

A. "We demand the right to opacity."  
2017, paint on windows, soap, calcium carbonate, in situ.

B. *A Hard White Body*  
2017, stoneware urinal, pipes, distillation system, bricks, buckets, water from the Seine river, urine, plants, porcelain, wood, plastic sheets, misting system.

The French title; "Un corps blanc exquis", refers to the description of porcelain made by the French missionary Fr. d'Entrecolles in a report that he wrote following missions in China and India. In a 1712 letter, he described extensively the fabrication process of this object of Western desire, thus allowing for its reproduction in Europe.

C. *The Beloved*, 2017, video, 12' loop.

D. *The Wake, Under Construction*  
2017, bricks, porcelain, wood, cardboard, books, photographs, paper, plants and their derivatives as included in the list Jeanne Baret may have written, and alcohol as referenced in James Baldwin's *Giovanni's Room*.

01. An excerpt from an early draft of a biographical sketch written by James Baldwin, wherein he discusses the significance of his metaphor of the sea and what it means to undergo a "sea change," as he writes in *Giovanni's Room*.  
James Baldwin Papers, SC MG 936, Box 1, Folder 4, Schomburg Center for Research in Black Culture, Harlem, New York.

02. These pages in Christina Sharpe's book *In the Wake* describe the mass killing of 132 African slaves, thrown overboard and drowned in a calculated action by the Gregson slave-trading company in order to make an insurance claim. This came to light in the resulting court case, *Gregson v. Gilbert* (1783), and has been written about by Fred D'Aguiar, in his book *Feeding the Ghosts* (1997) and by M. NourbeSe Philip, in her book of poems, *Zong!* (2008), which Sharpe analyzes.  
Sharpe, Christina, *In the Wake: On Blackness and Being*, Durham and London: Duke University Press, 2016, 34-35.

03. In his essay "Take Me to The Water" James Baldwin describes the noticeable absence of Algerians upon his return to Paris in 1961, and the rumors of their torture, detainment, and murder.  
Baldwin, James. *Collected Essays*. New York: Penguin Random House, 1998. 374-375.  
Baldwin, James. *Chassés de la lumière*. Paris: Ypsilon, 2015, translated from the English by Magali Berger. 44-45.

04. An excerpt from a letter written by Sol Stein to James Baldwin.  
James Baldwin Papers, SC MG 936, Box 3b, Folder 50, Schomburg Center for Research in Black Culture, Harlem, New York.

05. Candice Lin, 2017, ink on paper.

06. Candice Lin, 2017, porcelain.

07. A postcard from Alex Haley to James Baldwin (addressed to Baldwin and his sister).  
James Baldwin Papers, SC MG 936, Box 3a, Folder 18, Schomburg Center for Research in Black Culture, Harlem, New York.

08. A reproduction of a watercolor drawing depicting Louis-Antoine de Bougainville's expedition, the first French circumnavigation of the globe, arriving on Tahiti in 1768. Bougainville claimed Tahiti for the French and named it Nouvelle-Cythère. A Tahitian named Aotourou joined the expedition on board La Boudeuse (C), becoming the first Tahitian to visit Europe. Jeanne Baret and Philibert Commerson traveled in the other ship, L'Étoile (D).  
Credit: Bibliothèque nationale de France (Paris).

09. Pages excerpted from Glynis Ridley's *The Discovery of Jeanne Baret*. In this passage, Ridley describes the equatorial rite of passage, "Crossing the Line," in which new sailors are dunked in a pool of dirt by more seasoned sailors, dressed as "devils" ("darkened with soot or tar, and decorated with feathers").  
Ridley, Glynis. *The Discovery of Jeanne Baret*. New York: Broadway Paperbacks / Random House, 2010. 86-88.

10. Candice Lin, 2017, porcelain.

11. Candice Lin, 2017, watercolor on paper.  
The artist's reimagining of the naval, equatorial "Crossing of the Line" ritual, based on various engravings and photographs depicting the evolution of this ritual from the 18th century onwards.

12. A list of plants possibly written by Jeanne Baret, found in the archives of Philibert Commerson, at the Muséum national d'histoire naturelle. Jeanne Baret suffered chronic skin rash due to binding her breasts and may have used these plants for their emollient properties.  
*Table des plantes médicamenteuses*, 18th century, manuscript. National Museum of Natural History - Paris, Department of Collections, Central Library, Ms 884.  
Credit: MNHN (Paris), Direction des bibliothèques.

13. Emollient cream made from plants listed in the previous document.

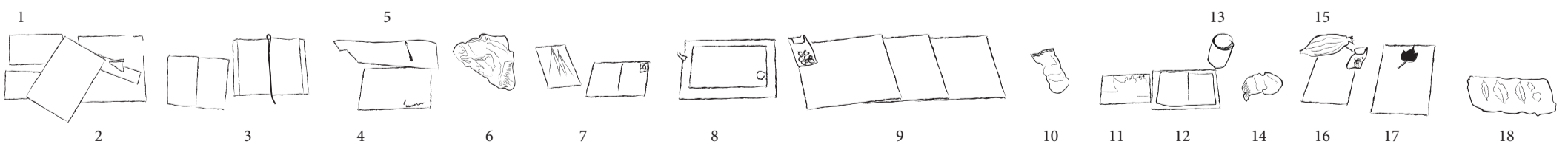
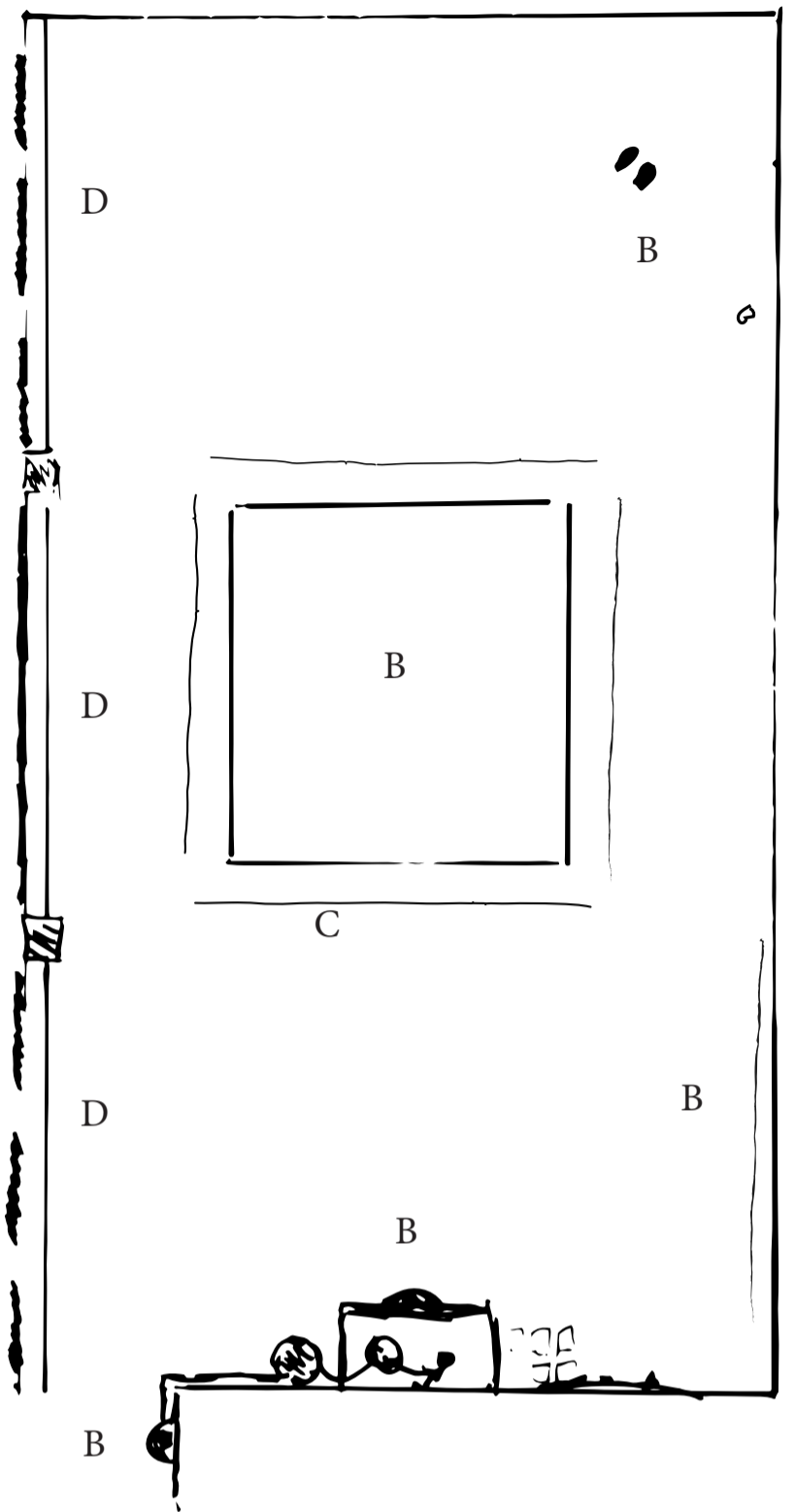
14. Candice Lin, 2017, porcelain.

15. Cacao pod.

16. Candice Lin, 2017, graphite on paper.

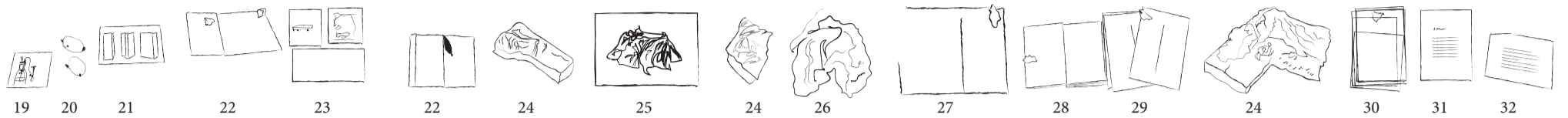
17. Photograph of a box of plant material and accompanying plant samples gathered by the Tropical Agronomy Garden in Paris for use in French public schools, ca. 1950. These tools were part of the educational arm of the colonial system, teaching the diversity of commodities produced in the colonies and highlighting the riches of the French empire.  
Credit: CIRAD Historical library.

18. Candice Lin, 2017, watercolor and gouache on paper.  
Drawing of tobacco leaves infected with Tobacco Mosaic Virus (TMV). In the 19th century, racialized accounts of the disease described the plants as "going mulatto." Lin transposes this description in her drawing by giving the leaves human profiles.



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19. Candice Lin, 2017, ink on paper. Charles Chamberland (1851-1908), an associate of Louis Pasteur, is credited with developing this filter. In this drawing, a porcelain bar inserted into a glass boiler flask filters bacteria from a solution. Use of the porcelain filter in studies of the Tobacco Mosaic Virus revealed that viruses were a class of beings separate from bacteria and gave rise to the birth of virology.

20. Candice Lin, 2017, porcelain.

21. A photograph of bricks from the Porcelain Tower of Nanjing, the Bao-ensi (Temple of Repaid Gratitude), an octagonal pagoda constructed during the Ming Dynasty, measuring nine stories high (261 ft.), made of porcelain and destroyed in 1856 during the Taiping Rebellion. The bricks pictured are made of porcelain with white glaze. They measure 5 3/4" x 3" x 10 1/2" (14.6 x 7.6 x 26.7 cm) and were a gift of E.J. Smithers in 1889 to the Metropolitan Museum of Art in New York.

22. Baldwin, James. *Giovanni's Room*. New York: Delta Books, 1956, reprint 2000. 122-124.

Baldwin, James. *La chambre de Giovanni*. Paris: Payot & Rivage, 1956, reprint 1998, translated from the English by Elisabeth Guinsbourg. 85-87.

23. Top: James Baldwin's sketches of various possible arrangements of furniture in his future apartment. Bottom: A detail from a letter from James Baldwin's lawyer, negotiating an apartment lease in New York that was denied either due to the landlord's objection to renting to two "bachelors" or because "a professional apartment status would be impossible for Mr. Baldwin because he was a writer." James Baldwin Papers, Box 1, Folder 14 & 17, Schomburg Center for Research in Black Culture, Harlem, New York.

24. Candice Lin, 2017, porcelain and acrylic.

25. Candice Lin, 2017, graphite on paper. Drawing based on a photograph of James Baldwin in Istanbul, taken by Sedat Pakay, 1966.

26. Candice Lin, 2017, porcelain.

27. An excerpt describing James Baldwin's encounter with a magician named Morgan in Turkey, where Baldwin was badly beaten. Leeming, David. *James Baldwin: A Biography*. New York: Arcade Publishing, reprint 2015. 266-267.

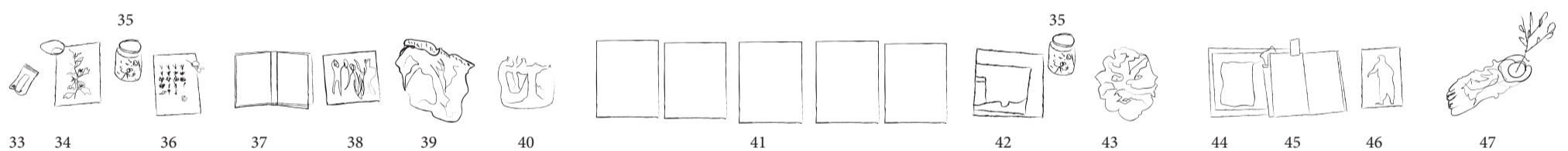
28. This page of William Burton's book *Porcelain* (London: B.T. Batsford, 1906. 86-87), reproduces the letters of Père d'Entrecolles (translated from the French by the author) describing the "bones" and the "flesh" of porcelain.

29. Lettre du Père d'Entrecolles au Père Orry, 1er septembre 1712, in Ed. M. L. Aimé-Martin, *Lettres édifiantes et curieuses concernant l'Asie, l'Afrique et l'Amérique*. Paris: Société du Panthéon Littéraire, 1843. Vol. 3. 208-211.

30. Hortense Spillers's classic essay, "Mama's Baby, Papa's Maybe: An American Grammar Book," reprinted here for the concept of ungendered and racialized "captive flesh". *Diacritics*. Vol. 17, No. 2, Summer, 1987. 67.

31. Weheliye, Alexander G. *Habeas Viscus. Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human*. Durham and London: Duke University Press, 2014. 39.

32. An excerpt from Edmund de Waal's book *The White Road*. New York: Farrar, Straus and Giroux, 2015. 8.



33. Seeds of *Turraea floribunda*, a plant of the same family as *Turraea Heterophylla*.

34. Candice Lin, 2017, colored pencil and ballpoint pen on paper.

A drawing of the plant Philibert Commerson attempted to name *Baretia bonafidia* in Jeanne Baret's honor. Commerson expressed that the plant's many different shaped leaves reminded him of Baret. This plant, however, was already claimed in European taxonomy as *Turraea Heterophylla* and had been used in West Africa to treat erectile dysfunction.

35. Jar full of specimens from the list of topical plants possibly written by Jeanne Baret.

36. Carl Linnaeus's system of plant sexuality, illustrated by Georg Dionysius Ehret, 1736. Comparing plant sexuality to human sexuality in his book *Systema Naturae*, with phrases like "Nine men in the same bride's chamber with one woman," Linnaeus titillated and shocked his contemporaries.

37. Cleaver, Eldridge. *Soul on Ice*. New York: Dell Publishing / Random House, 1991. 128-129.

38. Candice Lin, 2017, watercolor on paper. The artist's recreation of an illuminated manuscript of *Alexander's Romance* depicting the burning of two "wild men" and a "wild woman."

39. Candice Lin, 2017, porcelain.

40. Candice Lin, 2017, porcelain.

41. A draft co-written by James Baldwin and Bobby Seale (dated 1975) proposing a published dialogue on a tentative list of topics, including Eldridge Cleaver's new found Christianity, Angela Davis and black masculine reactions to her, connections between black liberation, women's liberation, sexuality, Marxism, and Pan-Africanism, as well as speculations on gender. James Baldwin Papers, SC MG 936, Box 58, Folder 5, Schomburg Center for Research in Black Culture, Harlem, New York.

42. Candice Lin, 2017, graphite on paper.

43. Candice Lin, 2017, porcelain.

44. An excerpt from the list of plants possibly written by Jeanne Baret, dealing specifically with gangrene. She may have used these plants to heal Philibert Commerson's gangrene-infected leg.

45. Ridley, Glynis. *The Discovery of Jeanne Baret*. New York: Broadway Paperbacks / Random House, 2010. 100-101.

46. Candice Lin, 2017, watercolor on paper.

47. Candice Lin, 2017, porcelain and bougainvillea plant.

All texts have been translated by Bétonsalon - Center for Art and Research, except when stated otherwise.