

- 16 Photograph of a box of plant material gathered by the Tropical Agronomy Garden in Paris for use in French public schools, as part of the educational arm of the colonial system, highlighting the riches of the French empire. Credit: CIRAD Historical library.
- 17 Cacao pod.
- 18 Porcelain remnants with dead mushrooms that formerly grew on the unfired porcelain installation in Paris.
- 19 Ridley, Glynis: *The Discovery of Jeanne Baret*, New York, Random House, 2010, 100-101.
- 20 Candice Lin, 2017, Watercolor on paper.
- 21 Denis Diderot: *Nachtrag zu "Bougainvilles Reise"*, Insel Verlag, [1796], 1965, 26. The French writer Denis Diderot describes in this speculative report of the expedition how the Tahitians identified Jeanne Baret as a woman.
- 22 A draft co-written by James Baldwin and Bobby Seale in 1975 proposing the publication of a dialogue on 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.
- 23 Candice Lin, 2017, Graphite on paper. Remnant of burned drawing.
- 24 Image of stones used by the French state to prevent homeless people from sleeping in public space, Paris.
- 25 Eldridge Cleaver: *Soul on Ice*, New York, Dell Publishing/Random House, 1991, 128-129.
- 26 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.
- 27 Edmund de Waal: *The White Road. A Pilgrimage of Sorts*, New York, Farrar, 2015, 8.
- 28 Candice Lin, 2017, Graphite on Paper. Drawing based on a photograph showing James Baldwin sleeping in Istanbul that Sedat Pakay made in 1966.
- 29 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.
- 30 Candice Lin, 2017, Graphite on paper. The bed in which James Baldwin died in St-Paul de Vence, France.
- 31 John Bonoel: *Observations to be followed, for the making of fit roomes, to keepe silk-wormes in: as also, for the best manner of planting of mulberry trees, to feed them. Published by authority for the benefit of the noble plantation in Virginia*. London, Felix Kyngston, 1620, Huntington Library, Rare Book Collection.
- 32 Letter written by 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.
- 33 Image of the porcelain filter invented by Louis Pasteur and Charles Chamberland.

- 34 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.
- 35 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 separate from bacteria and gave rise to the field of virology.
- 36 Ingredients of the Detox Tea. See caption 40.
- 37 An advertisement for the porcelain filter designed by Charles Chamberland and Louis Pasteur, adapted by an American company in Dayton, Ohio for the Chicago World Fair, 1893.
- 38 Showcase on the disease of silkworms that Louis Pasteur studied in the 19 century. Pasteur Museum, Paris.
- 39 Distillation system boiling the urine of the Portikus staff.
- 40 A recreation of Philibert Commerson's 'Swiss Tea', a tisane intended for de-tox, based on a notebook of plants supposedly written by Jeanne Baret. National Museum of Natural History, Paris.
- 41 Candice Lin, 2017, Watercolor on paper. The artist's reimagining of the naval "Crossing of the Line" ritual, based on engravings and photographs depicting the evolution of this equatorial ritual from the 18th century onwards.
- 42 Candice Lin, 2017, watercolor on paper. The artist's recreation of Alexander the Great burning the "wild man", based on medieval illuminated manuscripts.
- 43 Pages excerpted from Glynis Ridley's *The Discovery of Jeanne Baret*. Ridley describes here the equatorial rite of passage, "Crossing the Line," in which new sailors are dunked in a pool of dirty water by more seasoned sailors, dressed as "devils" ("darkened with soot or tar, and decorated with feathers"). Glynis Ridley: *The Discovery of Jeanne Baret*, New York, Broadway Paperbacks, 2010, 86-88.
- 44 Letter of Père d'Entrecolles to Père Orry, 1, September 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.
- 45 Hortense Spillers's classic essay "Mama's Baby, Papa's Maybe: An American Grammar Book," reprinted here for the concept of ungended and racialized "captive flesh". *Diacritics*. Vol. 17, No. 2, Summer, 1987, 67.
- 46 This page of William Burton's book *Porcelain* (London, B.T. Batsford, 1906, 86-87), reproduces the translated letters of Père d'Entrecolles describing the "bones" and the "flesh" of porcelain.
- 47 Image from John Stedman: *The Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam*, 1796, Joseph F. Cullman Collection, Smithsonian Libraries.
- 48 Images of anatomical models of human flesh.
- 49 Porcelain model of a bed based on Sedat Pakay's photograph of James Baldwin sleeping in a bed in Istanbul. Inspired by Hortense Spillers's distinction between flesh and the body being predicated on enslaved, captive flesh, the sheets are here represented as flesh and Baldwin's body is present as negative space.

Candice Lin
*A Hard White Body,
a Soft White Worm*

10.02.–08.04.2018
Opening: 09.02.2018, 19h

EN

Portikus is pleased to announce the exhibition *A Hard White Body, a Soft White Worm* by American artist Candice Lin – her first institutional solo exhibition in Germany. Lin's exhibition invites viewers into a fragmented environment of broken porcelain. Elements of drapery, clothing, and discarded books are the remnants of a preceding form presented in Paris: a fragile room sculpted entirely of unfired porcelain, moist, alive with green moss and orange fungi. The new scene at Portikus testifies to irrecoverable loss, of desolation and absence, of a life – always tenuous – now gathered together in pieces that do not comprise the whole. But in the scattered and dispersed fragments, precarious lives become visible in glimpses, and a diasporic longing for a portable home creates new genealogies by affinity.

Lin weaves together the stories of James Baldwin (1924–1987), Black American novelist and essayist, Jeanne Baret (1740–1807), French botanist and first woman to have sailed around the globe, and Maria Sibylla Merian (1647-1717), artist and naturalist born in Frankfurt. Going beyond their highly divergent social situations and historical contexts, Lin highlights how all three characters engaged complex negotiations of intersectional power relations throughout their lives. Strongly engaged in the Civil Rights Movement, James Baldwin was nevertheless dismissed by some of the Black Panther Party leaders for his homosexuality, which they disparaged by aligning it with femininity and whiteness. In his novel *Giovanni's Room* (1956), Baldwin describes a makeshift home, a space that is both oppressive and hopeful, impoverished yet constantly being renovated. This description of Giovanni's room was the inspiration for Lin's preceding iteration of the room rendered in wet porcelain; it is the site that makes possible a desire, rich, but still evocative

of internalized self-loathing. Here, in preserved fragments, it represents the way stories are recomposed in incomplete and new arrangements.

Jeanne Baret left her peasant life by means of a borrowed identity: She cross-dressed as a man to be able to embark aboard the French ship *L'Étoile* for the famous voyage navigated by Louis-Antoine de Bougainville in 1766. Visible only through scarce archival traces and minor reports written by distant commentators, Baret's outstanding trajectory is overshadowed by the legacy of the royal botanist Philibert Commerson, her lover and employer. In his journals, his debt to Baret's knowledge is apparent in references to plants he learned from her alongside racialized and classed descriptions of her masculinity.

Unlike Baret, Maria Sibylla Merian grew up in an environment of renowned engravers and print-makers (including her step-grandfather Theodore de Bry, who made some of the first publicly disseminated images of the New World shown in Europe). Merian had an exceptional life as a woman and a scientist of her time. She left her native Frankfurt to spend most of her life in the Netherlands, living for some time under the protection of the Labadist religious community, divorced and in custody of her two daughters. In her fifties, she traveled for two years to Suriname, pursuing her research on metamorphosis. Though ostensibly complicit with colonialism and slavery in the Dutch colony, she was one of the few to credit African and Indigenous slaves and workers, on whose labor she relied.

In the speculative narrative of Candice Lin's exhibition *A Hard White Body, a Soft White Worm* at Portikus, the three human characters encounter non-human agents. The sculptures are made of porcelain, a material that has been

described in a racially anxious language as an exquisite white body, a Chinese secret of Western Orientalist desire, inimitable until the mid-eighteenth century. While porcelain is known for its pure whiteness and resistance to cracking or staining, here its damaged aspect reveals its fragility and porosity. In the nineteenth century the French scientists Louis Pasteur and Charles Chamberland used it as a filter for the study of bacteria. In doing so, they discovered the existence of viruses as well as the local cause of the 1865 silkworm disease, which caused large economic losses in the French countryside and was spoken of as a foreign contamination. A century and a half earlier, Maria Sybilla Merian had extensively searched for a profitable New World equivalent to the silkworm.

Alongside the installation, a detox herbal tea is boiling, welcoming the visitors for a hot drink. The plants in the brew are the components of Swiss Tea, marketed by Commerson from the plants he learned about from Baret. The tea evokes an idea of a healthy, natural body that is cleansed from damaging environmental and social influences, such as endocrine disruptors or toxic working conditions. The privilege of purity is linked to race and class, and aligned with heteronormative reproductive sexuality; it is upheld by racializing language throughout the centuries and obscures the unequal exposure to toxicity. The hot tea is prepared in the exhibition and visitors can serve themselves; an invitation that brings about the question of individual purity in toxic times.

A Hard White Body, a Soft White Worm is a coproduction with Bétonsalon - Center for Art and Research, Paris and the Reva and David Logan Center for the Arts, The University of Chicago, with contribution from Temporary Gallery, Cologne.

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Co-curated by Lotte Arndt, Lucas Morin and Philippe Pirothe.

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Video credits:
The Beloved, Video, 12'
© Candice Lin 2017

Voiceover:
Vickie Aravindhan

Sound editing:
Daniel Oldham

Photogrammetry scans and CGI animation of objects described in *Giovanni's Room* rendered by:
Chase Stutzman

Text written by Candice Lin with quotes and anecdotes from:
Eldridge Cleaver, *Soul on Ice*. (New York: Dell Publishing/Random House, 1999 [1968]), 128.
Glynnis Ridley, *The Discovery of Jeanne Baret*, (New York: Broadway Paperbacks / Random House, 2010), 86-88.
David Leeming, *James Baldwin: A Biography*. (New York: Arcade Publishing, 1994).
James Baldwin, *Giovanni's Room*. (New York: Delta Books, 1956), 122-124.
Jih-Fei Cheng, "El tabaco se ha mulato: Globalizing Race, Viruses, and Scientific Observation in the Late Nineteenth Century," *Catalyst: Feminism, Theory, Technoscience*, Vol. 1, No. 1, 2015.

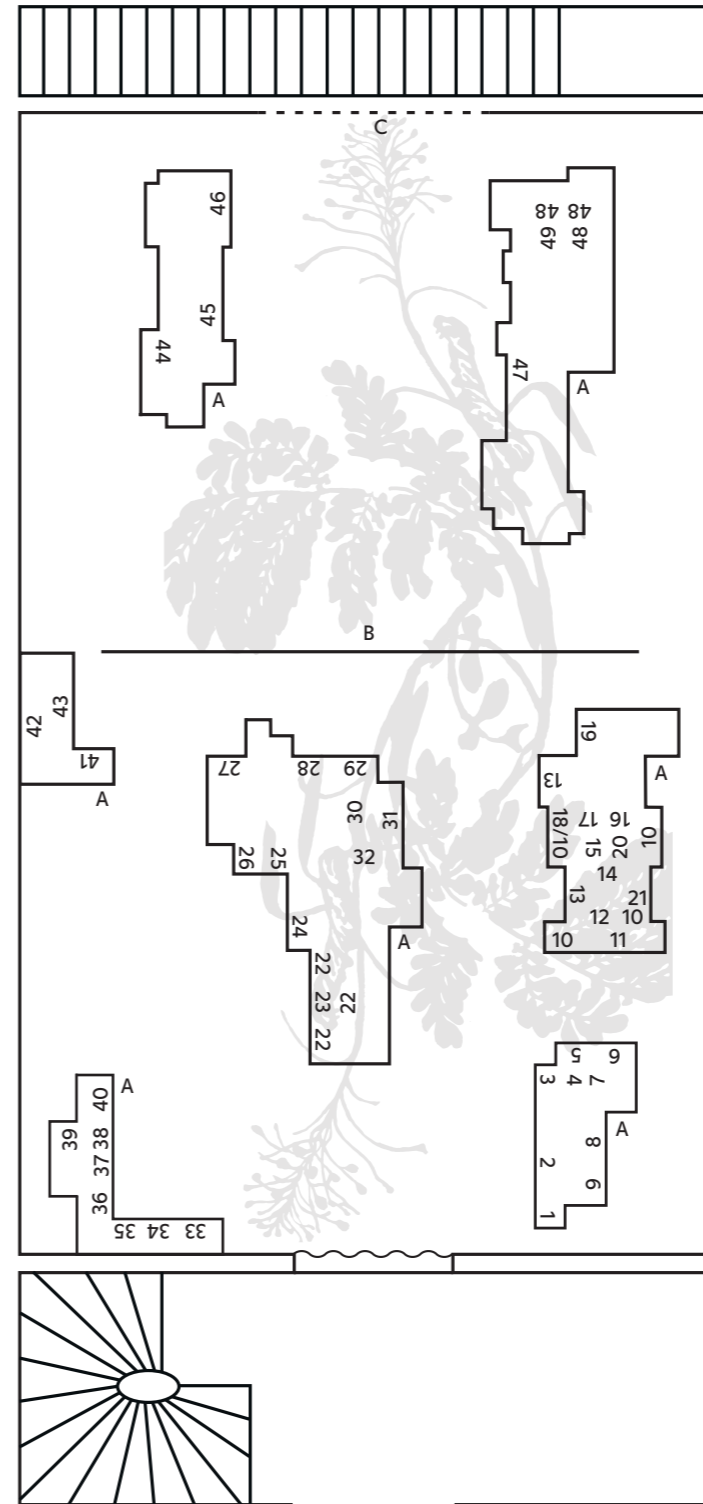
Research images:
Stereoscopic images of Martinique, National Museum of American History, Smithsonian Institution.
"Table des plantes médicamenteuses", 18th century, manuscript. National Museum of Natural History - Paris, Department of Collections, Central Library, Ms 884. Photographed and translated by Hélène Maes.
Two photos of James Baldwin in Istanbul by Sedat Pakay, Courtesy the Schomburg Center, James Baldwin Papers, Sc MG 936.

Found footage:
Breeding the Cochineal for Harvest, <<https://www.youtube.com/watch?v=JDxTlbh1fGw>>
Twilight zone, Season 3, Episode 12, "The Jungle" <<http://www.dailymotion.com/video/x4yk2g6>>
Waterboarding Demonstration, bubs124, <<https://www.youtube.com/watch?v=DiXs3zhe1vE>>
Cars.com Confidence Super Bowl Commercial, <<https://www.youtube.com/watch?v=GVRPpJQjwMg>>
ASMR china and porcelain objects, <<https://www.youtube.com/watch?v=p0NjS6Ei4w>>
ASMR Tingles on Hand: White Gloves, <https://www.youtube.com/watch?v=jDCSazKj_IQ>

Clips from:
Night at the Museum, dir. Shawn Levy, 2006.
The Last Emperor, dir. Bernardo Bertolucci, 1987.
White Zombie, dir. Victor and Edward Halperin, 1932.

All other photos, videos, stop-motion animation by:
Candice Lin

This video footage was filmed at the Musée de l'Homme, Louis Pasteur Museum, Grand Palais, La Maison Rouge, Jardin d'Agronomie Tropicale, and includes promotional and didactic videos from the Royal Museum for Central Africa, Tervuren (RMCA).



- A *A Hard White Body*, 2017/18, distillation system, bricks, urine, plants, porcelain, wood, cardboard, books, photographs, paper, used clothing, dried plants, glass jars, hot plate, kettle, pitcher, silk worms, heating wire.
- B *The Beloved*, 2017, video, 12' loop.
- C *Under the Shadow of the Peacock Flower*, 2018, Ceiling painting, plastic sheeting, paint.
- James Baldwin: *Giovanni's Zimmer*, Reinbeck, Rowohlt, 1963, 96-99.
 - James Baldwin: *Giovanni's Room*, New York, Delta Books, 2000 [1956], 122-124.
 - Early draft of a biographical sketch written by James Baldwin, wherein he discusses the significance of his use of the 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.
 - An excerpt from a letter written by Sol Stein to James Baldwin. James Baldwin Papers, SC MG 936, Box 3b, Folder 50, Schomburg Center.
 - In his essay "Take Me to The Water" James Baldwin describes the absence of Algerians upon his return to Paris in 1961, and the rumors of their torture, detainment, and murder. James Baldwin: *Collected Essays*, New York, Penguin, 1998, 374-375.
 - James Baldwin: "Führe mich zum Wasser", in: *Eine Straße und kein Name*, Reinbeck, Rowohlt, [1972], 1973, 32-34.
 - Candice Lin, 2017. Ink on Paper. "Ici on noie les algériens" (Here they drown Algerians). Based on a famous photo of graffiti on St. Michel Bridge, it denounces the bloody repression of a peaceful Algerian demonstration for independence (Paris, 17, October, 2017) by the French state.
 - In her book *In the Wake* Christina Sharpe describes the concept of "residence time": the time that organic matter takes to disappear from the environment, in relation to memory and history. Christina Sharpe, *In the Wake: On Blackness and Being*, Durham and London, Duke University Press, 2016, 34-35.
 - A postcard from Alex Haley to James Baldwin (and his sister). James Baldwin Papers, SC MG 936, Box 3a, Folder 18, Schomburg Center.
 - Maria Sibylla Merian: *Over de Voortteeling en Wonderbaerlyke Veranderingen Der Surinaamsche Insecten* (Metamorphosis of the Insects of Surinam, Amsterdam, Jean Frederic Bernard, 1730, Huntington Library, Rare Book Collection.
 - Londa Schiebinger: *Plants and Empire. Colonial Bioprospecting in the Atlantic World*, Cambridge, Harvard University Press, 2004, 238-241.
 - 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. 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).
 - Samples of plants for educational purposes, distributed by the historical library of the Research Center for Agronomical Research and Development CIRAD, Paris.
 - Candice Lin, 2017, Graphite on paper. Sketch for the watercolor "Crossing of the Line" (see caption 41).
 - A list of plants possibly written by Jeanne Baret, found in the archives of Philibert Commerson. 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, Central Library, Ms 884. Credit: MNHN (Paris).