

Trinkets and beads. That's what Peter Minuit used to purchase the island of Manhattan from the Lenape Indians in 1626.

Since then, those who have come to New York haven't become any more generous, and indigenous communities and racial minorities continue to be made invisible—marginalized, prosecuted, killed.

Jimmie Durham spent much of the 1980s in New York. He worked as the Director of the Foundation for the Community of Artists and edited the organization's newspaper, *Art and Artists*. Articles and editorials addressed political issues that concerned marginalized artists who were from minority backgrounds, as well as a general audience that cared about art and activism. It was a resource for all artists living in New York and shared information about exhibitions, events, and even employment opportunities.

Jimmie saw no difference between his own work as an artist and his work as an activist: both were part of his *Human Project*—to articulate histories that would question and discredit those unjustly put in place by a dominant culture.

A frequent contributor to the newspaper was the Puerto Rican artist Juan Sanchez, whose work also deals with the invisibility of minority cultures in America. Particularly frustrating to him was a New York art world that had become more and more concerned with sociopolitical oppression and unrest, but continued to overlook the artists who actually belonged to those oppressed communities in New York.

In response, he curated two exhibitions on the Lower East Side in 1982: *Beyond Aesthetics: Art of Necessity* at Abrons Art Center, and *Ritual and Rhythm: Visual Forces for Survival* at Kenkeleba House. He showed work by Jimmie Durham, David Hammons, Ana Mendieta, Papo Colo, Mary Beth Edelson, and many others.

For the closing weekend of our season, on January 14 and 15th, 2012, a display of works by Durham and Sanchez, copies of *Art and Artists*, archival materials and documentation, and the true story of how Cuban Communists gained control of Trump Tower.

This event is organized by Sophia Marisa Lucas and Nicoline Strom-Jensen.