I can call this progress to halt is a project composed of an exhibition, a series of screenings, presentations, performances, and a publication at LACE (Los Angeles Contemporary Exhibitions)

with

Ayreen Anastas & Rene Gabri, Marwa Arsanios, Alejandro Cesarco, Michelle Dizon, Shadi Habib Allah, Sharon Hayes, Rosalind Nashashibi, Nashashibi/Skaer, Georgia Sagri

screenings looped weekly include

Chto Delat, Phil Collins, Jibade-Khalil Huffman, Maha Maamoun, Raqs Media Collective, Subversive Film, Jalal Toufic

presentations/performances include

Jessika Khazrik, Gelare Khoshgozaran, Dylan Mira, Joanne Nucho, and Kandis Williams with Josh Johnson

& publication contributors

Ayreen Anastas & Rene Gabri, Marwa Arsanios, Alejandro Cesarco, Chto Delat, Michelle Dizon, Shadi Habib Allah, Adham Hafez, Shoghig Halajian, Sharon Hayes, Jibade-Khalil Huffman, Gelare Khoshgozaran, Dylan Mira, Maha Maamoun, Rosalind Nashashibi, Joanne Nucho, Raqs Media Collective, Georgia Sagri, Jalal Toufic, and Kandis Williams.

The project borrows its title from Ayreen Anastas & Rene Gabri's ongoing work, *The Meaning of Everything* (2008).

Michelle Dizon

I am the daughter of immigrants
I am no one's daughter
I have no needs
I see nothing
I will forget
And this makes it possible to continue
And this makes it possible to continue
—*from* Civil Society

Michelle Dizon contextualizes and expands upon her video installation, *Civil Society* (2008)

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halt

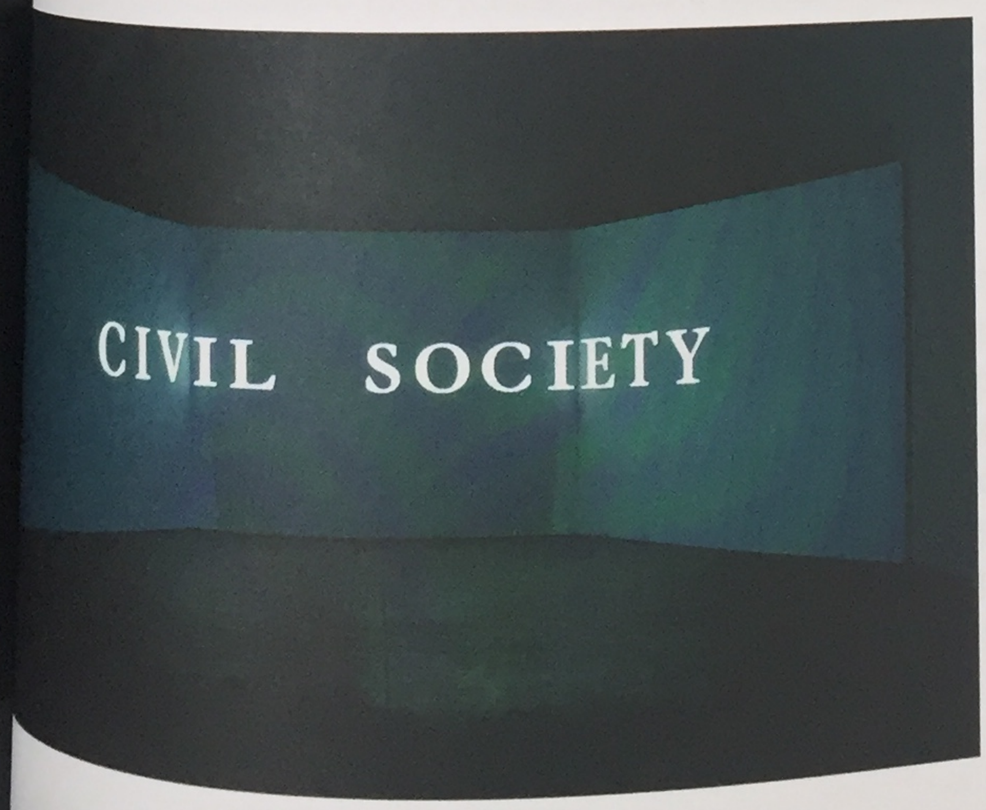
Dizon

Videre, in Latin, means "to see." The word video can be traced as the first-person singular present form of *videre*, or "I see."

Etymology reveals what is assumed in the apparatus of video as we know it. It tells us that deep within the linguistic foundation of video is the presence of an "I" who sees. But, who is this "I" and what are the politics of seeing and not-seeing, being seen and not being seen? While the politics of visibility and invisibility might be related to images, it might also be related to the way people become fixed as image, modeled in a colonial project of Western modernity through temperings and enframings of space and time. After all, a necessary counterpoint to the colonial expansion of space was precisely that the colonized might fall out of time, an operation that marked the colonizer a subject of the present—a properly historical subject—contemporaneous with the progress of history and the nation-state. For the rest remained the fall out of time, exteriorized to the other side of History.

Civil Society began for me in 2005, when Hurricane Katrina and the revolts on the outskirts of Paris happened within a month of each other. As these events reached me through the television, I had just moved back to Los Angeles, the city where I was born and raised. Both Katrina and the revolts in France revealed something important about the idea of race: far from being essentialized in the body, race was more clearly what the scholar and prison abolitionist Ruthie Gilmore describes as "the state-sanctioned and/or legal production and exploitation of group-differentiated vulnerabilities to premature death in distinct yet densely interconnected political geographies."

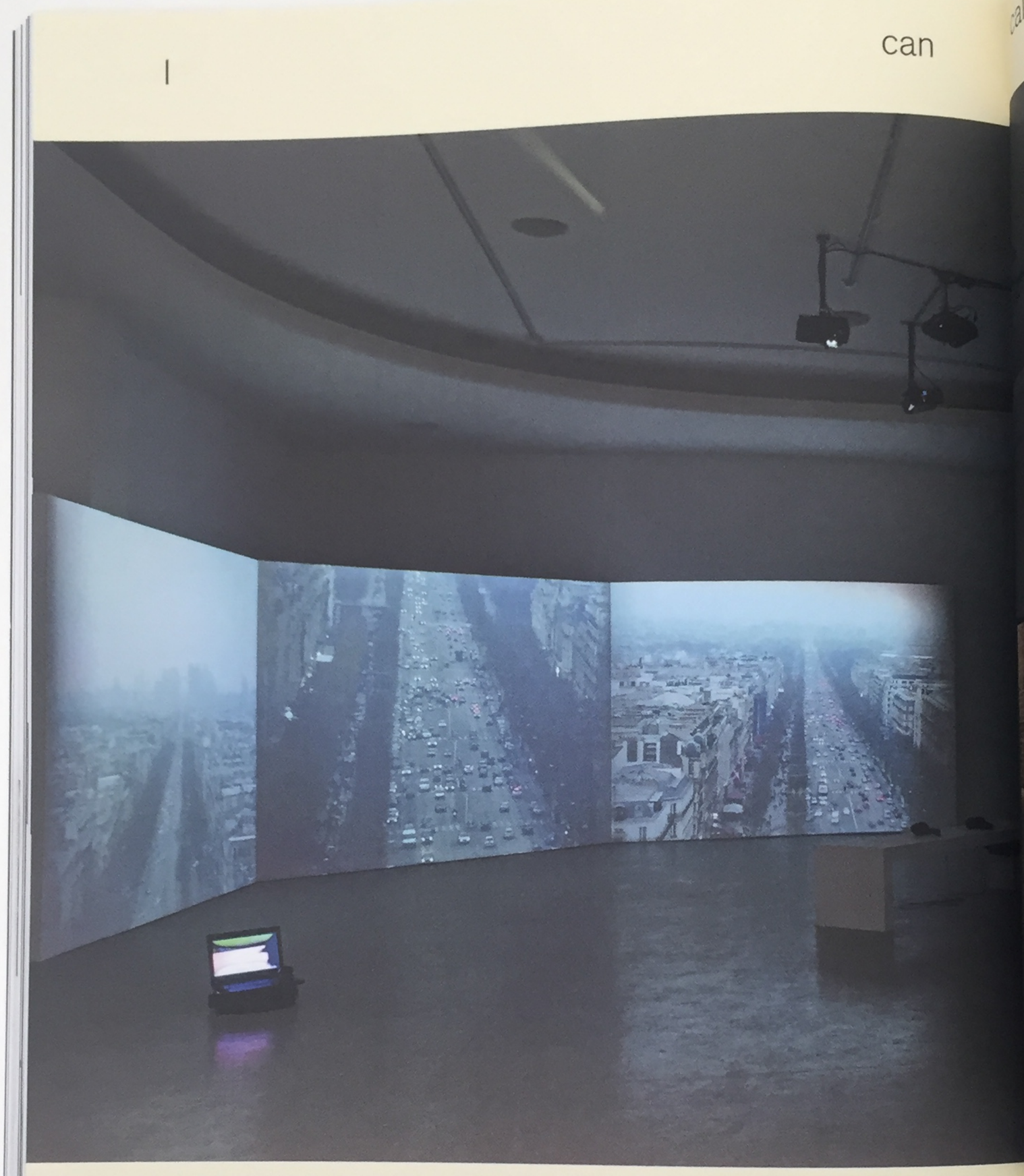
Just as this constellation of occurrences between Katrina and the revolts threw the operations of race, racism, and racialization into relief, they also reminded me that the city in which I was living had been the site of an event with similar resonance: the 1992 Los Angeles Uprising. Even as I was born and raised in Los Angeles to parents from the Philippine diaspora, and even as I was a teenager at the time of the uprising, when I tried to remember anything about the event I found, nothing. Try as I might, I had no real memory of it—no real memory, except for the Rodney King tape. Some twenty-five years later, I began to try to understand what had happened in this lacuna.

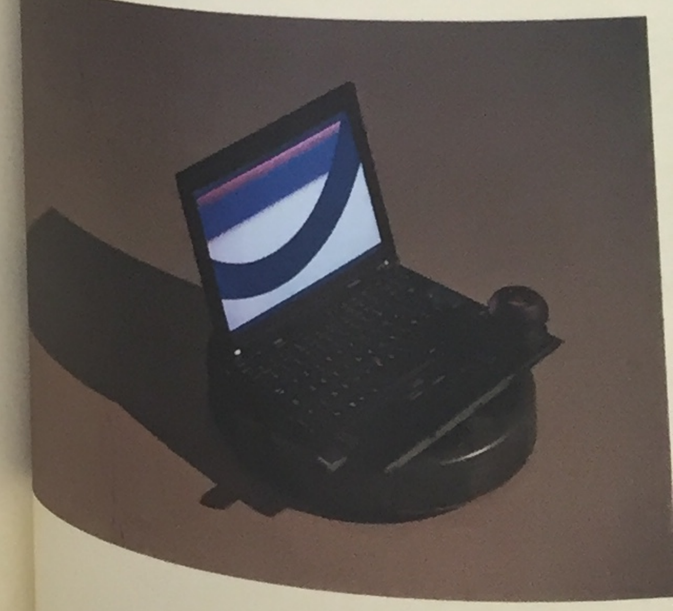


ands upon her video installation, *Civil Society* (2008).

halt

I can call





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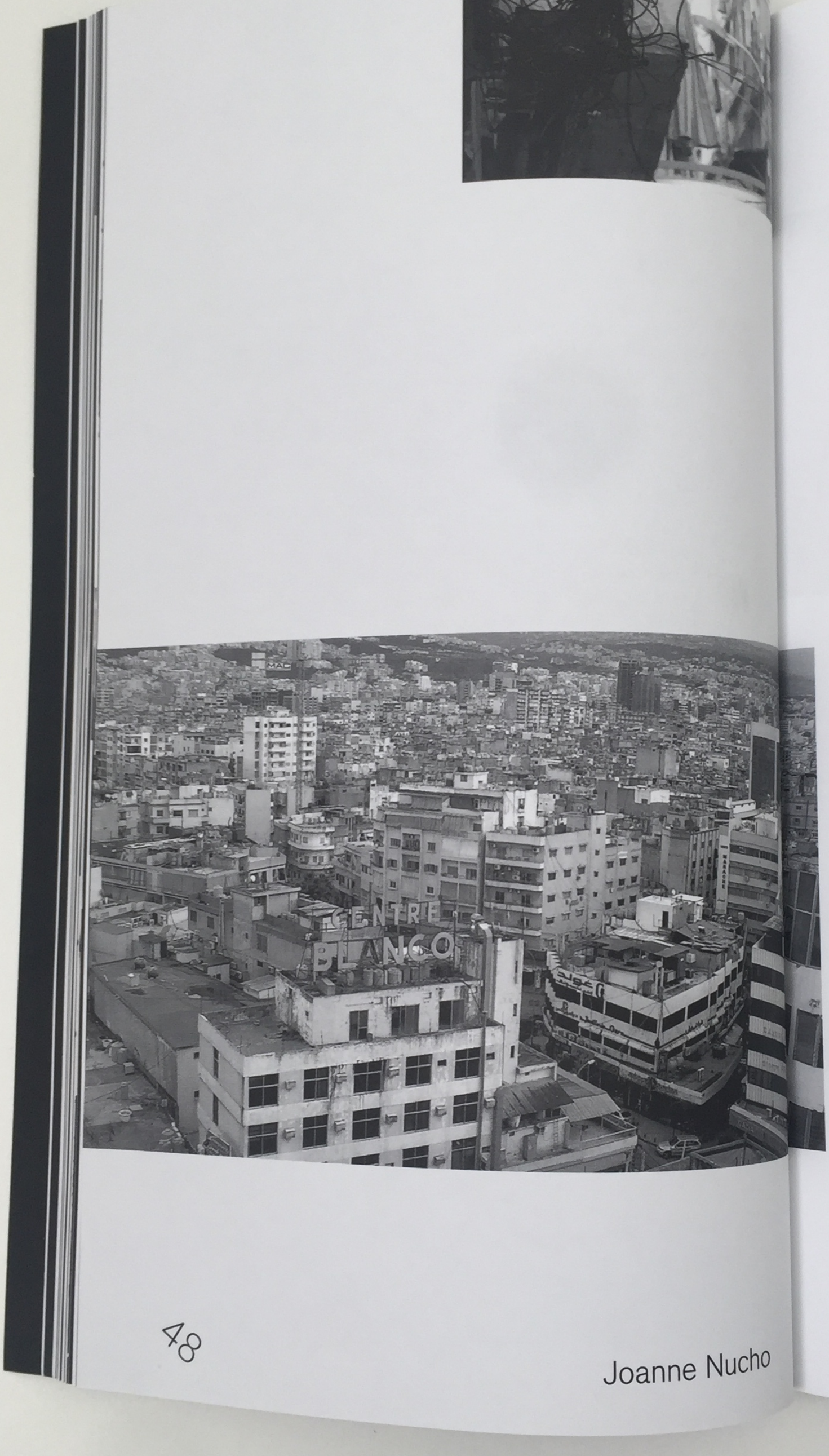

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