                                 | 709 0900 | * Fernandez Maria Leonor<br>AramoDez 4465             | 222 6888 | * Mizon Juana Lilian<br>Evidal 2951                     | 511 3931 |
| BALBASTRI Faldut Diego<br>CnoChelraz 153354                | 0690     | * Chaine Jorge Luis<br>CnoCastro 696                                | 307 3267 | * Fernandez Zully Sonia<br>Callef 454                 | 308 9060 | * Miquez Jose Luis<br>Guarapi 4086                      | 215 7025 |
| BALBASTRI Ricciardi Clotilde<br>PflBero 1104               | 709 5895 | BALINO Lucena Gladys<br>Sanfructoso 117                             | 204 2286 | BALLESTA Fraigola Silvia Daniela<br>Call2 c/Milan 685 | 355 0853 | BALLESTEROS Mmuhi Karina<br>DeMadrera 2397              | 712 5872 |
| BALBASTRI Fernandez Flia<br>TndPoflata 3365                | 622 3004 | * Maria Susana<br>AgrGorabato 1363                                  | 900 0280 | * Gamara Sul Dinorah<br>PspCnMilano 25949a            | 200 9349 | BALLESTEROS Mira<br>PflMarino 5028                      | 513 4497 |
| * Pereira Amelia de<br>AvdFSoza 13976b                     | 709 4381 | * Merchori Ana<br>DrJlBta 2639                                      | 480 1738 | * Garmara Sul Dinorah<br>Calle2 c/Milan 685           | 200 9349 | * Moreno Carlos Esperanza<br>GpoD'Pino 4052             | 307 2736 |
| * Pereira Roberto Conrado<br>Mascopu 1575                  | 613 8637 | * Trucco Jorge<br>CnoCastro 501a                                    | 614 0007 | * Gomez Susana<br>RutaCMontevideo 2467                | 320 4856 | * Nana Nani<br>Aguias 4316                              | 222 2479 |
| * Sosa Washington<br>D'MPerno 2385                         | 209 1928 | BALINO Paula Claudia Virginia<br>15dOsetembre 1779                  | 613 2220 | * Ramirez Sylvia<br>P'laguna 337a                     | 622 6560 | * Nuez Carlos Aldo<br>Bucalagui 1512                    | 915 1674 |
| BALETA Alicia Cotelio de<br>L'Ortoza 2596                  | 506 5277 | * Pava Claudia Virginia<br>15dOsetembre 1779                        | 614 0046 | * Manuel Acuario<br>6423                              | 514 5696 | * Pardo Ruben<br>AvdLarralaga 3803                      | 506 7622 |
| * Elisa Maria Kessler de<br>Candiotis 1348                 | 901 2096 | * Pavon Eduardo<br>Corp 1814                                        | 600 1284 | * Marquez Huber<br>BrgArigas 1919                     | 403 4268 | * Pardo Norma Gladys<br>Ancani 1439                     | 622 5532 |
| BALETA Larrosa Maria Cristina<br>Cberg 2419                | 712 3938 | * Pava Claudia Virginia<br>15dOsetembre 1779                        | 614 0046 | * Marquez Nima<br>CnoCarrasco 4490                    | 525 4353 | * Pereira Walter Ernesto<br>Dunari 3772                 | 513 2331 |
| BALETA Larrosa Maria Cristina<br>Escaribana<br>SanJose 807 | 901 6400 | BALDIANO de Lazzari Javier E<br>Colonia 1478                        | 915 2637 | * Messones Ana Gema<br>AvMilan 5307b                  | 355 3379 | BALLESTEROS Roda Maria Ivon<br>Sencal Malvin 8          | 526 8482 |
| BALETA Maria Cristina<br>Cberg 2419                        | 712 3938 | * Rolando Caetan<br>1008                                            | 336 6831 | * Olga de Alava de<br>JGomez 1285                     | 915 8742 | * Daniela<br>Diegues Saigo 4744                         | 355 7778 |
| BALETA Viales Maria Luisa<br>Av19deAbril 3408              | 336 5322 | BALDEX Lana<br>AvBolivia 2165                                       | 408 9670 | * Ramirez Sylvia<br>P'laguna 337a                     | 622 6560 | * Sandra Anabella<br>Bari 4700                          | 306 0806 |
| * Viales Maria Luisa<br>21deSetiembre 2819                 | 710 0125 | * Colonia 1330                                                      | 409 9355 | * Ramirez Sylvia<br>El Bmhr 1478                      | 916 4676 | * Santa Maria<br>Habana 3024                            | 506 1548 |
| * Viales Maria Luisa<br>Tlagoa 893                         | 710 8433 | * DrARozinguez 1498                                                 | 408 8949 | * Rodriguez Camen<br>Wester JMamor 729                | 309 0003 | * Sara G'Damiro<br>79                                   | 309 0258 |
| BALLETA Olivera Laura Beatriz<br>Mascopu 1529              | 402 6554 | BALDEX Lana Larneris<br>Colonia 1330                                | 908 5558 | * Rodriguez Jesus<br>Benito Chile 3783                | 313 7854 | * Silveira Walter<br>Manuel Calle3 c/NoCarrasco 2797n   | 522 1664 |
| Baley SA Lluquar 4021                                      | 305 0283 | BALIZZI Arturoa Joa Arligas<br>CnGarcia Erik Roman<br>Zapican 2570a | 355 1107 | * Sosa Walberto<br>DTones 4321                        | 309 2362 | * Suarez Maria del Pilar<br>GpoVillita PflBero 3158     | 513 4302 |
| Baley Sociedad Anonima<br>AvUruguay 1787                   | 401 1292 | * Baliza Slobodwin<br>Cristiano 1521                                | 204 4086 | * Sylvia Chacabuco<br>1918                            | 481 4185 | * Torres Ana Laura<br>AvdLarralaga 3923                 | 506 9297 |
| BALFANZ Lochert Eivara<br>CnoAriel 4416                    | 357 7195 | * Boris Mochado de<br>Lanus 6028a                                   | 320 1309 | * Wolmark Marcela<br>Rio 44600                        | 522 2937 | * Virginia Paj352<br>c/Azumf 5252                       | 522 2231 |
| * Lochert Rosa<br>GrABeltraz 1524                          | 708 5257 | Nalix SA<br>Cnabadi 17111a                                          | 410 1904 | * Zamit Carmen<br>del Rosario                         | 315 2524 | BALLESTEI Celia Vera de<br>Sagliario 6480               | 514 7271 |
| BALHOT Accord Hector<br>Espinoza 1351                      | 204 1821 | BALIZZI Schlentz Ana Maria<br>Ramfalon 165                          | 309 3077 | BALLESTE Acebedo Natalia<br>Jhoselin CDeAlvga 5375    | 305 9226 | BALLESTRINA Florella<br>PflBero 6234                    | 600 9249 |
| Bali Representaciones<br>Rincon 468                        | 915 5622 | BALIZZI Uruguay Ltda<br>Senfializacion Vial y<br>Cambio 2722        | 525 7640 | * Rodriguez Almro<br>H'redondo 4780                   | 222 5258 | BALLESTRINO Cecilia Gladys Norma<br>PflBero 653         | 712 5873 |
| Bali SA Defensa 2423                                       | 203 6069 | * Priskier Teresa<br>Yanet CongresoDeBAt 7556                       | 612 6215 | * Vera Andrea<br>Carla L'Hera 3853                    | 511 9299 | * Amalia Yvonne de<br>Apodaca 5196c                     | 525 1619 |
| Bali Thal SRL<br>Andes 1358                                | 901 3022 | BALIZZI Sra. Glancia<br>24810s                                      | 712 5672 | * Vera Carlos<br>Andres AvItalia 74400                | 601 5736 | * Daniela<br>Maguifican 1956                            | 409 8790 |
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| * Apollon Garcia<br>San Salvador 1923                      | 410 1575 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Caetano Zulma<br>Yolanda Alcuara 2978               | 513 0109 | * Justo Filadelfo<br>1690                               | 623 3900 |
| * Antonia Edwina<br>21deSetiembre 3128                     | 710 9377 | * Buzio Myriam<br>Elizabeth BalleB 4720c                            | 304 9496 | * Carrasco Paula<br>Magela Anillas 5315               | 227 5998 | * Justo Filadelfo<br>1690                               | 623 3900 |
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| * Armin Josep<br>RialozDePera 1383                         | 708 8858 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Garisto Anibal<br>Eduard 1893                       | 311 0629 | * Varella Cecilia<br>Raquel ACerrodo 2132               | 401 0669 |
| Balin Daniel Y. 1498                                       | 900 5665 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Gonzalez Jose<br>Antonio Galvan 3985                | 514 4764 | BALLET Cruz Alfredo Alberto<br>PflBero 4459             | 613 2057 |
| BALIAN Divarivan Daniel<br>Cararuni 5554                   | 600 4130 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Gonzalez Maria<br>Ramona GalFraga 2243              | 208 7809 | * Cruz Elva<br>Margarita Ffinez 6005                    | 370 5411 |
| * Koulikian David<br>AvCarretero 2819                      | 486 1686 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Israel Guana<br>2227                                | 400 7815 | * Ballet House<br>Tasamamb 1481                         | 409 4302 |
| * Lopez Alejandro<br>Jimena AvAlmendra 292                 | 203 9528 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Maria F Moreno<br>de DFernandez 4255                | 309 6186 | BALLET Cifera Alfa Rosa<br>Florida 1266                 | 901 9390 |
| * Saghoun Susana<br>Medina 3269                            | 336 2883 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Monica Fabiana<br>AvFloros 29001s                   | 203 7559 | BALLET Alba<br>Almendra 2068                            | 401 8365 |
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| * Saghoun Susana<br>Medina 3269                            | 336 2883 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Soledad<br>Galina Azumf 2208d                       | 522 1088 | * Martinez Juan<br>Andres Belsatg 1399                  | 606 2811 |
| BALIAN Chide Susana Maria<br>AvAlmendra 292                | 203 9528 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Gonzalez Jose<br>Antonio Galvan 3985                | 514 4764 | * Rao Ariel<br>Valentin MolEstagana 694                 | 711 8433 |
| * Argomonte Nora<br>Michele 1263                           | 622 1865 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Gonzalez Maria<br>Ramona GalFraga 2243              | 208 7809 | * Raa Oja<br>Galos 1376                                 | 900 0195 |
| * Armin Benjamin<br>BrgArigas 1671                         | 401 3968 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Israel Guana<br>2227                                | 400 7815 | BALLET Cifera Alfa Rosa<br>Florida 1266                 | 901 9390 |
| * Armin Josep<br>RialozDePera 1383                         | 708 8858 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Maria F Moreno<br>de DFernandez 4255                | 309 6186 | BALLET Alba<br>Almendra 2068                            | 401 8365 |
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| BALIAN Divarivan Daniel<br>Cararuni 5554                   | 600 4130 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Gonzalez Maria<br>Ramona GalFraga 2243              | 208 7809 | * Raa Oja<br>Galos 1376                                 | 900 0195 |
| * Koulikian David<br>AvCarretero 2819                      | 486 1686 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Israel Guana<br>2227                                | 400 7815 | BALLET Cifera Alfa Rosa<br>Florida 1266                 | 901 9390 |
| * Lopez Alejandro<br>Jimena AvAlmendra 292                 | 203 9528 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Maria F Moreno<br>de DFernandez 4255                | 309 6186 | BALLET Alba<br>Almendra 2068                            | 401 8365 |
| * Saghoun Susana<br>Medina 3269                            | 336 2883 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Monica Fabiana<br>AvFloros 29001s                   | 203 7559 | BALLET Clotilde<br>Otilgado 1115                        | 709 7824 |
| BALIAN Chide Susana Maria<br>AvAlmendra 292                | 203 9528 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Nuez Jose<br>Maria Sarandi 218                      | 915 5343 | Hugo<br>Mascopu 1529a                                   | 401 1237 |
| * Argomonte Nora<br>Michele 1263                           | 622 1865 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Nuttes Carlos<br>Abin IngSiderato 3535              | 211 7857 | * Boudi Boudi<br>Control de Calidad AvBolivia 1474      | 409 9546 |
| * Armin Benjamin<br>BrgArigas 1671                         | 401 3968 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Nuttes Carlos<br>Abin Potosi 1536                   | 600 4070 | BALLETO Albi<br>Mikael 3830                             | 336 1809 |
| * Armin Josep<br>RialozDePera 1383                         | 708 8858 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Presta Federico<br>Damian Lavin 03800s 414          | 312 3217 | * Boudi Boudi<br>Control de Calidad AvBolivia 1474      | 409 9546 |
| Balin Daniel Y. 1498                                       | 900 5665 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Ramirez Teresa<br>Ectadral 4450b                    | 522 2328 | BALLETO Etharren Elena<br>Laura Azumf 1695              | 613 5756 |
| BALIAN Divarivan Daniel<br>Cararuni 5554                   | 600 4130 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Rodao Monica<br>Cristina D'MVidal 5370s             | 305 7904 | BALLETO Etharren Stella<br>Mari Escaribana<br>Veni 4345 | 613 0537 |
| * Koulikian David<br>AvCarretero 2819                      | 486 1686 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Rodau Maria<br>Isabel Real 4697                     | 304 8033 | BALLETO Martinez<br>Carolina Virginia<br>AvPflBero 6234 | 601 7443 |
| * Lopez Alejandro<br>Jimena AvAlmendra 292                 | 203 9528 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Soledad<br>Galina Azumf 2208d                       | 522 1088 | * Martinez Juan<br>Andres Belsatg 1399                  | 606 2811 |
| * Saghoun Susana<br>Medina 3269                            | 336 2883 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Gonzalez Jose<br>Antonio Galvan 3985                | 514 4764 | * Rao Ariel<br>Valentin MolEstagana 694                 | 711 8433 |
| BALIAN Chide Susana Maria<br>AvAlmendra 292                | 203 9528 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Gonzalez Maria<br>Ramona GalFraga 2243              | 208 7809 | * Raa Oja<br>Galos 1376                                 | 900 0195 |
| * Argomonte Nora<br>Michele 1263                           | 622 1865 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Israel Guana<br>2227                                | 400 7815 | BALLET Cifera Alfa Rosa<br>Florida 1266                 | 901 9390 |
| * Armin Benjamin<br>BrgArigas 1671                         | 401 3968 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Maria F Moreno<br>de DFernandez 4255                | 309 6186 | BALLET Alba<br>Almendra 2068                            | 401 8365 |
| * Armin Josep<br>RialozDePera 1383                         | 708 8858 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Monica Fabiana<br>AvFloros 29001s                   | 203 7559 | BALLET Clotilde<br>Otilgado 1115                        | 709 7824 |
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| * Lopez Alejandro<br>Jimena AvAlmendra 292                 | 203 9528 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Presta Federico<br>Damian Lavin 03800s 414          | 312 3217 | * Boudi Boudi<br>Control de Calidad AvBolivia 1474      | 409 9546 |
| * Saghoun Susana<br>Medina 3269                            | 336 2883 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Ramirez Teresa<br>Ectadral 4450b                    | 522 2328 | BALLETO Etharren Elena<br>Laura Azumf 1695              | 613 5756 |
| BALIAN Chide Susana Maria<br>AvAlmendra 292                | 203 9528 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Rodao Monica<br>Cristina D'MVidal 5370s             | 305 7904 | BALLETO Etharren Stella<br>Mari Escaribana<br>Veni 4345 | 613 0537 |
| * Argomonte Nora<br>Michele 1263                           | 622 1865 | BALBUENA Luis<br>ComLago 1494                                       | 401 5380 | * Rodau Maria<br>Is                                   |          |                                                         |          |



an inverted version of the paradox, one in which we travel back to create other, multiple lineages. The mental gymnastics required may help us to figure out ways to answer those calling us from the past's discarded and disappeared versions of the future we now inhabit.

By collecting art together in synthetic, non-linear arrangements, exhibitions furnish a particularly effective forum in which to engage these speculative challenges. Conceived ambitiously, exhibition-making can help us to develop other, new shapes for representing and conveying a wider cultural history to ourselves, different charts, and diagrams. We have spent much of the past decade figuring out how to historicize movement, for example; dancers may remind us how histories are encoded in and conveyed between bodies. In acknowledging indigenous predecessors, we must also make space for ideas of tradition and heritage that we have long excluded, finding inspiration in forms of knowledge that point us towards notions of cultural property that is held in common and stewarded broadly. It may be that we need to cut down the whole tree to see what should happen.

As it happens, the cover of *Vanity Fair* that featured the “tree of modern art,” depicted the US Capitol Building split down the middle, balanced between the era of Depression darkness and despair that preceded Franklin Delano Roosevelt’s recent inauguration, and the cheery future that the country hoped he might usher in (fig. 9). Whatever we expansively imagine to be our common culture during another fraught moment of suffering

Figure 8.  
Luis Camnitzer,  
*Memorial*, 2009.  
Pigment prints  
in 195 parts,  
11 $\frac{5}{8}$  × 9 $\frac{1}{2}$  in.  
(29.84 × 24.13 cm).  
Edition of 5 +  
1 AP. Courtesy  
Alexander Gray  
Associates, New  
York; Galería  
Parra & Romero,  
Madrid. © Luis  
Camnitzer/Artists  
Rights Society  
(ARS), New York



and hope, we cannot ignore the pandemic's gross evidence of inequitable accumulation. Even without a detailed understanding of the virus's course, the disproportionate impact it has had on some communities is clear and devastating. That these communities—Black and brown, indigenous, immigrant—include those who have insufficiently figured in the story this country tells itself should give us pause.

Contemporary curators may be disturbed to recognize something familiar in the wild imaginaries of Q-Anon and its dispersed, malignant logics of association. I, for one, know the desire to excavate meaning from a picture and to follow it towards something bigger, to use it to craft a scaffolding on which to hang a larger story that

Figure 9.  
Victor Bobritsky,  
*Everybody's  
Washington*,  
cover of *Vanity  
Fair*, May 1, 1933.  
©Condé Nast

helps others to make sense of things. But ours is a historical project. Their teleology is one of aftermath, a model for an age after the end of history. Finding themselves having fallen from the tree, the faithful instead join a vast conglomeration of pedestrian facts to a grandiose latticework of explanation that is big enough to include them.

Yet we should be able to relate—particularly as we seek to construct more inclusive edifices and arrangements of history in search of a truly common culture. These epistemic networks—the poisonous, stultified webs of conspiracy, but also the expanding filigrees of cultural history—are documents of our digital age. More practically, we might consider them as symptoms of life under the many strains of crises—ecological, economic, political and social—that are quietly changing the structures of our thought. What happens to the promise of culture when lineages of influence and innovation are overwhelmed by the sheer volume and richness of that which demands acknowledgment? What will be transmitted and what shall we receive? As the winnowed boughs of history are replaced by a metastatic florescence, confusion, curiously, might feel just right.

- 1 Christina Sharpe, *In the Wake: On Blackness and Being* (Durham, N.C.: Duke University Press, 2016).
- 2 See the diagram that Barr created for the cover of *Cubism and Abstract Art* (1936). The year before this landmark show, MoMA presented another major show called *African Negro Art* (1935), with more than 600 objects. For a critical history, see Charlotte Barat and Darby English, “Blackness at MoMA: A History of Deficit,” in English and Barat, eds., *Among Others: Blackness at MoMA* (New York: The Museum of Modern Art, 2019), 19–21.
- 3 For this and many other diagrammatic models of history, see Manuel Fontán del Junco, José Lebrero Stals, and María Zozaya Álvarez, eds., *Genealogies of Art or the History of Art as Visual Art*, exh. cat. (Madrid: Fundación Juan March, 2019), which treats Barr’s diagrams extensively. In the *Vanity Fair* tree, a white head—perhaps meant to suggest classical Greek or Roman sculpture—appears in the magazine, but was not included in the original sketch. See *Genealogies*, 122.
- 4 Among numerous examples, see Yale University’s restructuring of its survey courses, <https://www.collegeart.org/news/2020/02/03/tim-barringer-yale-art-history-letter/>, Museu de Arte de São Paulo’s *Afro-Atlantic Histories* (2018), and the opening collection installations of MoMA’s expanded building in 2019, which inaugurated a new rotating approach to unsettle and expand the canon it had helped create.
- 5 Luis Camnitzer interview: <https://www.moma.org/collection/works/141548>
- 6 Robert Barry, “Statement,” *Flash Art* 143 (November–December 1988): 115.

Peter Eeley is an independent curator. He was previously Chief Curator of MoMA PS1, where he organized more than forty exhibitions between 2010 and 2020, including premier presentations of Ed Atkins, Darren Bader, Sascha Braunig, Ian Cheng, Devin Kenny, and Zheng Guogu, as well as surveys of Huma Bhabha, James Lee Byars (with Magali Arriola), Sue Coe, Simon Denny, Lara Favaretto, Maureen Gallace, George Kuchar, Maria Lassnig, Mark Leckey (with Stuart Comer), Thomas Lanigan-Schmidt, Henry Taylor (with Laura Hoptman), and Cathy Wilkes. *Sturtevant: Double Trouble*, which he organized at The Museum of Modern Art, traveled to The Museum of Contemporary Art, Los Angeles. Eeley has curated a number of major group exhibitions, including *September 11*, organized on the occasion of the 10th anniversary of the 2001 terrorist attacks, and the last edition of *Greater New York*, in 2015, for which he led the curatorial team of Douglas Crimp, Thomas J. Lax, and Mia Locks. Eeley most recently co-organized *Theater of Operations: The Gulf Wars 1991–2011* with Ruba Katrib. He is the coordinating curator for MoMA PS1’s upcoming presentation of *Gregg Bordowitz: I Wanna Be Well*, originated by Stephanie Snyder at the Douglas F. Cooley Memorial Art Gallery, Reed College, and is preparing exhibitions with Barbara Kruger and Deana Lawson (with Eva Respini). Before joining MoMA PS1, Eeley served as Visual Arts Curator at the Walker Art Center, Minneapolis and as a curator at Creative Time in New York.